RADIO SCREEN STAGE

VARIETY

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CHAMP NINE O'CLOCK TOWN

Air Info on Booze to Late Parties; See the Doc and Keep Bunch Lively

Los Angeles, July 31.

Selling bonded liquor and choice wines over the air and making the appeal directly to happy late parties where the supply is low and the fun at an ebb, is the latest in radio by a local one-lung station.

Interspersing its midnight to one a. m. band broadcast are announcements that the Whoozis Pharmacy at Thisa and Thata streets, is authorized under the National Prohibition act to fill prescriptions. 'Just see old Doc Soandso. He's got a complete stock of everything, old-time brands and aged stuff. If your party is slowing up, drive out and see the Doc.'

'And if you need any ginger ale or lime rickey,' the announcer continues, 'just step across to the fountain where Butch, good old Butch, is there with all the accessories and sandwiches to take out.'

Local druggeries are now charging on an average of 50c for prescriptions, selling wine claimed to be 10 to 20 years old for $1.50 a quart, $4.50 a gallon. Established brands of whiskey, scotch and bourbon go for $1.50 a pint.

OLD TIMERS TOPPING STUDIOS' 1ST CALL LIST

Hollywood, July 31.

Containing a score of names that were potent at the box office at some time during the past 15 years, a list of 225 old-timers has been prepared by the assistant directors' branch of the Academy. Having obtained authority from the board of directors the assistants will seek permission from all studios to put this preferred list into use, calling the ex-prominents on every occasion that they fit into calls.

Attempt will be made, if studios okay, to supply these people with background and bit jobs, rather than straight mob stuff, thereby getting them $10, $15 and larger checks, wherever possible.

Former names who are included in the list are: Betty Blythe, Gladys Hullette, Florence Turner, Jean Acker Valentino, Florence Lawrence, Doris May, Clara Kimball Young, Jerome Storm, Wallace MacDonald, Kit Guard, Alice Lake, Myrtle Steadman, Flora Finch, Neal Burns, Neely Edwards, Baby Peggy, Mary Carr, Bill Franey, Snub Pollard and Helene Chadwick.

If the plan goes through, the assistant directors will at all times call the old-timers direct, rather than have the placements handled either by the studio casting offices or Central Casting.

Hot and Cold

Gilda Gray's former home at Rockville Centre, L. I., is now a mortician's establishment. The initials GTB (Boag) are still visible.

The new tenant bills himself 'Joy Funeral Parlors.'

4 HR. OUTDOOR MUSIC TUFF OPPOSISH

Minneapolis, July 31.

Deprived of all theatre employment by abolition of orchestras, the musician union's members here are getting back at the showhouses with some effective opposition. On a co-operative basis they are staging shows at the baseball park nightly for 15c admission and drawing as many as 3,000 people.

The 15c buys four hours of entertainment. First, there's a two-hour concert by a 35-piece band. Then there are several novelty features as added attractions each night, such as a bathing beauty or dancing contest or a few local vaudeville acts. This is followed by two hours of dancing in the open under the stars with music by another 10-piece orchestra. Beer and refreshments also available.

Theatre circuit heads are said to be considering 'buying off' the opposition by putting a certain number of the men back to work in the showhouses. Employment at the ball park is rotated among the union members and the musicians are said to have been averaging about $5 a night in compensation.

Song of NIRA

'Nira March' is Phil Spitalny's composition in honor of the National Industrial Recovery Act.

Spitalny will introduce it at the Capitol on Broadway Aug. 4.

Censors Again Disagree; Perhaps It's the Heat

Pittsburgh, July 31.

Latest picture to run into censor difficulties in this state is Columbia's 'What Price Innocence'.

Still another instance of crazy tactics by censors in different states. 'What Price Innocence' got by in Ohio without a cut. 'Baby Face', which passed in Pennsylvania with only a minor deletion or two, is still trying to get by in Ohio.

CITY OF STARS DIES AT DUSK

Film Mob Residents of Beverly Hills So Well-Behaved That Even the Cops Snooze Away

JUST HOME FOLKS

Beverly Hills, Cal., July 31.

Found: Southern California's biggest 9 o'clock burg. It's this community, largely populated by picture stars, execs and near luminaries, where the rubberneck wagons reap a golden harvest during daylight hours, but literally take in the sidewalks by 9 p. m.

North of the car tracks, where start the exclusive habitats of the screen celebs, quietness is supreme soon after darkness. Street lights are an exception, mostly at street intersections, and dim at that. Even the main stems through the thickly populated residential districts are masses of shadows, mainly caused by the over-abundance of foliage with which the thoroughfares are lined.

On a one-night auto tour of practically the entire Beverly residential district, one belated couple and two

(Continued on page 57)

Reformers Helped to Make Chi Fair's Fan Dancer a Headliner

Chicago, July 31.

Following her several appearances in Municipal Court on immorality charges and the amount of publicity obtained through her nude fan dance at the 'Streets of Paris,' Sally Rand was deemed theatrically ripe by Balaban & Katz. She will dance at the Chicago theatre the week of Aug. 4 but not quite as shorn of tulle as she dances in the World's Fair. Miss Rand was formerly in pictures with Fox.

Tom Howard, Ann Greenway and Johnny Perkins will appear on the same bill.

FOOTBALLERS LEFT FLAT

Lean Year for Grid Stars in Hollywood This Summer

Hollywood, July 31.

It looks like a tough year for the journeymen football players who have been coming to Hollywood in the summer to ply their trade in pigskin pictures. Studios, loaded up with stock shots of games, will use library film instead of making new sequences with the footballers.

Economy is chief reason for leaving the football players out in the cold, but previous prima donna attitude of some of the name pigskinners when on the set is also a factor.

Radio Breaking In Shows Out of Town; Syracuse's Comeback as Tryout Spot

Syracuse, N. Y., July 31.

They're now breaking in radio programs prior to national networking the way they try out legit shows and preview pictures. The ether's first break-in spot seems to be Syracuse.

Hunch is merely to put the program together in New York and then cart the script upstate to try it on the villagers. These trials mostly concern dramatic sessions with the system calling for cast recruiting on the spot from among community theatre groups and what stock companies may be in the vicinity. Salt City students taking the dramatic course at Syracuse have also been an aid.

WBFL is the station which has been instrumental in this radio scheme with Ralston Purina Co.'s 'Famous Dogs in History' the program which has been undergoing a trial session from that outlet. This aerial presentation, which has been vamping 'till ready over WBFL

(Continued on page 31)

Rush for 'Firsts'

All branches of show business, as with the mercantile and manufacturing industries, are after 'firsts' on the NRA.

Each wants to be first to acknowledge acceptance of the Presidential recovery program.

Some already are ballyhooing it.

GERMAN ACTORS PUT OVER A FAST ONE

Berlin, July 21.

Peculiar situation has arisen here because of the new governmental laws which restrict labor in the theatre. Actors being scarce, are making the most of it and asking plenty, with producers all down the line annoyed.

Several producers have complained to the government that actors, stars especially, are asking outrageous salaries. Government hasn't figured a way out of that yet, but has sent a communique to all actors warning them that this procedure will not be tolerated and that actors accused of costing the state or state industries excessive money or delay will lay themselves open to prosecution.

Actors are paying no attention to the government's warning thus far, knowing that there is a talent scarcity and realizing also that the political situation being what it is, they may not be in as favorable a situation at any future time, so why not cash in?

Warner's Semi-official 'New Deal' NRA Short

Harry M. Warner, head of Warner Bros., is producing a short, 'The New Deal,' under the auspices of the National Recovery Administration. It presents President Roosevelt campaign against the depression and is designed to stimulate public interest in the Recovery Program.

To be commercially released.

A personal angle between Warner and the President, plus the NRA supervision, makes this commercial short a quasi-official venture. Burnett Hershey is authoring the script.

It has just been accorded final approval by General Hugh S. Johnson in Washington.

H'WOOD'S SANDWICHERY AN AUDITION PARLOR

Hollywood, July 31.

What started out to be a copy of New York's Brass Rail, Perry's Brass Rail cafe here, in a month after its opening has developed into Hollywood's hottest night spot.

Originally it was a bar, selling sandwiches. Bob Perry, one-time fighter, and now picture actor, and Charlie MacDonald, matchmaker of the American Legion Stadium, were the owners. Idea went sour from the start. Zeppo Marx stepped in, bought MacDonald's end for a reported $10,000, and went to work on the joint.

Marx installed a flock of singing waiters, rouged their snozzles and pasted handle bar moustaches over their lips. He got behind the bar himself, both for advertising and protection, and the spot was off to a fast second start. Now it's a hangout for the picture mob who find the place a laugh resort.

How long it will last is anybody's guess, but the boys are spreading the word that Marx got his investment back in three weeks, and the closing notice isn't up yet. Zeppo Marx is the juve of the Marx brothers. He is not a comedian, just a bridge player with crap shooting on the side.

Folies Bergere Through

Paris, July 31.

Folies Bergere, byword all over the world for lavish musical shows, is through with that kind of entertainment. Pictures are set to go into the house.

One more show, on the old order, due into the theatre next month. It will star Mistinguette.

Punching Up Scenes

Competent Players Relegated to Bits

Hollywood, July 31.

Though the average actor disdains doing bit work, there are a group of players in pictures who, through no fault of their own, are relegated to the bit player ranks. However, they receive compensation equal to that of the average featured players, and are consistently working.

This group, all competent and positive actors, are known to directors and producers as players who deliver. They are added to pictures to give certain sequences a punch. Most of them could be replaced by ordinary run-of-the-mill bit players. However, directors know that the chosen few, no matter who the star is, will walk off with the particular scene in which they appear. They also know that even if the audience is not familiar with these players by name, they have a following of fans who are satisfied with the picture though they only get a glimpse of the particular bit actors.

Alternate in Parts

Perhaps best known of this group are Luis Alberni, Richard Carle and Henry Armetta. They work continually. It is not unusual for production schedules to be switched around because the trio are busy at other studios. Franklin Pangborn and Forrester Harvey are a pair who jump from featured roles to bits, doing the latter because they get their regular salary and are considered an entertainment asset by producers.

Christian Rub, George Beranger, Henry Kolker, Bert Sprotte and Oscar Apfel are a quartet who alternately do bits and featured parts because of their ability to sell a scene which might otherwise fall flat with inadequate players in the cast. All have a fan following who go for these players in the same manner the public goes for stars.

None of these players is in the bit class when it comes to salary. Most demand and receive $400 per week and over. Several of them will not work unless they receive a week's guarantee.

Stooging for Hearst

Hollywood, July 31.

Luis Ortega, former stooge for Joe Lewis, has quit the show business for a more remunerative pursuit.

He's hustling 'Examiners' at the corner of Cahuenga and Hollywood.

ERPI's $35,000 Yearly Rental vs. Par's 500G Overhead at Astoria

With its wide range and other improvements in recording and reproduction, which it expects to introduce in series formation, as well as eastern production facilities, ERPI is confident it will make up for the dent made in equipment installations, because of saturations.

In the silent days, Paramountites figured it cost the company $500,000 a year to keep the Astoria plant even in darkness. ERPI has the place at a rental of $35,000 per year, and all the electric needs is to accommodate five features yearly and show a profit on the company books.

ERPI is very optimistic about its studio. It recalls that at one time or another, every picture company in the business has tried the east. This has convinced the electric there is a certain place for at least a percentage of production at Astoria.

NOSE BLOWS OKE

Par Bans Amateur Kodak Ilk from Stars' Path

Hollywood, July 31.

Paramount has turned thumbs down on snapping kodaks around the lot and on sets by employees, reviving an old order banning amateur photography. Permission for any lens work, aside from regular studio stillmen, must come from the publicity department, which okays fan mag photographers and their ilk.

Studio trying to keep its stars from being caught unawares and from feeling that they can't blow their noses without a clicking accompaniment.

MERIVALE'S BILLING HOLDS UP PAR LOT

Hollywood, July 31.

Metro had to delay start of 'Solitary Man' today.

Phillip Merivale, borrowed from Fox, insisted on top billing. Herbert Marshall was given it with Mary Boland. Expected matter can be straightened out with Fox.

Howard Hawks Canceled

Hollywood, July 31.

Warners canceled contract they held with Howard Hawks, who owed them one picture.

He was disinclined to direct 'Shanghai Orchid.'

Magdalene Mascal Ill

Hollywood, July 31.

Magdalene Mascal, fashion writer at Metro's publicity department, is in a critical condition at the Cedars of Lebanon.

She underwent an emergency operation July 29.

Darro Takes Up B. I. Bid As Warners Lax Option

Hollywood, July 31.

Frankie Darro, 16-year-old actor, will go with British International for one picture late in August. Boy signed a 45-day option with Warners just previous to the B. I. bid, but as Warners have no story for him yet they agreed to extend the option till he returns from England.

Deal was arranged through the William S. Gill agency.

MARKERT FLIES

Russell Markert flew to the Coast over the week-end to start for 20th Century Pictures as dance stager.

Markert returns to Radio City in six weeks. During his absence his assistant, Gene Snyder, will officiate.

HIEING EAST WITH OPTION

Hollywood, July 31.

Vera Allen, brought here from the stage by Fox for 'Doctor Bull,' leaves this week for New York.

Studio took an option on Miss Allen for another picture, due in September.

Powell as 'King'

Hollywood, July 31.

Warners will star William Powell in 'King of Fashion.'

They bought it from Warren Duff.

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WILL MAHONEY
This week, Warfield, San Francisco

The *Los Angeles "Herald-Examiner"* said: "If you want to see one of vaudeville's greatest performers, go to the Paramount this week to see Will Mahoney. He is the fellow who plays the xylophone with his feet whenever he is not falling down. The entire show is dominated by this little man who wears a hard hat, a tight suit and stiff-bottomed shoes. By all means see Will Mahoney. He is great."

Direction
RALPH G. FARNUM
Roosevelt Hotel
Hollywood, Cal.

Ma, Those People Are at It Again; Triangle Sizzles

Hollywood, July 31.

The Loretta Sayers-Arthur Johnston-Winona Love affair is hot again, and, as usual, the dashing songwriter is right in the middle. After Loretta went east several months ago, with the triangle deader than a year's press book, Johnston got a vacation from writing moon songs for Paramount. Never having been in Hawaii, he decided to find out whether it was all true or not and booked passage on an island steamer. The fact that Miss Love was there may have had something to do with it.

Be that as it may, Miss Sayers got wind of the trip and sent a telegram to Arthur. What it said isn't known, but it was enough to make him cancel that Honolulu trip and hop to New York.

Six weeks ago he returned, and since then, hadn't heard a word from either girl, until one morning late last week.

That day he got a letter from New York telling him that Loretta would be out on the coast in a week, winding up 'with love.' Right after he finished reading the letter, a cable arrived from Honolulu saying that Winona was leaving for Los Angeles the next day 'with love.'

Johnston is currently writing the tunes for 'Too Much Harmony.'

SAILINGS

Aug. 19 (London to New York), Ida Lupino (Berengaria).

Aug. 11 (New York to London), Harris Twins and Loretta (Paris).

August 4 (New York to London), Gordon Wong Wellesley (American Trader).

July 29 (London to New York) Constance Cummings, Benn Levy (Berengaria).

July 29 (New York to London) Jos. H. Seidleman, Nate Spingold (Aquitania).

July 28 (New York to Paris) Paul Robeson, David Sarnoff, Courtland Smith, B. S. Moss, James O'Flaherty, Julia Faye (Ile de France).

July 28 (New York to London) Amerlia B. Potts (American Farmer).

July 27 (New York to London) Frances McFadden (Hamburg).

July 27 (New York to Berlin) Rudolf Friml, Maury Paul (Bremen).

July 26 (Paris to New York) Howard Neumiller (Olympic).

July 26 (London to New York) Herb Williams (Olympic).

July 26 (New York to Vera Cruz) Jerome P. Sussman (Oriente).

Fastest of the Fast Set

But with Del Ruth It Is Speed in Production

Hollywood, July 31.

Rounding out 17 years as a director, last 10 of which have been spent on the Warner lot, Roy Del Ruth is taking bows as the fastest shooting big time megger and the director who has stuck the longest on any one lot.

Del Ruth, since the inception of sound, has been turning out pictures like 'Little Giant,' 'Blessed Event,' 'Blond Crazy,' 'Taxi,' 'Employees Entrance,' 'Captured' and 'Winner Take All,' his last seven, in from 15 to 20 days of production. Pictures mentioned have been made during the past year. That's another record.

A quiet, unassuming fellow, he claims no special method in attaining his shooting speed, and rather credits it to luck, which he hopes will stick with him. Some of the pictures he skips, claiming they are klucks. Others he'll admit are not so bad. He feels that if he ever gets a chance to take his time on a picture, he may turn out a really great effort. Studio, however, knows of his speed, and upon handing him a script they usually clip a week off the shooting schedule, just because it's Del Ruth.

Trained at Sennett's

Receiving his early directorial training at Mack Sennett's, he grew accustomed to making pictures without a script. In the early days, locale interested Sennett most. He wanted to know if it would be a desert, Alaskan, or ocean picture. After receiving this information he forgot about it. It was therefore necessary for the director to shoot from the cuff. Before starting a picture, Sennett's directors usually had to build their stories in their head, and carry it around in the same receptacle.

While Del Ruth doesn't use the same method now, his process of production is an offshoot of the Sennett training. Every picture he makes is pretty well worked out in his noggin before he starts. From the first setup on he knows what's coming next.

To a great extent, though he won't admit it, Del Ruth is responsible for the success of James Cagney. He has piloted the slugging Romeo through most of his pictures. According to the director, 'Finger Man,' the Cagney opera just completed, will display a new Cagney, not a slugger, certainly not a panz, but a Cagney with a different angle.

Del Ruth is the one director that Warners refuse to loan out. Studio figures that their fastest shooter is too necessary at the home lot where he can step in in a pinch and bat out a picture at nothing flat and usually under budget.

Another Remake

Hollywood, July 31.

Chorus girl working in a Paramount feature bet her pal 20c she could name all the states in the Union. She got up to 21, including Cincinnati, Philadelphia and the Dist. of Columbia before she flopped.

Edward Sutherland paid her bet and gave her an additional 20c for originality.

Universal Likes Test, So Will Build-up and Also Reduce Miss Lund

Hollywood, July 31.

Universal will attempt the same sort of build-up on Lucille Lund, Northwestern co-ed selected as the All-American girl in the 'College Humor' contest, as First National did with Katherine MacDonald, many years ago. At that time Miss MacDonald was played up as the 'American beauty.'

Decision to put both studio and home office publicity departments back of Miss Lund and push her into prominence came after execs had looked at tests made of the girl in Chicago recently.

In addition to a small spot in 'Saturday's Millions,' formerly titled 'All-American Girl', Universal contemplated using Miss Lund as the name player in its serial, 'Perils of Pauline' but decided not to serialize the contest-winner for the present.

Prior to doing any before-the-camera work, Miss Lund will take a short course in reducing.

FAN PHOTOGS TUFF

Really Go For Pash Stuff on Stars for Mag Use

Hollywood, July 31.

Fan mag photogs have become tough in their attitude toward the stars. Previously taking a catering manner when asking film celebs to pose for a picture, the mag cameramen now handle their jobs like photogs on the dailies or photo syndicates.

When a staff photographer for any of the fan magazines is sent out for a picture he usually gets it, no matter how hard the assignment. Some of the requests made by the mag editor are plenty difficult, frequently more so than for the dailies, because of the intimate stuff wanted by the fan mags.

Having staff photogs on the fan mags is practically a new angle in Hollywood, 'Modern Screen' starting it in February, 1932. Boys were a little shy at first about snapping stars in pash kissing poses, and other stuff the dailies don't use.

Nearly all the fan photogs were formerly with picture syndicates. Some of them are Bill Phillips of 'Photoplay,' formerly with P. and A. photo; J. B. Scott, 'Modern Screen,' also an ex-P. and A. man; Nat Dolanger, with the Fawcett Publications, and 'New Movie' and formerly with Wide World; Hyman Fink, of 'Movie Mirror.'

It's Cabot's Skirmish In 27G Contract Suit

Los Angeles, July 31.

A second attachment against Bruce Cabot in the $27,000 breach of contract suit brought by Collier and Wallace has been discharged in L. A. Superior court on the ground that such agency-actor pacts are too indefinite and speculative to permit attachment.

Court left certain phases of the legal question open by overruling demurrer to a third complaint, and stating that plaintiff could allege gross damages, with the ruling left open until time of trial.

Martin Gang is attorney for Cabot.

Sylvia Sidney Off Lead

Hollywood, July 31.

Sylvia Sidney, ill for week, may not resume opposite Chevalier in 'Way to Love' at Paramount.

Stunter Laid Down on Job, Says Complaint

Hollywood, July 31.

Alleging Roy Klaffki, stunt and cameraman, refused to take orders in connection with filming a whale hunt for 'Igloo,' the Scott Arctic Productions has filed a cross-complaint against him asking $20,000 damages.

Cross complaint, filed by Attorneys Sam Zagon and Harold Aaron in Superior Court Tuesday (25), is in answer to Klaffki's suit against Scott Arctic Productions, Edward Small Productions, Edward Small and Ewing Scott for $4,814 he asserts is due him in salary. Klaffki received $100 per week, but was to get $166 per week if film was distributed as a feature, which it was. Sum is for 29 weeks' work at $166.

In the cross-complaint it is also charged that because of Klaffki's refusal to comply with directions, it required three extra months to film 'Igloo.' Milton Mitchell is attorney for Klaffki.

Mary Kornman's Chance

Hollywood, July 31.

Larry Schwab wants Mary Kornman to go east for his musical picture, 'Take a Chance.'

Producer is negotiating with her agents, O'Reilly & Mann.

Arrivals

Quite a picture mob in from Europe today (1) of the Olympic. Gloria Swanson, Ramon Novarro, Lillian Gish and Joan Ridley.

WASH. SCANS HI SALARIES

Aimee's Dave Hit as Egg-Stopper, But Goes All Floppo as Actor

Hollywood, July 31.

Bounding, bellowing, red-faced Dave Hutton, split spouse of Aimee Semple McPherson, proved he could take it when at the first evening performance at Warners Hollywood Thursday (27) he was the 225-pound target for four eggs, thrown with ace aim by Jane Jones, comely member of Angelus Tempie. She figured the baritone had done wrong by his Aimee.

Dave had just taken a breath, following the vamp for his first number, when, Wham! egg No. 1 came through the air, spread itself over the vast expanse of Dave's dress shirt. The No. 2 egg rested on his lapel

She Fought Fair

Two other eggs caught him above the waist. The throwing girl fought fair, each leaving its indelible imprint on the holy roller gone vaude.

By the time egg No. 5 was on its way, Dave had smartened up. He stuck out his mit and caught the egg, but made an error. He squeezed it and No. 5 went all wrong, too. Then became a question as to the act or eggs getting the verdict.

Cops Called

Gendarmes came, hustled Miss Jones off 'mid cheers from the audience who had witnessed her hurling. In court Friday morning, Miss Jones pleaded guilty to disturbing the peace and was fined $25 by Municipal Judge Clarke.

'This is my first offense,' said Miss Jones. 'That is a lot of money to fine me.'

'Sorry,' remarked the court, 'but you'll have to pay; otherwise people will be going around throwing eggs at all local talent, figuring they havo a duty to perform.'

Long Beach, Cal., July 31.

Single week's engagement of David Hutton, divorce-seeking spouse of Aimee Semple MacPherson, at the State here, cost the house close to $1,000, plus the $1,000 guarantee for Hutton. After a strong opening day Hutton did a brodie as a b. o. draw.

Monday the take dropped to $300, as compared with an average biz of round $800 on that day. The robust baritone currently is at Warners' Hollywood, with the Downtown set to follow.

Futility!

Hollywood, July 31.

Sound man brought in by Paramount last week was leaning against his boom during a take on 'Too Much Harmony,' making no pretense of working.

Eddie Sutherland, directing, walked up to him, saying: 'I don't want to tell you your business, but boom men usually twist the mike around in the direction of the person who is talking, and you haven't moved it since you came on the set.'

Yawning, the sound man replied: 'I know all about pointing the mike at whoever is speaking, but, mister, it don't make any difference in the long run.'

Ada Mae Set

Hollywood, July 31.

Ada Mae goes in 'Dance, Girl, Dance,' indie picture which Invincible starts Wednesday (2) at Sennett studio. She is from legit. This is her first pic job.

Frank Strayer is directing. Alan Dinehart, Evalyn Knapp, and Eddie Nugent have principal parts.

Rod LaRocque Back

Hollywood, July 31.

Rod LaRocque, off the screen for a number of years in Hollywood, returns in Metro's 'Tarzan.'

OOOH! MR. COOPER

Fish Bowl Only Thing Not Listed in Suit

Los Angeles,

Gary Cooper's talents as a housekeeper were spot-lighted in a Municipal Court action filed July 25 by Eliza Alberton, who rented a furnished house in Beverly Hills to the actor last year.

Complaint alleges that Cooper during a year's occupation of the bachelor quarters broke, damaged and destroyed articles to the total value of $714.35, the amount sought in the suit.

On the two-page list of damage items specified were: Settee in bedroom impaired to the extent of $25; walls, $10; silver salad bowl, $25; coffee pot, $10; Spanish lamp, $40; two Chinese lamps, $150; bronze statue of a fawn, $300. Other minor items included flower bowl, wine glasses, dishes, tea kettle, skillets, tablecloths and electric irons.

NOW THE COLLEGE PROFS 'DISCOVER' SHOW BIZ

Professors of numerous colleges rather suddenly, it would seem, have selected the film industry for book material. Not satisfied with surface statistics, certain of the writers are delving into such highly technical trade realms as arbitration, block booking, percentage, etc.

Some of the finished product obviously will not meet with much credence in the picture business. A 454-pager by Howard T. Lewis, professor of marketing, Graduate School of Business Administration, Harvard, for instance, expresses itself thusly on star salaries:

'Star salaries paid on single or multiple picture contracts range upward to $500,000 per picture.'

Number of the comments in the Lewis writing are credited a short-lived house organ of Allied Exhibitors, an organization regarded in the trade as representing only a fraction of independent exhibitors.

At Columbia University another professor is busily gathering statistics on not only pictures, but vaude and legit as well. Others, including one in Boston, are wary of the industry as a whole, preferring to specialize on phases like visual education.

WINCHELL COMING EAST

Short, Written by Him, Carries Laugh for Coast Crowd

Hollywood, July 31.

Walter Winchell's short, 'Beauty on Broadway,' currently at the Criterion, is giving the local mob a laugh in view of the pummeling Al Jolson gave the columnist last week.

In seeking to persuade a youth to give up the idea of becoming a theatrical booker, Winchell hands the orchid to Jolson when he has the character say 'I suppose right off you'll want me to get you a big shot like Al Jolson to handle.'

Winchell is leaving here tomorrow (1) for the east. His announced trip to the Hearst ranch seems to be cold. Mrs. Winchell and daughter are going to Honolulu, returning in September.

Building News Staff

Hollywood, July 31.

Building up its own radio news staff, Amalgamated Broadcasting Co. has appointed Edward Churchill as its Hollywood representative. Churchill is a press agent at the Universal studio.

Dorothy Herzog, former Hearst chatter writer, will broadcast the news stories.

MAXIMUM MONEY AS WELL AS MIN.

Top Film Salaries as Much an Official Concern as the Minimum Wage — 350 Hollywood Salaries Over $100,000 a Year — The U. S. Tobacco 'Spoilization' Decree

OUT OF PROPORTION?

Picture scouts returning from Washington, where they report special records are being kept of salaries which are out of proportion, and anticipting that a law tending to regulate maximum remuneration will follow on the heels of codism, are urging the film industry to be prepared. There are some who would have filmdom independently volunteer to incorporate in its own general code a promise of compensation shake-up from top to bottom. The law at present says that only the minimum salary shall be considered.

No top salary for film star or executive is being calculated, the compensation being figured on actual earning ability, rather than any attempt at envelope standardization in the top brackets.

Now it is estimated that approximately 350 Hollywood people are drawing a yearly salary in excess of $100,000. It is also being figured that before many a major feature gets into work about 47% of the budget is written off for salaries and administrative expenses.

How many of these people are actually earning such salaries and whether an automatic budget write-off, conceded tremendous, is merited, are questions which only the future can answer.

Rights of Stockholders

That financial readjustments far greater than those recited by the Roosevelt code will be necessary are no longer subdued. Regarded as a forecasting light in this same direction is a recent U. S. Supreme Court decision dealing with 'spoilization' of an industry. The case against the American Tobacco Company went into detail as to the rights of stockholders.

The film industry, more than any other, is expected to be brought conspicuously into the arena of relations with its own stockholders. The publicity which filmdom has always received is now expected to boomerang. Picture advisors observe also that during many periods in the past when the industry, as a whole, was understood to be well off, many stockholders were getting little or nothing.

Certain of the Haysian directors contend that it is nobody's business what salaries are being paid; pictures can continue to pay what the picture industry makes up its mind to pay. But Washington contact men are beginning to think otherwise and are boldly saying so. Those present high salaries, they are warning, will some day—and probably soon—have to stand side by side with receiverships, bankruptcies, etc. And there will have to be an explanation.

One Happy Bushman

Hollywood, July 31.

It was Frank Bruce Bushman, not his older brother, Francis X. Bushman, Jr., who had threatened to get married recently. Item in VARIETY'S 'News of the Dailies' July 18, the wrong brother was credited with marital intent.

Francis X. Bushman, Jr., says he's happily married to his first wife.

How Hawkshaw P. O. Clerks Direct Screwy Fan Mail to H'wood Stars

Hollywood, July 31.

Postal clerks must either be mind readers or ardent picture fans, according to the large number of letters arriving at the studios for stars addressed in a screwy manner. Envelops with players photographs instead of their names and addresses are a mild form of the silly kid routines indulged in by fan letter writers.

These are pushovers for mail clerks to fathom. It's when the fans use character names from pictures and other trade gags associated with particular players that the postal clerks must do a series of nip-ups before determining who the letters are intended to reach.

Mae West has received a flock of fan mail addressed to 'Come Up and See Me Sometime' and 'Diamond Lil.' Jimmy Durante received a letter addressed to 'Schnozzola, U. S.' Of course, no one could muff that one. Wallace Beery had a fair address him as 'Bill, of Min and Bill.' Will Rogers received many letters merely addressed to 'The Ambassador at Large.'

Spot Crosby

Bing Crosby found that postal clerks were cognizant of his vocal prowess when a letter reached him with only 'Bing' on the envelop. Jackie Cooper is still addressed as 'Skippy,' with mail clerks, by some uncanny insight, being able to differentiate between letters meant for the kid actor and those intended for Percy Crosby's cartoon character.

William Powell called for his mail and discovered that he was known to letter carriers as 'Philo Vance.' Though he hasn't played the Van Dine character for a year, he's still addressed by the detective's name. Warner Oland displays letters addressed to 'Charlie Chan.' Zasu Pitts received a postcard on which was written, 'Sad Eye Pitts, U. S. A.'

Some postal clerks burn at the fans' gagging. However, others get a kick out of seeing the letters go to their proper destination. It's a game to them. In fact, one mail clerk in the Los Angeles post office, brags about his ability to decipher any type of gag address. He thinks that people who spend their time on anagrams, cross word puzzles and gig-saws are nuts.

SHIMMY SHAKER WINS

Turns Salem Glances Away From Costello Male Jury

Boston, July 31.

Down in Salem where they burned the witches (popular legend) Gilda Gray won the spot from the Costello murder jury. In town for an in-person, Gilda turned into the hostelry where the jury is housed. All eyes swept from the incoming 12 good men and true to the shimmy shaker.

Assigned to her room, Gilda discovered herself two doors away from the suite occupied by the men who are to decide the fate of Jessie Costello, accused of slaying her hubby with cyanide.

FIND DRAWN SETS IN SCRIPT NOT NEW IDEA

Hollywood, July 31.

Norman McLeod, William Cameron Menzies and Joseph Mankiewicz are trying out what they believe is a new method of story construction on 'Alice In Wonderland'. They are having Menzies, a former artist and co-director with McLeod, draw every camera set-up to be used in the picture and incorporate the drawings in the script.

The trio, at least, believed this procedure was new until, upon reading 'Life and Letters of Lewis Carroll', by Stuart Collingwood, they discovered that Carroll, also an artist, had made drawings of every sequence in 'Alice' to aid him in writing the tale.

McLeod and Menzies feel that in draughting the story in picture form, they will know exactly what they want to do when they get on the set. This method, they believe, will eliminate a lot of time and will enable them to shoot exactly what they want without making a lot of unnecessary camera set-ups.

Never Jelled

Idea has been suggested numerous times by artists as a possible economy step. It never reached first base, however, with the studios unable to get the artists and directors to see each other's side of the argument.

'Alice' is also giving the studio a technical problem which it is trying to overcome. Studio intends to use masks on the players exactly like those conceived by Carroll for his characters. Problem is to make masks flexible enough to allow the facial expression of the actors to come through. To this end, Max Factor and the studio have been experimenting for two weeks with a rubber mixture.

Jack Oakie, who will play 'Tweedle Dee' and 'Tweedle Dum', has been used for the experiments. So far, masks have worked okay but the composition used in them throws off such an offensive odor that it is impossible for Oakie to keep them on his face for over a few minutes. Experimenters have been unable to correct the odor as yet, but they have hopes. So does Oakie.

Crawford's 'Sadie McKee'

Hollywood, July 31.

Sam Wood will direct Metro's 'The Notorious Sadie McKee' from the current 'Liberty' magazine serial.

Joan Crawford to be starred.

Larry Weingarten will supervise.

JEANETTE WEST

Jeanette MacDonald and Bob Ritchie, her manager, leave for Hollywood this week to start on 'Cat and the Fiddle' (Metro). Both got in from abroad last week.

Ritchie has some concert tours lined up for several picture people on the Continent and returns to Europe in a month or so.

Jack Gilbert Directing

Hollywood, July 31.

John Gilbert has evidently given up picture acting. For the past week he has been aiding on the story of 'Walls of Gold' at Fox.

Gilbert will co-direct picture with Kenneth MacKenna. It will have Sally Eilers and Norman Foster in leads.

Corinne Griffith Aims At Return Via Stage

Corinne Griffith, former silent picture star, made her debut in legit last week, appearing in a stock company at Netcong, N. J., near Lake Hopatcong. Attraction was 'Home James' and was in the nature of a try-out, reported to be a Broadway possibility. Play was authored by A. E. Thomas. Miss Griffith's most recent picture appearance was in a British-made talker.

Understood that Rowland Stebbins (Laurence Rivers) has an option on 'James.' Should show reach Broadway it will be recast.

Ruth Donnolly's 3

Hollywood, July 31.

Ruth Donnolly was given a five-year contract by Warners and spotted for three pictures.

She started with 'Ever In My Heart' today.

Publix Enterprises May Come Out Of Bankruptcy by 50% of Claim in Stock of New Co. or 25% Cash

Indications point to the Paramount trustees quickly rehabilitating Publix Enterprises. This is Par's chief theatre subsid comprising maybe 100 minor companies and some 300 houses.

It may be completely lifted out of bankruptcy within the next fortnight or sooner by satisfying all creditor claims on a cash or stock basis in a new company to be formed.

This new holding company, so far as reported, will be aimed to take over the present assets of Publix Enterprises on a purchase basis. Means technical liquidation of Publix Enterprises, with the creditors figuring in the ownership of the new holding company.

Plan would have the creditors getting a choice of settling on a 50% basis for stock in the new holding company, or a 25% cash settlement outright. In settling for cash, the creditors would not have to waive any claim which may be secured through Paramount-Publix, parent company of Publix-Enterprises, it is said.

Preferred and Common

The new holding company would be set up with a preferred issue of around 150,000 shares of $10 par value. General creditors would get all of this, while Paramount Publix would receive all the common stock.

Paramount-Publix holds a claim of something like $6,500,000 against Publix Enterprises. P-P's claim is the biggest share of something under $10,000,000 in claims outstanding against P. E. The common would have no par value. Amount of shares isn't figured so far.

Inter-company claims against P. E. are not included in the preferred stock setup.

The 150,000 shares of preferred would be 5% cumulative stock. These would be retired at 5% annually. This is on condition that in acceptance of this plan the total amount of general claims against Publix Enterprises, except inter-company claims, will reach no higher than $3,000,000.

Houses in the P. E. setup run from New England to the middle west and south.

Rehabilitation of P. E. under this plan would have the Par theatres pretty far on the way to a reconstructed financial setup. P. E. setup comprises around 40% of the 800 Publix theatres.

TOO MUCH HEAT BAD FOR COOLED HOUSES

All the Broadway theatre managers complained that week-end heat and humidity was such it almost nullified any effectiveness of the cooling plants.

Outside heat left little change for within-the-theatre. House staffs had to explain to patrons that the refrigerating plants had not broken down but that the big idea was to make the interiors 'comfortably cool' only and not dangerously so.

Rialto, which has the biggest cooling plant of any Broadway house, couldn't get below 76 in temperature at any one time.

COLUMBIA STARTS ALL NEW WITH 2 FILMS

Hollywood, July 31.

Columbia production was completely disorganized by the strike and studio will start from scratch again on the two features, 'My Woman' and 'Fury of the Jungle,' which were filming when sound men walked out of Col three weeks ago.

'Fury' has been called off temporarily. 'My Woman' and Frank Borzage's 'A Man's Castle' will be started this week. Donald Cook, who was in 'Woman,' goes to Warners on loan, so Columbia has borrowed Victor Jory from Fox to take his place. Jory played two days in 'Fury' before the strike.

ALL COMEDY FILM TRY

Making It at Syracuse Empire at 15-25 Scale

Syracuse, N. Y., July 31.

Syracuse is set for a comedy film theatre, Empire, acquired on a 14-year lease by Mitchel Fitzer. Empire will reopen Aug. 18.

House will change bills semi-weekly and weekly. It will not be fussy about first runs. Scale 15-25.

FOX PIX SPLIT BETWEEN RKO, OLD ROXY

Looks like RKO and the old Roxy will split the new season's Fox product between them for the Broadway sector. Arrangements are stated to be set whereby around 40% or 22 films of the Fox program this coming season goes to the Radio City Music Hall.

Under the terms as infoed, RKO has a selection privilege of the Fox program up to this amount. Terms are stated as flat rental basis. The old Roxy looks to get what's left.

According to accounts, RKO has agreed to make its Fox film selections every three months in advance. Sid Kent and John Clark acted for Fox, with Harold Franklin and Phil Reisman for RKO.

Outside of the Fox deal, only RKO's own product is given as set so far for the Music Hall. Likely, however, that the RKO people will get together for Universal and Columbia within the week. Subscription to these two products with the possibility also being that Par may get four or five Par pictures and as many Warners films, the Music Hall looks to be set soon on its film supply.

House, since the last week of June, has been averaging nicely and is presently progressing profitably from week to week, with the biggest week, to date, having been the week when Roxy (Rothafel) made his personal appearance on the stage. House went over $70,000 net that week.

WB's 60 for '33-'34

Warners a few weeks ago held back on plans for a year-book, preferring a series of trade showings for September in all exchanges, but WB now announces 60 features and 130 shorts.

Of these, eight will be special. Casts on 49 of this number are set. In the shorts division there will be three three-reelers.

WILL RUB OUT PUBLIX NAME

Eventually Publix will be eliminated from Paramount-Publix as a trade designation for its theatre interests. Name is not only disappearing in a general way but in both importance and significance at the same time.

Attitude of Par is to forget that there's a Publix after the headache it's been in the last few years. Not stressed in any way anymore, despite what good will value it may possess, theatres are more and more being referred to as Paramount's.

When Par has gone through the bankruptcy route and a new corporation is set up, the parent company will retain the Paramount name in some way but not Publix.

While Par does not want Publix to go through bankruptcy itself, contesting lawsuits so far up, this is motivated not by any desire to preserve Publix as a corporation and protect its good will but only because Par wants to save the expense of another separate receivership.

Cohns Don't Agree On Harry's Scheme, So Spingold Sails

Nate Springold sailed on sudden notice on the 'Aquitania' to confer in London with Harry Cohn, president of Columbia Pictures, on the idea of not engaging in any British financing and extensive production, it is said.

Cohn and his brother, Jack, v. p. and g. m. on the New York end, had been in a trans-Atlantic telephonic huddle all Friday, resulting in Jack Cohn dispatching Spingold of the h. o. executive staff the following day.

Harry Cohn liked his British producing idea also, from the 'prestige' angle, but Jack Cohn argued against any British film producing idea. At present Columbia is producing Leslie Howard-Gilbert Miller production in London, titled 'Lady Is Willing.'

Joe Seidelman, Col's new export manager, sailed on the same boat on routine business.

Showman-Mayor of Mpls. Adamant As to Enforcing Film Censorship

Minneapolis, July 31.

A. G. 'Buzz' Bainbridge, showman-mayor, has refused to be swayed from his determination to appoint a committee to censor films and theatrical advertising. He informed W. A. Steffes, Northwest Allied States president and business manager, that he already had selected his personnel and would make the names public shortly.

Steffes, representing the city's independent exhibitors, had gone to Mayor Bainbridge to protest against screen censorship. Steffes and most of the other leading independent exhibitors supported Bainbridge financially and otherwise in his campaign. It develops, however, that Publix and RKO and the exchanges took a neutral stand and furnished no aid. Because he has been a showman all his life Bainbridge felt that the Publix theatres should boost his candidacy on their screens, but they refused to do this.

Mayor Bainbridge said independent exhibitors would have 'nothing to fear or worry about,' but he declined to accede to Steffes' request to confine the committee's censorship to the prohibition of objectionable pictures in their entirety, instead of to suggestions regarding deletions and cuts. The independents want pictures thrown out in their entirety so that they can reject them from the exchanges, rather than having to pay for mutilated films.

Bainbridge Assures Exhibs

The mayor 'assured' Steffes that the personnel of the censorship committee will 'satisfy' exhibitors. Steffes replied that even if the committee comprised himself and other theatre owners he wouldn't be satisfied because once the censorship is established a less liberal mayor could appoint narrow-minded individuals to membership. He also pointed out that film fans would be driven to St. Paul for their entertainment, the sister city having no censorship.

Film circles fear that the censorship activities will spread throughout the state. Neither Minnesota nor Minneapolis ever has had anything remotely resembling censorship before. Publix and RKO have remained aloof from the fight against it so far and, as far as can be learned, have done nothing to induce the new mayor to change his mind regarding it.

More Americans in English Films; G-B Jolly Well Likes the Idea

British filmers have decided to make no further secret of their intention of fighting American films with American talent all down the line, or any other way necessary. Britons have experimented with a few American stars, writers and directors. Now they're going at it in earnest.

Michael Balcon, production head for Gaumont-British, is currently en route to the U. S. and due in New York toward the end of the week. He will go directly to Hollywood for a couple of months.

G-B has instructed Balcon to look things over on the coast, study whatever he wants to, make any plans he wants to for the future back in London, which means engage any talent from cameramen, directors and actors, even scripts, girls if he feels they're necessary.

Sudden Decision

Decision is a sudden one and due to the first three British pictures made by G-B with part American casts. They have been released in London and are doing exceptionally well at the box office, it is claimed. 'Orders Is Orders,' comedy, with Jimmy Gleason and Charlotte Greenwood, and 'I Was a Spy,' with Bebe Daniels, are a couple of the trio.

Gaumont had for a long time been flirting with the thought that an occasional American actor, especially if caught between contracts or on the down grade in Hollywood, would be a worthwhile addition to an occasional British film. About five months ago they decided to spread on that a bit to the extent of signing a half dozen American name actors for one picture each.

CALIF. SALES TAX ON

2½% Maximum—1c Paid by Film Houses on Scale Up to 59c

Los Angeles, July 31.

State sales tax, calling for 2½% maximum, becomes effective in this state tomorrow (1), with picture houses paying 1c on all admissions to 59 cents.

Undecided generally yet whether to pass the tax on to the public, or let the theatres absorb it.

Wanger to Head Production for Par in the East

Hollywood, July 31.

Walter Wanger, associate producer at Metro, returns to Paramount shortly to take charge of production at the company's Long Island studio, where possibly 12 pictures will be made for next season's program.

Present plans are for Wanger to go east Sept. 15, when he will conclude the settlement of his old Paramount contract and sign a new five-year termer.

He has two pictures yet to complete at Metro, 'Queen Christina' and a Marion Davies feature. He has already made two for Metro, 'Gabriel Over the White House' and 'Another Language.'

It is understood that Metro wanted the producer to go abroad and remain a year, which was not satisfactory to him.

He went to Metro from Columbia at a reported salary of $2,500 weekly.

DEMBOW'S STATUS MAY BE SHORTLY SETTLED

Paramount trustees this week are likely to decide the future status of Sam Dembow's position at Par. Question seems to be whether Dembow gets certain upstato Par houses or just moves out.

Angle on the Dembow thing broke loose when he was seen to get involved in the recent John Balaban furore arising out of the latter's failure to get the Publix Detroit string.

Other matters came up before and after the Balaban thing and surrounding Dembow. Most of these have to do with inside politics. This politics thing looks to be hot over the Par theatres as influences in Par tend toward taking care of Dembow, one way or another.

Supporting Dembow's bid for a slice of the Par theatres are George Schaeffer and Austin Keough. Keough is general counsel for the company. Schaeffer is general manager of Par. He is also head of Par's film distribution division.

REISSUING 26 PATHE FEATURES; 52 SHORTS

Pathe feature productions, many dating back three and four years, have been acquired by All Star Features for national distribution. New prints have been made of the reissues.

Included in the 26 features are three Ann Hardings, two Constance Bennetts, three Helen Twelvetrees, four Robert Armstrongs, four Bill Boyds, one Ina Claire, C. B. De Mille's 'Godless Girl' and others. In addition to the features, All Star has also taken over 52 Pathe comedies, all so-called 'recreations.'

Col's $2 Film

Columbia wants to start of its 'Lady for a Day' at a $2 scale, two-a-day on Broadway.

Col hoped to slip into the Astor as a stop-gap in between Metro starts re-booking its $2 house, but Loew's wouldn't okay the idea.

PAR'S 12% GROSS DEALS FOR RENT

Based on present costs and business possibilities, Paramount has decided that 12% of the gross is what rent to the landlord should figure. Readjustments are being negotiated on that basis in most situations, with the company succeeding in reaching deals sought.

Arrangements with these deals call for an extra split when the business on a year reaches a certain set figure.

Short $20 and Fired, B.O. Girl Sues RKO for $75,000

Damage suit for $75,000 was filed in N. Y. Supreme Court, early this month, against RKO by Irene Marie Grace, 23. Girl is former cashier of the RKO Proctor's, Schenectady, N. Y.

She alleges her dismissal from the company's employ for alleged b.o. shortages, injured her reputation and prevented her from getting another job. It's the RKO defense the girl was dismissed in November, last, as she declined to make up shortages in her accounts.

Understood that the shortage involved was $20.

Shortages in b.o. accounts, are of course usual, but the RKO rule is that the company assume all shortages under $1, but all above $1 must be made up by the cashier.

KBS BREAKUP SENDS BISCHOFF TO WARNERS

Hollywood, July 31.

Sam Bischoff, who stepped out of the KBS combination Friday (28), goes to Warners today (Mon.) as an associate producer to handle topical and action pictures. First assignments are 'Headquarters,' an all-star feature, and 'Shakedown' with Warren William.

Burt Kelly and William Saal, other members of KBS, are in New York negotiating a deal with Radio for two productions, if completed, Kelly will handle the produeing in Hollywood.

COAST STRIKE REPORTS

Fighting Unions on Coast Take Internal Troubles to Washington But Fail to Find Official Favor

Hollywood, July 31.

IBEW Monday (31) served an ultimatum on the IATSE Local 37, comprising set electricians, grips, dressers and props that unless they withdraw their support from the sound technicians at once, IBEW will be forced to abrogate all agreements with IATSE and take over all electrical work in the studios.

Agreement referred to was that IBEW would not interfere with IATSE jurisdiction over lamp men and juicers in studios.

IBEW says Local 37 joined the sound men in a move to force IBEW out of studios, and if they continue to support the striking sound men by staying out on strike also, IBEW will place their men in lamp and juice jobs, which IBEW members so far have refrained from accepting.

This ultimatum was suggested to Harry Brigaerts, in charge of IBEW here, by his eastern headquarters.

United Brotherhood of Carpenters and Joiners, signatories to the basic agreement and still working at studios, has had jurisdiction dispute also with the IATSE over set grips and riggers and its members are currently reported accepting jobs vacated by IATSE men.

Ben Simmons, business agent of the carpenters and joiners denies knowledge of this and says he has had no complaints from IATSE about his men taking jobs.

Explanation

Striking unions instituted at a Sunday night (30) mass meeting an ambitious exploitation campaign to get their side before the public. Men are told to write letters and send telegrams to their senators, congressmen and picture stars who may be in sympathy, with a list of 50 names to correspond with suggested.

Soundmen signed form letters sent to William Green, AFofL president, urging the jurisdiction question be settled in favor of IATSE immediately. Other striking union members signed another form letter to Green along the same lines, attacking the IBEW stand.

Thirty-seven trucks with loud speakers and banners have been engaged to picket the studios and parade Hollywood bearing signs, 'Cameramen, Redeem Your Honor,' aimed at photographers still working. Also two planes manned by members of the Motion Picture Pilots' Union will attempt air

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36 COS. NOW WORKING IN STRIKE COLONY

Hollywood, July 31.

Thirty-six companies are working in the major studios with six having started over the weekend.

Roach studios resumed operation today (31) with new all-star comedy going to work and completion of an Our Gang short, which was stopped by strike.

Strike Spots Warner Air Techs at Studio

Hollywood, July 21.

Only radio station technicians known to have jumped into studio sound spots due to the IATSE strike were Les Hewlitt, chief engineer, and his two assistants, Charles Lang and Sid Brown, of KFWB, the Warner station, who started at the inception of the soundmen's walkout as studio mixers. Trio signed term contracts with WB Friday (28).

Harry Meyers has been stepped up to the chief engineer's post at the other studio.

Floppo Reasons

Los Angeles, July 31.

David Hutton's nosedive as a b. o. attraction at Long Beach, Cal., is attributed freely to his flippant remarks, both from the stage and in interviews. He said over the radio that marriage would have been all right if you weren't wedded to an institution or a large corporation. Another remark, made by the portly husband of Aimee Semple MacPherson—Hutton during his act, was that he was glad to be back in vaude, as a matter of fact, he'd never been out of it for a year.

Hutton was offered to Fox-West Coast before the Long Beach debut, but the execs turned him down.

WB-LOEW FILM DEAL SEEN AS PEACE PACT

Apparent peace has been concluded between Loew's and Warners, if the latter firm was at all peeved over incidents arising out of the recent Zanuck fracas. Nick Schenck and Harry M. Warner are more or less regular golf partners now, while Loew's additionally has concluded a deal for blanket purchase of Warner product this coming season for all Loew's out-of-town spots.

This picture deal in favor of Warners means something like $2,000,000 or more over the year's period that the deal has to run. It was negotiated by Andy Smith for Warners, with Dave Loew representing Loew's. Companies had a similar product deal last season.

INDIE PRODUCERS MEET ON STRIKE

Hollywood, July 31.

Emergency meeting of the Independent Producers Assn. was held Saturday (29) to discuss its own relations with the striking unions. Voted to send a telegram to Harold V. Smith, business manager of the sound men's local asking if the union will continue to live up to agreement made by them, which still has two years to run.

Indies claim that union has not lived up to all clauses of that treaty and calls for an expression from the local at this juncture on its future attitude toward that document made a year ago. Also intends asking the union to admit new members of the IPA on the same terms as set forth in the contract instead of upping the rates to new recruits.

It is also drawing up its own phases of the National Film Code, which will be thresh ed out at a meeting tonight (Mon).

Extras Suffer

Hollywood, July 31.

Strike situation cut studio placements in half last week, with total sinking to 2,827. One of the worst days in the history of Central Casting was July 27, when only 207 people worked.

Top day was July 24, day the IATSE unions were pulled to support the soundmen, with 562 placements made.

STUDIO PROD. IS 75% NORMAL

Thirty-six Pictures Now in Work—Crafts Engaged in Morale Campaign—Producers Put It Up to Elliott of the IATSE

MARKING TIME

Hollywood, July 31.

While the striking unions are marking time, holding pep meetings with no indications as to when the situation will adjust itself, the studios are standing pat, with staffs fully manned, but obtaining about 75% of the normal daily output. Greatest handicap seems to be getting satisfactory laboratory results on rushes. Today (31) there were 36 productions in work.

To keep striking IATSE morale up unions made two broadcasts over station KMPC Saturday and gave short talks over the same station every 45 minutes Sunday. Pep meeting was held at the Stadium Sunday afternoon, the Stadium being open all day for drop-ins. Free baseball game between two union teams Sunday afternoon.

Union has distributed 10,000 windshield stickers reading, 'Studio workers ask collective bargaining.'

Unions arranged passes to the Music Box for 'Low and Behold.'

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HARRY WARNER AS NIRA PROPAGANDIST

Looks like Harry Warner has given up any idea he may have had for a summer vacation. Outside of attending Warner sales confabs and the trade shows which his company will hold, it is said Harry Warner is set to step out and muster film folks all over the country into a movement to support the new Roosevelt work code.

That's aside and beyond what the film industry will do about its own codes. Warner's intentions so far as known are to visit each exchange centre and through his own exchange personnel in these centers, to form a nucleus body for that code movement.

Additionally it is stated Warner is querying Administrator Hugh Johnson relative to producing a suitable screen trailer on NIRA. This trailer if approved by the Government is to be distributed to all theatres through Warners.

Many Angles Come Up in Studio Strike—Production Continues and Talk of Arbitration from Within

Hollywood, July 31.

Academy early Friday (28) morning stuck its nose into the strike situation, with the producers countering that if the organization thought it could settle a jurisdictional fight, go to it.

Striking unions made a friendly gesture by advising the Academy that they would be happy to meet the producers, collectively or individually, and discuss the difficulties under the auspices of the Academy.

Proffer of mediation by the Academy came after the producers had refused to treat further with Richard Green, International representative of the IATSE, who, at the behest of the five striking outfits, had sought to open negotiations for a termination of the walkout.

Producers held that the IATSE, through its International president, William E. Elliott, had abrogated the basic agreement in calling the general strike Monday (24) at midnight, and therefore the problem of a new deal must be worked out in New York between the heads of the internationals who were signatories to the original document.

Would Take 6 Weeks

Before proceeding, Elliott would have to obtain the consent of the American Federation of Musicians, the International Brotherhood of Electrical Workers, the United

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Tore Wrong Ticket

Boston, July 31.

Up at Rickingham horse races, afternoon off, Ben Stein, Globe (all filmer) manager, absentmindedly tore up his parimutuel ticket. It's a theatre man's habit to tear pasteboards.

Ben chanced to pick a winner. Rushing up to cashier, he showed the tidbits.

'Can't do a jigsaw puzzle today,' said that gent.

STRIKE UNIONS SQUAWK TO PRESIDENT

Hollywood, July 31.

Objections to the use of National Industry Recovery Act emblems by pic companies involved in the studio strike and houses using their product, were listed in a telegram sent to President Roosevelt and Gen. Hugh S. Johnson, NIRA administrator, Friday (28), by the five locals of the International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators.

The telegram said the producers and distributors are using the emblems, or their equivalent, in advertising and publicity, and at the same time conducting a campaign to destroy the principle of collective bargaining.

It further stated the producers have refused to treat with the sound technicians and to arbitrate the employees grievances regarding wages, unusually long hours and working conditions.

Never Knew of Strike

Hollywood, July 31.

Despite strike Paramount's 'Golden Harvest' company returned to Hollywood today from Pendleton, Ore.

All outdoor location scenes were complete.

Company never notified of strike.

IATSE IN N. Y. NONCOMMITAL

In New York, neither the IATSE nor the eastern office of Pat Casey has anything to report, or wishes to report, as to the possible outcome of the Coast studio strike snarl. At IA headquarters, the question of jurisdiction, or whether the parent union will intervene in hope of a settlement, is something that hasn't been decided or the IA won't say.

Union officials, apparently concerned over the studio situation, are locking themselves behind doors. William Elliott, president, according to a stenographer in his office, will not discuss the situation one way or another. Nor with other IA execs, who are trying to be avoided when it comes to stating what will or might be done, come forward for discussion.

So far as the producers are concerned, according to word from the Coast, it is entirely up to Elliott on the whole strike situation to work out negotiations permitting him to apply for reopening of a new basic agreement deal. It is figured out there that if the A. F. of L. does not adjust matter of jurisdiction, possibilities are that the prestige of the IATSE had in the studios will be shot and the IA will eliminate itself altogether with other union members under agreement putting their own men in spots vacated by strikers.

Several Ways Pointed for Thalberg

Fox, Warner and RKO After Him, If Disagreeing with Metro

Metro expects Irving Thalberg to resume on the Metro lot. When Thalberg left for the Coast, however, he is known to have gone with the intention of a showdown on what's what at M-G-M. In the meantime, so far as known, everything and exactly what Thalberg will do is up in the air.

There are accounts of companies angling for his services on certain basis. No definite check can be had although the one relating to Fox Film getting Thalberg is hottest. Home office official accounts stifle this and aver that no talk has been had with Thalberg one way or another. However, while in New York, the former Metro studio head is known to have been in touch with certain company heads, socially or otherwise.

It's by no means a far cry that Thalberg may go with Fox, if he sees fit to break with Metro, and as an independent unit producer but financed through Fox. There is even a hint that RKO would like to consider a Thalberg proposition.

While nothing official is forthcoming and although so far as known Thalberg has had no confabs at Warners, yet it is indicated that he could write his own ticket, if when and how, at WB.

Meantime, advices from the Coast are that Nick Schenck is trying to persuade Thalberg to accept the idea of a new contract under which he would get a split in the profit on all pictures, along with Louis Mayer and Bob Rubin, as at present, but to make only pictures with Norma Shearer and to participate in the profits arising from these only. His salary would remain as in the present contract, the only

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News Cameramen Fill Breach on Strike Lots

Hollywood, July 31.

There wasn't an out-of-work news cameraman or photographer familiar with studio pictures last week as the plants took every man available to replace the union still men who had gone out on strike.

Some of th dailies and fan magazines loaned their staff men to the studios to fill in for the walkouts. One newspaper left itself short handed to aid the film companies, while some of the photogs were working overtime doubling between paper and studio..

Theatre Stocks Show Resistance As General List Breaks to Near Double Bottom on Recent Slump

By AL GREASON

Persistent selling came into the equity market yesterday (Monday), carrying the industrial averages close to the bottom of the slump of two weeks ago. Volume ran above 3,000,000 shares for the first full five-hour session in more than a week.

Reason for the setback apparently was Wall Street's interpretation of a stronger dollar as against sterling. Foreign exchange went through wild gyrations, spread of the day amounting to more than 15 cents to the pound.

In addition to the inference to be drawn from a sinking pound there was apparently a good deal of selling from speculative grain longs in Chicago, realizing in the stock market for funds to carry distressed long lines of cereals. Last week's idea that the storm was over was subject to correction. Yesterday's market seemed to indicate that there

(Continued on page 29)

Yesterday's Prices

Sales.		High.	Low.	Last	Net chge.
800	Col. Pic..	20¼	19⅞	20	
500	Con. Film.	3⅝	3½	3½	
800	Con. F.pf.	9¼	9¼	9¼	— ¼
1,400	East. K..	76	75½	76	—1¼
3,700	Fox	3¼	2⅝	2⅞	— ¼
6,300	Loew's ...	23⅜	21¼	22	—2
100	Loew's pf*	65½	65½	65½	—3
4,100	Par cft...	1⅝	1½	1⅝	
2,100	Pathe	2	1⅝	1¾	— ¼
1,600	Pathe A...	8¼	7⅝	7⅝	—1
55,200	RCA	8⅛	7½	7¾	— ⅝
5,200	RKO	3¼	3	3¼	— ⅜
21,200	W. B....	6¾	5¼	6⅝	— ⅞
	BONDS				
$0,000	Gen. Thr..	5½	5	5	—1
2,000	Loew's ...	79¼	79¼	79¼	
9,000	Par-Fam..	21	20	20	—2
10,000	Par-Pub..	30¼	29⅜	30¼	+ ¼
1,000	RKO	28	23	23	—2
10,000	W. B.....	35⅝	34	34	—1⅞
	CURB				
200	Techn	7¾	7¾	7¾	— ¼
100	Trans-L ..	2⅛	2⅛	2⅛	

* Ex-div.

Pix Cluttering Exchanges; No Strike Worry

Los Angeles, July 31.

If the strike continues, local exhibitors feel that they do not have to worry for some time about product, since there is an abundance of unplayed features here at present. First houses to feel the effect of a long-drawn-out wrangle would be the downtown deluxers. Subsequents have enough film to last them another four months.

Following are the number of unreleased pictures at major exchanges: Warner-First National, eight, plus 'Gold Diggers;' also four on next year's list; Universal, seven, and plenty shorts; Columbia, five, no shorts; Fox, four, plenty shorts; UA, six, current season, one next season, two on the way from the studio; Metro, five at exchange, four at studio, eight shorts; Paramount, five, plenty shorts; Radio, seven, sufficient shorts. Indies have a plethora of product.

PAR UNLOADING MORE THEATRES; LOCAL OPS.

Paramount's theatre reorganization committee is working out deals for the disposition in one manner or another of six theatres built by the Allied Owners' Corp., and presently in the Publix fold. Of the six theatres, it is planned to turn one in Fremont, O., over to M. A. Shea through, setting up a corporation under which Shea would operate the partnership.

While in and out on the Paramount, Brooklyn, so far as operation is concerned, it appears that Shea, after all, may gain the operation of this theatre, also. After once in, about a week ago Paramount was inclining toward plans to control operation itself.

Built by Allied and leased to Publix, the Brooklyn Par would be set aside in a Par-Allied partnership that would inclue Shea as operator by agreement.

The other four theatres involved are in Birmingham, Jacksonville, Glens Falls, N. Y., and St. Petersburg, Fla. All these will be leased, under plans, rather than set up in operating partnerships.

While Fremont, Brooklyn, Birmingham and Glens Falls disposition is worked out with Allied directly, leasing plans on the two Florida houses are maneuvered by Par through the Prudence Bond Co., which though hooked up with Allied in a corporate way, is in control through holding mortgages on the Florida properties.

Allied owners, on purchase price of theatres it built, and Prudence Bond, as landlord and on mortgages, are heavy creditors of Paramount under its bankruptcy.

READE'S LEASE RUNS ASBURY'S MUNI AUD.

Long Branch, N. J., July 31.

Officials of Asbury Park are beginning to realize that there's a joker in the long term lease which the city gave to Walter Reade on the municipal owned boardwalk theatre. Contract, which is for 25 years, puts plenty of restrictions on how the town shall operate that section of the boardwalk which is in the immediate vicinity of the theatre.

One of the biggest headaches to the town's fathers is that part of the lease which states that its necessary to get the theatre man's sanction before booking any attraction into the Convention Hall, directly opposite the theatre. Jack Curley wanted to put a marathon in the Hall, but Reade said nix. Burg thought they would like to have a series of name bands come in but Reade thought otherwise, it all has Tom Burley, booker for the Convention Hall and Casino, nerts. So far the only 'entertainment' which Reade has okayed is educational talks, conventions and grand opera, always a poor draw in A. P. When the mayor leased the show house to Reade for $55,000 per year all hands in City Hall were jubilant, but it looks like they forgot to give the contract a good o.o. So far the restrictions has cost Asbury plenty.

The entire boardwalk, buildings on it, and concessions are muni owned in Asbury Park.

Lasky's $2 at Gaiety

'Power and the Glory,' a Jesse L. Lasky production for Fox release, is to be roadshown. It comes into the Gaiety, N. Y., for a twice daily run at $1.65 top Wednesday (9).

Picture at that house succeeds Fox's 'Pilgrimage,' after a little less than four weeks.

Ruggles for 'Racket'

Hollywood, July 31.

Schnitzer & Zierler borrowing Charlie Ruggles from Paramount for 'Alimony Racket,' last production on their RKO contract for four pictures.

Lucky Humberstone is directing and John Howard Lawson giving the finishing polish to the script.

LES DALLY'S EXTRA CHORE

Operating supervision of the Criterion, on Broadway, under rental to the Paramount distribution department, has been added to Les Dally's duties as manager of the Paramount, N. Y.

Cresson Smith Back

After 10 months in Australia on distribution for RKO, Cresson Smith is back at the home office on sales.

He's western and southern sales manager under Ned Depinet and Jules Levy.

Indie Film Head Wins $10,160 in Loan Case

Los Angeles, July 31.

The Appellate court has sustained a jury verdict of $10,160 damages in favor of Arthur Shirley, indie pic producer, against the Hillman Auto Loan, Ltd.

This ends a bitterly contested case tried before Superior Judge Charles E. Haas, in which Shirley demanded $26,065 for loss of 2,600 feet of exposed picture film and other articles alleged to have been taken by the defendants in an automobile which they 'reclaimed' from Shirley's locked garage.

Film declared to have been taken was 'Truth About Hollywood,' scenes of Hollywood photographed 15 years ago.

Trying Repeats in 2 Pittsburgh Spots; '42d St.' and 'Wrong'

Pittsburgh, July 31.

Davis and Sheridan Square will temporarily abandon their double-feature, day-and-date policy next week to play a couple of repeats, first time such recent reissues has ever played downtown first-run sites here.

'42nd Street' goes into the Davis for a week's run after having played all of the surrounding territory, even the 10-cent houses, while Sheridan Square has booked Mae West's 'She Done Him Wrong.' Both repeats open Friday (4), and if they click, others may follow.

Funny thing is that Pittsburgh was one of the few cities that didn't go for the West flicker. It flopped in its first run at the Penn and fared little better in the naborhoods. It's figured that the word-of-mouth film has received meantime, together with wide publicity given star since then, will put it over this time.

ACADEMY NOMINATING NEW YEARLY OFFICERS

Hollywood, July 31.

Beginning tomorrow (1), Academy will start to nominate a total of almost 150 candidates for offices during the coming year. Under the recently ratified constitution, at least two names must be offered for each spot.

Nominating committees of each of the five branches will name a minimum of 30 candidates for the board of directors; there will be at least 70 put up for members of the branch executive committees; and 14 for the seven section chairmanships.

Executive boards and the directors, after their election, choose a president for the Academy. From authoritative sources it is understood that J. T. Reed will not be re-elected, with a likelihood that an attempt will be made to draft Irving Thalberg for the top position upon his return from New York.

1st Runs on Broadway

(Subject to Change)

Week Aug. 4

Paramount—'Her Bodyguard' (Par).
Capitol—'Another Language' (Metro).
Strand — 'Mary tevens, M. D.' (WB).
Rialto—'The Wrecker' (Col).
Roxy — 'The Big Brain' (Radio).
Music Hall—'No Marriage Ties' (Radio).
Mayfair — 'Savage Gold' (Auten).
Rivoli—'Bitter Sweet' (B & D). (5).

Week Aug. 11

Paramount—'Three Cornered Moon' (Par).
Capitol — 'Tugboat Annie' (Metro).
Mayfair — 'Faithful Heart' (G-B).
Rivoli — 'The Masquerader' (UA) (15).

$2 Pictures

'Pilgrimage' (Fox) (Gaiety) (4th wk).
'Song of Songs' (Par) (Criterion) (3d wk).

Hollywood

Briefly rewritten extracts from 'Variety's' Hollywood Bulletin, printed each Friday in Hollywood, and added to the regular weekly 'Variety.' The Bulletin does not circulate other than on the Pacific Slope. News from the Dailies in Los Angeles will be found in that customary department.

George O'Neill back at Universal scripting 'Good Red Bricks.'

Fox execs frowned and Radio changed 'Music in the Hair' because of title similarity to 'Music in the Air.'

Irving Starr joins Majestic as supervisor.

Connie Wants Her Dough

Tired waiting for 'Without Glory' to start, Connie Bennett demanded pay for three days prior to last starting date.

Fox Takes Up 'Enemies'

'All Men Are Enemies' by Richard Aldington has been bought by Fox.

Fox sets 'Forbidden Melody' as a domestic, with Jose Mojica.

It looks like musicals when Fox wires option on Sammy Lee, dance director.

George Kann, formerly in charge of Metro's Culver City foreign production department, has bought in on the Sam Jaffe enterprises. He will be in charge of release and distribution.

Byron Morgan and Robert Cosgriff off Metro writing payroll.

Lt. Detectives John Broderick and Al Becker chaperoned Randolph, Jr., and David Hearst, sons of publisher, from N. Y.

Back from freelance writing, Eleanor Packer has replaced Steve Runyon as fan mag contact at Metro.

Nils Asther, freed from Metro contract, goes to Sweden and a possible try at Europeans.

F-WC Sullivan in Bed

Compelled by illness to cut short his N. Y. stay in connection with F-WC film buying, J. J. Sullivan has been confined to his home since his return.

H. M. Robertson signed by Robert Bruce to narrate series of dog shorts.

Okays Femmes

After refusing to go in Par's 'White Woman,' Herbert Marshall has been given the top male spot in 'Four Frightened Women.'

Radio spotted Edna O'Keefe for Ted Fiorito short and Margaret Mearing for 'Flying Down to Rio.'

Fresh femme faces in Dallas, Tex., likely to appear in 'Flying Down to Rio' after Lou Brock looks over talent there.

Kari Freund, former cameraman, elevated to director at U, turned thumbs down on camera job during strike.

Compiled from actual cases handled by S. Alexander Cohen det. agency, the book, 'Collusion,' has been bought by Majestic.

Twelve new 'Mickey McGuire' comedies are planned by Larry D'Armour for Columbia release.

Paramount signed Robert Sparks to revise script on 'Cradle Song.'

Chance to warble for Terry Dantzler band has taken Arthur Bronson, Par info clerk, from the studio.

Back after several months off the lot, Maurice Revnes is supervising at Metro.

Ray Leek spotted as assistant to Louis Lewyn for production of Par's 'Hollywood on Parade' shorts.

Kubec Glasmon goes to work on the Maurice dance story which George Raft will do for Paramount.

Writing in Hideout

C. B. DeMille and Bartlett Cormack have gone to a hideout near Santa Cruz Island on the producer's yacht to write 'Four Frightened Women,' C. B.'s next for Par.

William M. Davey, through Simon & Garbus, is suing the former agency of Bren, Weber & Orsatti, Ltd., for $4,715. Money assertedly due for rent in the Equitable bldg.

Barney Sarecky, writer at Mascot, was granted a marriage annulment from Lee Arnold, former dancer, on proof that his wife had not been divorced from her first husband, Paul Kite.

Strike Delays Sheehan

Winfield Sheehan postponed his trip to New York and Europe, pending settlement of the IATSE strike. Jack Gain will take over Sheehan's duties during latter's eight weeks' vacash.

Depending on verdict of her physician, Sylvia Sidney may be forced to withdraw from Par's 'Way to Love' on account of slow recovery from an operation for infected wisdom teeth.

Metro is dickering with James Cruze to direct one picture.

Signed for dramatic leads in Metro's 'Prisoner of Zenda,' Jeanette MacDonald and Nelson Eddy will not be called on to warble a single chirp.

Andy Hervey hooked up as planter for Howard Strickling at Metro, following his resignation from Radio publicity department.

Unless hindered by the strike situation, Al Rogell was to leave for Chicago with a crew, Aug. 1, for atmospheric shots for Columbia's 'World's Fair.'

Strike delays caused Columbia to postpone the Will Mahoney short, probably until after his vaude tour. Mahoney's next engagement is at the Warfield, 'Frisco.

Sam Hellman is set to do an original of three indiscreet ladies for Metro.

Howard H. Spellman planed east July 28 to do prelim scouting for new stories and talent for B. P. Schulberg, who's due to arrive in New York this week.

Radio Rogues, now in the Chinese theatre prolog, has been spotted for Metro's 'Paid to Laugh,' with studio paying five grand for the act. Rogues then jump to New York for next stage 'Scandals.'

'Dinner at Eight' is set to follow 'Gold Diggers' into Grauman's Chinese, with 'Diggers' still having three more to go, after nine weeks' run to date.

Up for 'Cradle'

Blanche Bates, Edith Wynn Mathison and Margaret Anglin up for

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Jolson's Film with Load of Names to Head WB Program

Warners plan to use every name on the W. B. lot in 'Wonder Bar' with Al Jolson. Picture is to head the Warner production program for the new season. Some of these have been finished already.

In 'Wonder Bar' Warners will use among other players Kay Francis, Joan Blondell, Adolphe Menjou, Aline MacMahon, Dick Powell, Warren William, Bette Davis, Glenda Farrell, Frank McHugh, Allen Jenkins, Guy Kibbee, Ann Dvorak, Pat O'Brien, Patricia Ellis, Lyle Talbot and Claire Dodd. Richard Barthelmess may also appear with Jolson.

Picture will be one of six musicals to be released. It is to be counted among the eight so-called specials on the company list. This is besides something like 21 so-called 'star attractions' and 19 'personality' attractions. Likely that the full program announcement will be made currently at the round-the-table confabs being held by W. B. and presently taking place at the Waldorf.

2 L. A. DELUXERS UP ADMISH 40C TO 55C

Los Angeles, July 31.

Paramount and Loew's State have come to an understanding to tilt the admission scale effective Aug. 3. New top will be 55c instead of the present 40c scale. Prices will be 25c until 1 p.m. 35 up to 6 p.m., and 55 thereafter. Tilt came after a meeting at the Hays office last Monday (24).

This is the same as the admission prices at both Warners' Downtown and Hollywood, which have been maintained during the Paramount at State cuts. Possibility that the RKO, now scaled at 25 and 40c will match the other house prices when stage shows are resumed.

Hays Meeting East

Hollywood, July 31.

With the studio picture code held up pending the strike turmoil, Gabe Hess left for New York by plane Sunday (30) to attend a joint meeting of theatre owners and the Hays organization Wednesday (2).

He will return here, right after the meeting, to help Hays work out a code.

N. Y. to L. A.

Walt Disney.
Jack Lait.
Jeanette MacDonald.
Russell Markert.
Bob Ritchie.
Lee Shubert.
John Colton.
Sam Hellman.

L. A. to N. Y.

George Barbier.
Vera Allen.

MUST HAVE A UNIFORM CODE

Balto Exhibs on 54-Hr. Week

Allied Holds Meeting — No Conclusion Reached

Baltimore, July 21.

Possibilities of shortening the theatre hours in the neighborhood houses are hot in town at present following a meeting of Allied last week, called for the purpose of discussing the National Recovery Act and its effect on the theatres.

Shortening of the hours, to many exhibs, appears the only way the theatres can meet the 40-hour maximum ruling of the NRA. At present the theatres are running a 54-hour week, with one day off weekly for the regular operator. If the 40-hour ruling becomes effective, there won't be enough projectionists to go around the Allied houses, since there are only 16 relief men for the Allied houses. Baltimore has two unions, the regular IATSE or American Federation of Labor union, which supplies men for the circuit houses and downtown, and an independent union for the Allied neighborhoods.

No settlement of this difficulty was arrived at the meeting last week. Another discussion will be held this week.

A Hitch

If the cut hours go into effect, the theatres in the nabe spots will likely open at 3.30 instead of one or two o'clock as at present.

Only one thing hitching in this cut hours thing, however, and that also must be straightened out in Washington. And that hitch is written in the Recovery Act which states that the employer agrees 'not to reduce the hours of any store or service operation to below 52 hours in any one week, unless such hours were less than 52 hours per week before July 1, 1933, and in the latter case not to reduce such hours at all.

At still another meeting held by the local Allied last week the organization affixed its signature to the general national pledge adopted by Allied and presented to Hugh Johnson as Allied's intention to cooperate with the government in its present endeavors. This was presented to the government officials by Abram Myers, and understood to be among the first to be handed to the government by any one industrial group.

Can't Kid Around with Code; It's Gotta Be 100%

Roosevelt's 'blue eagle' code can't be changed. Industry officials, anxious to discover how it affects the picture business, have learned that no comma can be substituted, that it is either adopted 100% or not at all.

Furthermore, workers on the industry's permanent code are convinced the hawker sets a precedent for hours and wages, one that cannot be evaded to any radical extent in the industry's own document. This means that $12 per week will have to remain the minimum salary for the next two years and that 40 hours a week will be top time, except for those coming under executive rating.

Efforts will be made, however, to increase the maximum hours in the theatre. Nothing definite, as yet, has been agreed upon in this respect, that phase being consigned to the industry's co-ordinators when the business will have its last opportunity of ironing out differences before the Washington appearance.

Par Takes 'Chance'

'Take a Chance' is coming to the screen via Paramount. Previously scheduled and then canceled by Universal, and considered by Fox, Schwab, Rowland and Brice finally decided upon producing it themselves providing they could get national distribution.

Picture is to be ground out in ERPI's Astoria studio.

Pathe Studio Rentals

Hollywood, July 31.

With appointment of Graydon B. Howe, of the Pathe studio accounting dept. as general manager of the lot, efforts are being made to get outside major cos. to use it for production.

First move was rental of space to 20th Century for the production of 'Blood Money,' work on which will start Aug. 7, with Rowland Brown directing his own original story.

White Collars on 40-Hr. Week; 600 Added to Payrolls

Hollywood, July 31.

The new 40-hour working schedule went into effect at studios today, with some 6,000 studio white collar employees benefitting. Shorter working week is in compliance with Will H. Hays pledge to President Roosevelt in behalf of the producers to abide by the Industrial Recovery plan, pending adoption of an actual code for the industry.

Conferences of studio heads and departments lasted through Saturday and Sunday to this end, with the probability that rearrangement of working hours would put some 600 new employees to work.

Hardest problem was to systematize the working schedule for girls currently employed in the script department, where story and scenario emergencies have to be met, with insistent writers, directors and executives clamoring for service.

Regular Hours

Hours are to be kept as regular as possible, with the daily routine cutting the necessary 1 hour and 20 minutes from the present 8-hour day to comply with the new weekly requirement. Some flexibility is permitted so that if a girl works, under emergency, a few more than the 40 hours in one week, she may even up by working that many hours less the next.

No relief shifts were contemplated in most script depts. for the present week, until the new schedule is working properly and until new girls are trained to take care of overtime demands.

In the case of script girls on sets during production of pictures, where the working day runs into long hours, double shifts are being anticipated.

FOREIGN REPS CAN'T SEE HAYS' STEP-IN

Foreign film distributors and importers in New York, mostly of British pictures, have protested to the Hays offices against a proposed clause in the picture code which would bring them under the Hays wing.

Proposal was made to have a clause in the code, they were informed, to the effect that all European films brought into the U. S. were to be looked over first by Hays.

Importers have informed Hays office they don't see any necessity, reason, or benefit accruing from joining the independent group being formed.

ALL BRANCHES CONCUR, EDICT

Show Biz Is Inter-Related, Sol Rosenblatt Contends, and Blanket Practice for All Should Obtain—Haysites' Plan the Trail Blazer—Deputy Administrator of NIRA Endorses Organized Labor as 'Eminently Fair'

HEDGING ALREADY

All phases of amusement business, particularly films, legit, vaudeville and radio, are so related that their codes should bear this mutual interest in mind. While Sol Rosenblatt Monday (31) was making this as Washington's first observation of formulated amusements, major picture interests were rushing the permanent industry code into crystallization certain to reach a climax within a week.

At the same time the first all-day session of indie exhibitors and producers, with all other branches receiving invitations, turned into a fiasco. Not over 10 people showed up at the Hotel Astor, New York, within five hours after the session was scheduled to have gotten under way. NIRA's deputy administrator, who had selected this meeting as his first code contact with filmdom, announced shortly after arriving that he would not attend

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MORE EMPLOYES WITH NRA DEAL

Hollywood, July 31.

Employes under new NRA measure got break in major studios when the new deal went into effect today.

Paramount payroll jumped close to $10,000 weekly with an increase of 20% of white collar employes amounting to 250 people.

Metro put on 60, as did Fox, and Roach 22; Universal, 20, mostly going into stenographic, messenger and police departments.

Local theatres are permitting four minute men to appear on stages explaining meaning of NRA.

State Code Only in N. Y.

In order to allay fears and prevent further code confusion in the industry, picture spokesmen are broadcasting the information that the action of New York State does not involve a state code. New York, it is pointed out, happened to be one of the few legislatures in session at the time. All other states, however, will probably take the same step of endorsing the Roosevelt blanket formula and by such cooperation contribute to the smoothness of its machinery.

In other words, Albany's action is merely a ratification of the blanket code and will enable complaints of violations to be handled by N. Y. Supreme Courts instead of only the Federal court.

O'Reilly Wants to Know

Charlie O'Reilly is devoting all of his time to codes these days. In betwcen working on an exhibitors' formula he is finding time to write one for the candy-vending business.

O'Reilly can't see why cigar stores should be allowed to sell three boxes of sweets for a dime when his machines in theatres demand 15c.

1,104 Metropolitan N. Y. Exhibs Elaborately Questionnaired on Code

Wire with If

Story in VARIETY recently about one of Metro's p. a.'s having disappeared from the lot. Other day Howard Dietz received the following wire from Boston:

'Understand from VARIETY that publicity man from your Coast publicity department has disappeared stop Would like to apply for the job stop If the fellow who kidnapped him already has the job disregard this wire.

'FRANK ARNOLD.'

INDIE EXHIBS SEE UNIONS AS ALLIES

Indie exhib leaders instead of balking at labor this time are regarding it in the light of an ally. They figure that on code day labor can ask some questions which might show how 100,000 people could be put back to work in film theatres.

If labor is instrumental in getting the government to go into the theatre-corralling days of major circuits, indies expect to have the record show that lessening of protection and widening of distribution policies might do more than anything else to help the unemployed.

Already some of the questions are being anticipated. How many theatres the circuits took over; why they did; how many they closed immediately after purchase, and why.

Indies are certain that if they can convince the government bookings should not be completely controlled, theatres, now with all-picture policies because of their strategic positions, would be forced to add flesh to retain their admission scales. And with flesh would come a revival of vaudeville and stage crews, not to mention re-filling the pit.

ROSENBLATT SAYS TO WRITE HIM ON CODES

All phases of show business contemplating permanent trade practice codes are asked to immediately communicate such plans to Sol Rosenblatt, NIRA deputy, who is handling the amusement end for General Johnson.

Rosenblatt says that so far he has heard nothing from radio, vaudeville, outdoors and burlesque.

The deputy says that he will be glad to co-operate with any of these departments if they will address him at the Commerce Building, Washington, D. C.

NIRA Code on Booking Conditions Scribbled

Hollywod, July 31.

Committee on actors' working conditions of the Academy players' branch met tonight to formulate a clause for the NIRA film industry code. Each branch is preparing and submitting a clause covering its field, and these will be turned over to the Academy for approval.

In the actors' contribution to the code will be provision for the enforcement of the 12-hour rest period between studio calls. If any member of any branch of the Academy is a party to the violation of this rule, he will be subject to a fine equal to two days' pay, but not exceeding $500. Fine will go to the Motion Picture Relief fund.

Just 1,104 theatres in New York's metropolitan area, estimated to represent 21% of the country's entire film buying power, are this week receiving the most voluminous questionnaires for house history and status ever compiled in the business. If only 40% of the theatres fill out the blanks, which represent the combined collaboration of Allied in New Jersey, the Theatre Owners Chamber of Commerce and the Independent Theatre Owners Assn., local leaders figure they will be in possession of statistics that may, from the factual standpoint, prove in good stead for the indies on code day in Washington.

No other group or faction in the business, except the Hays organization, is attempting to collect such complete addenda. In the H.O. graphs are being completed this week dealing with salaries and hours of all employes in the three departments of major interests.

Accurate Statistics

New York indie leaders, after careful study of the treatment of industries which already have had their code day, figure accuracy will be a big point and that the government will have no consideration for vital statistics in films which now are branded by the indies as evolved in the past mostly for publicity purposes.

If New York happens to be the only group with such statistics, and it is known that neither Allied nor the MPTOA right now are attempting such mathematics on a national basis, local exhib strategists calculate the government will lend ear chiefly to that part of the business which can answer promptly and accurately.

Of the houses receiving the questionnaires about 250 are listed as affiliated. The Hays graphs are taking care of these, and it is doubtful, at any event, that they would arm indie leaders with such information even though the replies are to be kept confidential and only

(Continued on page 29)

WRITERS AND AGENTS PROTECTED BY CODE

Hollywood, July 31.

With only minor amendments, the Artists' Managers Association has accepted the writer-agent code as drafted and passed by the Screen Writers' Guild. This instrument practically makes it impossible for a writer to engage in picture work, or an agent to handle writers, unless members of these bodies.

Final acceptance of the code has been placed in the hands of an AMA committee composed of Ruth Collier, Arthur Landau and Frank Joyce, who will meet with the writers this week to sign the pact.

AMA is also making a drive to get non-member agents to join the association, using as a persuader the Guild requirement that only AMA members may represent writers in the 476-strong body, following termination of current contracts. Writer-Agent code will remain in effect three years, with a standard 10% commission, and all writer-agent contracts can be cancelled if an agent has not secured work for a client in four consecutive months.

Stiff penalties are provided for violations, including suspension, expulsion from either AMA or Guild, or fines ranging from $50 to $1,000.

37½-Hr. Wk. for H.O.

Hollywood, July 31.

Fox West Coast home office staff gocs on a 37½-hour week from now on.

That replaces the current 42 hour week.

Dave, the Egg Dodger, Luring 16½G Nevertheless on Blistering Coast; Par, L.A., Going to 17G's This Wk.

Los Angeles, July 31.

Heat has kicked the tar out of the box offices here for past 10 days. Paramount with previews, Jack Dempsey, Winchell and others, managed to leap to the fore with 'Her Bodyguard,' which will hit over $17,000. Abe Lyman is ascribed more so as the reason for draw than the screen feature.

Warners' Hollywood and the Chinese will run about neck and neck at $16,000. Hollywood has Dave Hutton as stage feature, with eggs, etc., to make it interesting, and 'Mary Stevens, M.D.,' on screen, while Chinese got over an extra midnight show (28) for some 20 odd visiting governors to help its take to $16,000, same as previous week.

State is out-and-out bust with 'It's Great to Be Alive,' with take under $10,000. 'Midnight Mary' (Cosmop) opens (1) for nine-day stay.

'Dinner at Eight' penciled as next for Chinese, but thru agreement no showing until Jan. 1, another Metro may take its place.

Estimates for This Week

Chinese (Grauman) (2,028; 55-$1.65)—'Gold Diggers' (WB) and stage show (9th week). Extra midnite matinees honor of visiting governors kept take at around $16,000. Okay for this period of run. Last week weather clipped bit, to around $16,000. Picture closes Aug. 13.

Criterion (Tally) (1,600; 25-40)—'Made on B'way' (MG). Heavy exploitation helping this one to $3,800. Last week 'Devil's Brother (MGM) better than figured, close to $3,000.

Downtown (WB) (1,800; 25-70)—'Mary Stevens, M.D.' (WB) and vaude. Might do fair in getting close to $7,000. Last week 'Jimmy Dolan' (FN) fell short of expectations at $6,700.

Hollywood (WB) (2,756; 25-65)—'Mary Stevens, M.D.' (WB) and vaude. Dave Hutton with his exploitation is draw here and looks as though will help to big $16,500, best since '42nd Street'. Last week 'Jimmy Dolan' (FN). Not hot at $7,300.

Los Angeles (Wm. Fox) (2,800; 15-25) — 'By Appointment Only' (Chesterfield) and 'The Ringer' (Gainsborough). Fairly good double-balance, which will do around $3,600. Last week 'The Reform Girl' (Tower) and 'Speckled Hand' (Gainsborough). Not interesting with take of $3,200.

Paramount (Partmar) (3,595; 25-40)—'Her Body Guard' (Par) and F&M stage show. With Abe Lyman, having celebrities on hand and house adding previews looks like over $17,000. Last week 'Midnight Club' (Par). Weak sister as entertainment had Will Mahoney heading stage show to thank for a good $15,940.

RKO (RKO) (2,950; 25-40)—'Professional Sweetheart' (RKO). With weather against it doing poorly at $3,500. Last week 'Double Harness' (RKO). With Harding to draw did a good $5,400 which is better than done any week during stage show policy and shows nice profit.

State (Loew-Fox) (2,042; 25-40)—'It's Great to Be Alive' (Fox) and stage show. Just a b.o. dud and will not hit $10,000. Last week 'Hold Your Man' (Metro). Balanced with Ed. Lowry, this Gable-Harlow snapped the finish line with almost $18,800.

Tower (Gumbiner) (950; 25-40)—'Perfect Understanding' (UA). Town not Swanson-mad so this English production says under the $3,000 mark. Last and second week of 'I Cover the Waterfront' (UA). Very good at $3,600.

'Pretzels' Opens Well In Ind. but Drops Off; Fair $4,300 This Wk.

Indianapolis, July 31.

Business lagging considerably in the downtown houses. Lure of night baseball games in the cool, wide open spaces of Perry stdaium is drawing the heat-harassed customers away from the theatres. Cooling systems are being plugged, but it's no use this week.

Apollo spent a lot of money plugging 'Moonlight and Pretzels' and got an opening. Lack of an outstanding name in cast seems to be keeping trade down. Week should wind up around $4,300; pretty good but not as expected. Loew's Palace is running along at a $4,300 clip for this week with 'Another Language.' Circle is doing no more than fair with a revival of film 'Whoopee' and Lyric is moving slowly with 'I Love That Man.'

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 25-40) 'Moonlight and Pretzels' (U). Opened big, but tapered off; will reach fairly strong $4,300. Last week 'Warrior's Husband' (Fox) did $2,200.

Circle (Circle) (2,600; 25-40) 'Whoopee' (UA). Revival isn't doing any better than $3,300, fair ony. Last week 'It's Great to Be Alive' (Fox) and 'Shuffle Along' on stage disappointing at $6,000, after impressive start.

Lyric (Burton) (2,000; 25-40) 'I Love That Man' (Par). Quiet around here this week and looks like $3,000. Last week 'College Humor' in second stanza finished strong with neat profit on $4,800, after record-breaking first week.

Palace (Loew's) (2,300. 25-40) 'Another Language' (MG). Slight increase noticeable on this picture after several dull weeks. Should hit fair $4,300. Last week 'Stranger's Return' (MG) straggled to puny $3,800.

TOM MIX'S NICE $15,000 IN K. C.; BIG KID DRAW

Kansas City, July 31.

For the first time in many moons the three downtown first-runs opened Saturday, and divided the opening day business; the Mainstreet, with Tom Mix and his outfit on stage getting the best of it. Newman showing 'Mama Loves Papa,' while at Loew's Midland is 'The Stranger's Return.' Both opened well.

Last week was spotty. At the Mainstreet the Marcus Show was on the stage and gave two different bills, with the picture also changed, the first time the house has ever given a split week show. A special Saturday midnite performance was given by the Marcus show with the prices tilted to 50 and 75 cents and it was a sell out and turnaway, giving the house a dandy start for a hot week. But after Sunday things were different as the criticism of the stage show was unfavorable.

Estimates for This Week

Liberty (Dubinsky) (860; 10-15-20). 'Wax Museum' (W.B.) 1st half; 'World Gone Mad' (Majestic) 2d half. Fair $2,000. Last week 'Central Airport' (FN) and 'Working Man' (WB) $2,300.

Mainstreet (R.K.O.) (3,000 25-35-50 with 20c for kids at all shows) 'Don't Bet on Love' (U) and Tom Mix and his 'Roundup,' stage show. Mix was met on his arrival here by 100 kids from riding schools and welcomed to city. Opening shows Saturday capacity and looks good for $15,000. Last week 'Cocktail Hour' (Col) and 'Ann Carver's Profession' (Col), together with the Marcus Show, on stage, not up to advance expectations, $13,000, fair.

Midland (Loew) (4,000; 25) 'Stranger's Return' (M.G.). This Barrymore-Hopkins film given nice publicity and opened nicely. While title is against it 'names' should hold it up to okay $12,500. Last week 'The Nuisance' (M.G.). Opened good but sagged some the latter part of the week $9,900, fair.

Newman (Par) (1,800; 25-35-40) 'Mama Loves Papa' (Par) and Sharkey-Carnera fight pictures. Lots of show and expected to hit $7,000. Last week 'Gold Diggers' concluding 16 days, took $12,700 for final eight days.

Uptown (Fox) (2,040; 25-40) 'Heroes for Sale' (W.B.). Dick Barthelmess once had remarkable following but that was several years ago. May go $3,500, fair. Last week 'Arizona to Broadway' (Fox) $3,000.

WARNERS' 'ROTHSCHILD'

Despite Any Other Co.—Charge Zanuck With Borrowing Ideas

Warners will make 'The Life of Rothschild' regardless of any other company announcements, it is said. Similar yarn seemingly has been promised by Darryl Zanuck for Twentieth Century.

It's the Warner claim that the story and idea belong to Warners.

According to Warner company accounts, Zanuck has taken several W.B. ideas. That's aside from the recent Chuck Connors controversy. Warners have young Chuck Connors, Jr., on their studio lot, for future reference.

Another thing the Warners have done is to change the title of a Cagney film from 'Trouble Shooting,' to 'Hot Wires,' also supposedly on account of something having to do with Zanuck, but not detailed.

WB Color Shorts

Hollywood, July 31.

'Tis Spring,' featuring Hugh Herbert and Frank McHugh, is the first of 6 Technicolor shorts to be put in production by Warners. Started July 31 with John Francis Dillon directing.

Technicolor series is being made at this time to help use up film footage contracted with that company.

Dog Races Wreck Seattle at Night; 'Annie' Starts Big

Seattle, July 31.

With many scenes shot in Seattle harbor, 'Tugboat Annie' is getting its premiere at the Fifth Avenue this week. Pix a natural locally. Admish boosted 10c.

Evergreen theatres are offering themselves strongest opposition this week with Cecil and Sally, air stars, at its Paramount theatre, on stage in 2-act comedy play, 'The Funniest Things.' Stage is responsible for what looks like doubling of business at Paramount for week.

Doggies getting several thousand attendance nightly, except Sunday, with pups going through motions in nine events nightly. Option betting system prevails and is building with estimated $15,000 changing hands. Horse race men and theatres announced as complaining to prosecuting attorney. Both are being hard hit by the dog racing. Local track built at cost of $75,000, employs around 75 men, and is part of circuit, with new dogs coming in about every two weeks. Season to be 60 days, but if betting is ruled out, its n.g.

Estimates for This Week

Fifth Avenue (Evergreen) (2,400; 35-55)—'Tugboat Annie' (MG) publicity department giving this one everything. World's premiere. Natural for Seattle, and looks to reach big $18,000. Last week 'College Humor' (Par) good, best in months, but topped this week by 'Tugboat,' grossed around $8,700.

Roxy (J-vH) (2,300; 25-35)—'When Strangers Marry' (Col). Anticipated $4,000, slow. Last week 'Ann Carver's Profession' (Col) fair, but stage show missed, $4,300.

Paramount (Evergreen) (3,106; 25-40)—'Mama Loves Papa' (Par) with stage show, Cecil and Sally accounting for biz, looks $5,500. Last week 'Storm at Daybreak' (MG); 'Gambling Ship' (Par) dual, slow at $3,400.

Music Box (Hamrick) (900; 25-35)—'Gold Diggers' (WB), 5th week, making record run of year, nice right along, this week expected $3,600. Last week (fourth) nice enough at $4,800.

Blue Mouse (Hamrick) (950; 25-35)—'Mayor of Hell' (WB) expected $3,800, good. Last week 'Private Detective 62' (WB), 'India Speaks' (RKO) dual, big at $3,700.

Liberty (J-vH) (1,900; 10-25)—'Dangerous Cross Roads' (Col) looks to reach $3,500, fair. Last week 'What Price Innocence' (Col) with price up to 35c, but that didn't help, average $3,200.

Coliseum (Evergreen) (1,800; 15-25)—'Today We Live' (MG), 'Elmer the Great' (FN) hitting pace that should put it at $3,600, okay. Last week 'King Kong' (RKO); 'Barbarian' (MG) dual, okay at $3,300.

Funny Figures for Portland, Ore.; Double Bill Tops This Wk., $6,600

Portland, Ore., July 31.

Cash coupons from house coolers these hot days. Broadway and United Artists holding a steadier b. o. pace due to I. A. (ice appeal).

Liberty's much exploited vaude act. Cecil and Sally, CBS radio turn, was disappointing. Parker planned to book the act into Astoria, but vetoed it. Liberty following this week with Par's 'Sunset Pass' and getting attenion with the horse opera.

Picture opposish growing. Horse races now added to dog races and nite baseball. Playhouse opened legit season with Victor Herbert's 'Only Girl' doing well opening week.

Estimates for This Week

Broadway (Parker) (2,000; 25-40) 'When Ladies Meet' (MG). Brought back for four days, going to $3,000. 'Gambling Ship' (Par) three days, $3,600.

United Artists (Parker) (1,000; 25-40) 'Storm at Daybreak' (MG). Clicking for nice attention, well exploited and looks in line for strong $4,500. Last week 'I Loved You Wednesday' (Fox) good for this house at $4,200.

Music Box (Hamrick) (1,500; 25-40) 'Double Harness' (Radio). Getting along fairly. Should set an average biz for this new house at around $3,800. 'Gold Diggers' (WB) opened the house, 4th week fair, $3,600.

Oriental (Hamrick) (2,500; 25-35) 'Gold Diggers' (WB) fifth week, after four at the Music Box, getting average biz around $3,200, and may hold for sixth week. Last week 'Ann Carver's Profession' (Col) dull at $800.

Liberty (Evergreen) (2,000; 25) 'Sunset Pass' (Par) and vaude. Horse opera hitting fair; $3,000. Last week 'Elmer' with Cecil and Sally on stage, good enough at $4,000.

Playhouse (Hamrick) (1,400; 55c-$1.65. Musical road show 'Only Girl' did nicely for one week, getting $7,000, maybe.

$12,500 Is Heat-Ridden Philly's Top Money for Fox and Earle This Wk.

Philadelphia, July 31.

Another flat and unprofitable week is in prospect in Philly downtown film houses with not a single really substantial boxoffice wallop in sight.

The Earle with Walter O'Keefe headlined on the stage and a light comedy picture, 'She Had to Say Yes,' will get around $12,500, which is just fair. The British picture, 'F.P.I.,' although given fine notices, promises a trifle more at the Fox which has a routine stage show. Both houses are due to drop below last week's figures.

'College Humor' which ends its stay at the Stanley either tonight (Monday) or tomorrow won't do better than $10,500 and 'Melody Cruise' at the Stanton, although well received by the critics, hardly figures better than $7,000. Last-named, while not good, is a slight gain over house's recent attractions.

Arcadia is doing an unusual amount of advertising for this little house. 'Black Beauty' is the picture and although the reviewers kidded it, it should realize a good week.

The Boyd is having its usual summer troubles. Usually this fine deluxer at 19th and Chestnut closes during the lot weather months, but this year it's trying to struggle through and that struggle is plenty hard. House is cooled and is as up-to-date and comfortable as any in town, but apparently two-thirds of its clientele scrams out of town sometime in June. Last week 'Temple Drake' although given fairly good breaks in the dailies, died dismally. Even the expected $11,000—nothing to brag about—proved too optimistic. Result, it just squeezed over the $9,000 mark. This week's offering is 'Mary Stevens, M.D.' and nothing startling is forecast although there should be a slight improvement over last fortnight. Reviewers gave most of the praise to Kay Francis. One trouble with the Boyd is that it has been showing a bunch of weepy, heavy, morbid pictures. 'Jennie Gerhardt,' 'Sweepings' and 'Temple Drake' came in a row and in very hot weather too.

Karlton has 'Hold Your Man,' moved down from Stanley, and rates around $3,300.

The Stanley's new one, following 'College Humor' is 'Another Language' which figures for some pretty good trade.

Estimates for This Week

Arcadia (500; 25-40-50) 'Black Beauty' (Mono). Extra advertising used. Critics mocked, but good week looked for. Likely $2,700 with matinees helping. Last week 'Girl in 419' (Par), fizzled, only $2,000.

Boyd (2,400; 40-55-65) 'Mary Stevens, M.D.' (WB). Maybe $10,000, or a little better. Last week 'Temple Drake' (Par) painful, just under $9,000.

Earle (2,000; 40-65) 'She Had to Say Yes' (FN) and vaude. Walter O'Keefe heads show which also includes Aunt Jemima and the Three Keys. Ordinary $12,500 figured. Last week 'So This Is Africa' (Col) and vaude. Good comedy bill and biz went up some; $14,500.

Fox (3,000; 35-55-75) 'F.P.I.' (British) and stage show. Good notices but nothing startling expected. May get $12,500. Last week 'Devil's in Love' (Fox) and stage show, $13,500.

Karlton (1,000; 30-40-50) 'Hold Your Man' (MG). Moved from Stanley, $3,300 forecast. Last week 'When Ladies Meet' (MG), also second run, $3,800.

Stanley (3,700; 40-55-65) 'College Humor' (Par). Ending engagement tonight or tomorrow. Not so hot. Maybe $10,500 but no more. Last week 'Hold Your Man' (MG), $12,000, pretty fair.

Stanton (1,700; 30-40-55) 'Melody Cruise' (RKO). Should boost business a little over theatre's recent average; $7,500 possible. Last week 'Gambling Ship' (Par), scant $6,500.

'BLUE ROOM' MAY BEAT $11,000 IN NEW'K HEAT

Newark, July 31.

Splendid weather with heat over week-end dooms any hopes for good business this week. Proctor's again is likely to lead with a strong vaude bill atoning for the newness of 'Secret of the Blue Room.' Should do between $11,000-$12,000. Loew's also counting on radio act, 'Eno Crime Clues,' to bolster 'Storm at Daybreak' up to $10,000. If the heat lasts, though, business won't.

It is curious how with vaudeville admittedly meaning little any more, a good bill is counted on jacking up the gross and generally does it, too. Seems as though this ought to mean something to vaude execs.

Story of Skouras and RKO pooling films became distorted over here into Skouras running Proctor's, with some excitement. This is not true, but the pooling is okay. Proctor's will have pick of Fox films with Terminal a second run house and playing firsts not wanted at Proctor's.

Court has postponed until this week hearing of imbroglio in operators' union.

Estimates for This Week

Branford (WB) (2,966; 15-65)—'Heroes for Sale' (FN). This flicker can hardly hold against heat, and will do well to take $6,500. House back to Friday openings. Last week 'Lily Turner' (FN) and 'Don't Bet on Love' (U) on eight days pulled $9,000.

Capitol (WB) (1,200; 15-25-35-50)—'I Cover the Waterfront' (UA) and 'College Humor' (Par). Great second run bill, but not likely to top a passable $4,500. Last week 'Gold Diggers' (WB) going once too often to the well a lean $4,100. Still $4,000 is okay here in the summer.

Loew's State (2,780; 15-75)—'Storm at Daybreak' (MG) and vaude. Radio popularity of 'Eno Crime Clues' on stage expected to hold up film to $10,000. 'Storm' pleasing also. Last week 'Midnight Mary' (MG) did $8,500.

Newark (Adams-Par) (2,248; 15-75)—'Mama Loves Papa' (Par) and vaude. No draw at first, but pleasing comedy expected to build to beat $4,300 indicated by weekend take. Last week 'Disgraced' (Par) also bad, $5,100.

Proctor's (RKO) (2,300; 15-75)—'Secret of Blue Room' (U) and vaude. 'World premiere of film rather hurting as no knowledge of it save from word of mouth. But vaude bill praised in press and much liked should draw over $11,000. Last week 'Professional Sweetheart' (RKO) okay with $11,000.

Terminal (Skouras) (1,900; 15-50)—'Best of Enemies' (Fox) and 'Trick for Trick' (Fox). Lack of cooling helps nothing these days. Maybe $2,700. Last week 'It's Great to Be Alive' (Fox) and 'Study in Scarlet' (WW) same figure.

3 for Indies

Hollywood, July 31.

Independent Producers Association accepted three new members today: Ken Goldsmith Productions, General Film Productions, operated by Race Night Corporation, and Harry Hoyt.

HEAT CHILLS BALTO'S BASICALLY POOR PIX

Baltimore, July 31.

Heat's chilling the box-offices around town. The roasting thermometer is doing much to shrivel the importance of the attractions around town, attractions which are in themselves nothing to call out the guards about. In fact, the line-up shapes as one of weakest presented in many months.

There's an indie picture in a first-run spot, one of the very infrequent opportunities for first runs that indie stuff gets in this town. 'World Gone Mad' is headlining at the Hippodrome, where the house, tied up only with RKO, is having plenty of trouble filling out its summer

(Continued on page 37)

DELAYED SELLING LIKED

'Mama Loves Papa' Plus Tex Guinan And Hoctor Best Chi Money, $40,000; State-Lake's 35c Vode Big; 'Pal,' 22G

Chicago, July 31.

Tourists don't know—or perhaps care—about those price changes. Sharp drops in patronage after the higher scales start, which has been typical in all loop houses, doesn't apply this summer. This symptom is a companion to the other 'unusual' fact that late shows, 10 p.m. and after, have never done so well in years.

State-Lake's bang-up getaway with its 35c vaudfilm policy has started plenty of conversation around the loop. Impartial rooters for a revival of midwestern show business see a healthy precedent and example in the apparent success of an independent venture of this character. B&K and RKO, incapable of disinterestness in such a matter, nevertheless compliment the policy and its sponsors by adding the State-Lake to their list of things to worry about.

Estimates for This Week

Chicago (B&K) (3,940; 35-55-75), 'Mama Loves Papa' (Par) and stage show. Texas Guinan Gang right from World's Fair plus the classy Harriet Hoctor makes for a strong stage bill. Look for $40,000 or better. Last week 'Strangers Return' (MG) plus Sinclair Minstrels grossed big $43,000.

McVicker's (B&K) (2,284; 25-35), 'Bed of Roses' (RKO). House following the Palace quite frequently with second runs. This is third or fourth Radio release for B&K spot past couple of months. Constance Bennett should help house to $6,000. Last week 'Best of Enemies' (Fox) worth $5,100.

Oriental (B&K) (3,200; 30-40-65), 'Gold Diggers' (WB) (6th week). Finally going out. 'Song of Songs' (Par) comes in Wednesday (2). 'Diggers' held up remarkably well all the way and could have gone into seventh week. Best engagement in two seasons. Final week $9,000 or better. Fifth week $14,000.

Palace (RKO) (2,583; 40-65-83), 'Don't Bet on Love' (U) and vaude. Figure $22,000 with show not as strong as recent averages. Last week 'Double Harness' (RKO) very spiffy, near $25,000.

State-Lake (Jones) (2,700; 20-35), 'Study in Scarlet' (WW) and vaude. Started out in first week at tremendous pace. First Sunday saw 9,000 cash customers. Small scale responsible for trade, but means house must keep crowded to turn substantial profits. Third-run pictures open Sunday with Billy Diamond vaudeville. Did $18,000.

United Artists (B&K) (1,700; 35-55), 'Hold Your Man' (MG) (2d week). Balaban & Katz beginning to feel extended-run pictures should never be opened over weekend. This one started slow on Saturday getaway, but from Monday on held to good pace and ended with $17,000. Second week should be $13,000. 'Man Who Dared' (Fox) next.

Big News in B'ham, 'Gold Diggers' Holds a 2d Wk.

Birmingham, July 31.

Whoopee! A picture did enough business last week to warrant holding over for another week. 'Gold Diggers' is the first pic to get a holdover in a blue moon.

Steel mills are going back to work, turning loose some mazuma on the gals in the box office.

Estimates for This Week

Ritz (Wilby) (1,600; 25-35-40)—'Gold Diggers' (WB). After getting $5,000 last week will probably garner $3,000 this week.

Alabama (Wilby) (2,800; 25-35-40)—'Another Language' (MG). Clicking o. k., $6,000. Last week 'Reunion in Vienna' (MG) and 'Little Giant' (FN), $5,000. Robinson picture o. k., but 'Vienna' was so much sausage of same name.

Strand (Wilby) (800; 25)—'What Price Innocence' (Col). Ballyhooed as a sex picture and therefore good for a nice week, $1,500. Last week 'The Nuisance' (MG) around $900.

Empire (BTAC) (1,100; 25)—'Ex-Lady' (WB). First of a string of fairly big pictures booked in; first break here in months, $1,000. Last week 'Detective 62' (WB), $1,200.

'Language' $6,800; Musical 'Pretzels' $4,000 in L'ville

Louisville, July 31.

Loew's is setting a fast pace with two biggest weeks of the summer and another coming up with 'Another Language'.

Alamo changes policy with split this week.

Dan Thompson, 'Times' film critic, back at work this week.

Estimates for This Week

Loew's (3,400; 25-40)—'Another Language' (MG). Good pace, heading for $6,800. Last week 'Stranger's Return' (MG), $6,500.

~~Rialto (4th Ave.) (3,000; 25-30-40-60)~~—'Midnight Club' (Par). Weak at $3,200. Last week 'Warrior's Husband' (Fox), $3,600.

Strand (4th Ave.) (1,786; 25-40)—'Moonlight and Pretzels' (U). Musical getting fair attention, $4,000. Last week 'Mama Loves Papa' (Par), $3,000.

Brown (1,500; 15-25-40)—'Don't Bet on Love' (U). Not so hot, only $1,300. Last week 'Big Brain' (RKO), $1,400.

Alamo (950; 15-20-25)—'What Price Innocence' (Col), and 'Hypnotized' (W-W). Average at $1,000. Last week 'Flying Devils' (RKO), $900.

'STEVENS' 11G SURPRISE FEMME DRAW IN PITT

Pittsburgh, July 31.

Surprise of week-end here was great femme turnout for 'Mary Stevens, M.D.' at Stanley. Kay Francis has never been a potent b.o. factor locally, but idea of a woman doctor, together with some A1 advertising, looks set to crack $11,000, which is great here, especially in view of heat.

No doubt, however, that Stanley's a woman's house. Give 'em a femme flicker here, and it clicks. Anything else, even an in-betweener, invariably dives. House's capacity is big enough to make just good mat trade profitable and 'Mary Stevens, M.D.,' should be able to hold up.

Great notices for 'Stranger's Return,' at Penn, but it doesn't have the mass appeal of Stong's 'State Fair,' although a far superior work, and start was a bit disappointing. Likely to hit around $9,300, which is neither good nor bad. 'Gambling Ship,' a weak-sister, will be lucky to struggle through to $2,700 at Penn, while combo of 'Man Who Dared' and 'The Wrecker' at Davis, should entice $2,500 anyway. Turnover will be difficult, however, for long pictures make anything more than four complete shows daily impossible.

Estimates for This Week

Davis (WB) (1,700; 25-30-40) 'Man Who Dared' (Fox) and 'The Wrecker' (Col). House wary about plugging late Mayor Cermak in 'Man Who Dared,' and as result giving top billing to Jack Holt meller. Looks like $2,500, fair. Last week 'She Had to Say Yes' (FN), and 'From Arizona to Broadway' (Fox), n.s.h. at $2,000.

Fulton (Shea-Hyde) (1,750; 15-25-40). House closed down for couple of weeks. Reopening Thursday (3) with 'Double Harness' (RKO).

Penn (Loew's-UA) (3,300; 25-35-50) 'Stranger's Return' (MG). Far superior to Stong's 'State Fair,' but doesn't have other's mass appeal. Start disappointing and unlikely to get much above $9,000. Last week 'Mama Loves Papa' (Par) got great notices, but title was against it and had to be content with unimpressive $8,500.

Stanley (WB) (3,600; 25-35-50) 'Mary Stevens, M.D.' (WB). A surprise click, with femmes flocking and spurting mat trade to profitable proportions. Looks like $11,000, which is plenty all right. Last week 'Melody Cruise' (RKO) at $8,000 just so-so.

Warner (WB) (2,000; 25-35-50) 'Gambling Ship' (Par). A reverse 100-100 and not a chance of getting its head above water. Prospects are for punk $2,700, and will be lucky to get even that. Last week 'Don't Bet On Love' (U), around $3,100.

DISTRIBS MORE SO THAN EXHIBS

Minimizes Blind Bookings—Permits More Initial Finished Product—Salesmen in Field Can Effect Coverage — Exhibs' Waiting Time Is Reduced Which Hastens Rental Deals—Exhibs Not Wild About This Part of It, but the Distribs Are

ONLY YEAR CAMPAIGN

New era in film selling is being introduced with the season just getting under way. Wrought out of the money worries and dubious future made by the depression, it is now conceded by leaders as definitely and permanently established that from this year on the major industry will enter its product on the wholesale market a year, instead of about 18 months in advance, as has been the regular custom.

Originally the move had been strictly an emergency measure. But with several weeks of the '33-'34 selling now on the books, company heads are satisfied that Sept. 1 will compare favorably to that date of a year ago when sales forces had been out in the field about two months. By the end of the year they predict sales will be as much, with six months less, than in '32-'33.

Two points indicate permanence for the 12-month sales' policy. First the realization that the old way was responsible for many substitutions and consequent losses to distributors and the time of exhibitors. First, the producers in the spring never have been actually set on their new schedules; despite all announcements. Second point involves the exhibitor, it being felt that he never was in a buying mood in the warm months but that each year at the beginning of the seasonal upturn in the box office, when he is forced to hunt for product, salesmen as a whole will be able to do a more complete and quicker job.

Film spokesmen, who are carefully studying the new policy, report that when sales were started in the late spring the average company did not have more than two features for the new season really set. As the result pictures had to be sold blind. This year with the delay, however, that average is estimated to have jumped to eight, affording the producer more time to accurately gauge box office demands for the new picture year.

The change in the status of theatre holdings is not expected by sales experts to impede contract harvests. Where at first it would seem a great obstruction, this parceling out of houses which formerly were largely booked and controlled in New York, leaders do not expect any more time to be taken up by closing deals out in the field than was required in Manhattan. Instead of a handful of sales and circuit chiefs getting together, the same work is being done by 50 or 60 field men. In New York, it is recalled, from six to eight weeks were required, the handful of execs having to study every individual box office situation the same as they now will do out in the nation.

Contrary also to reports that in the field both salesmen and exhibs are confused by the new policy, leaders report their own armies are elated. Some spokesmen for exhibs, however, do not take so kindly to the idea, remarking the theatre owner is given little time to think it over and drive bargains. This, at the same time, is just what distribution wants.

Tropical Heat Wilts B'way's B.O.'s; Wiley Post Bolstering Music Hall to $63,000; Waring Band Aids Par, 35G

Another torrid heat spell, one of the meanest New York has had this summer, arrived just in time to step all over weekend business. Regardless of the attractions, only two or three theatres will get anywhere at all. Even if the weather breaks by today (Tuesday), recovery anywhere will be doubtful.

The Music Hall, with Wiley Post in person, and the Paramount, with a Raft film and Fred Waring on the stage, are in the best shape, and despite the African sunshine will come out better than expected.

Post started the Hall off strong Thursday (27) to a $11,000 gross, but Friday the dropoff was $3,000 and probabilities are the week will ~~not result in more than $63,000.~~ This is $2,000 shy of the $65,000 at which Post's 50% cut, over the $5,-000 straight salary, would begin.

On a good start and with a good battle against the elements over the weekend, the Paramount has a chance for $35,000, best in weeks and a profit. For both the Hall and this house the week would show a good deal more if such devitalizing heat hadn't overtaken the town Saturday (29).

Owing much of it to the cooler weather prevailing most of the week prior to Saturday, the Mayfair ends its first week of 'Savage Gold,' an indie, tonight (Monday) at $11,000, but with real warmth row here, Walter Reade is increasing his advertising as a possible counteracter, hoping for a fair second week on the picture.

Capitol's 'Strangers Return,' with Lionel Barymore and Miriam Hopkins paired, is feeling the full brunt of the hot weather, but will get over $30,000, from indications. House has been taking something of a licking lately, Ethel Barrymore the previous week on her personal failing to arouse any interest around town. Between her and 'Storm at Daybreak' the result was a disappointing $25,000.

At the Strand 'She Had to Say Yes' goes out Thursday night (3) with about $12,000 drawn. Warners are bringing in 'Mary Stevens, M. D.,' for a preview Thursday night.

The Criterion at a $1.65 top appears to be making the best showing among attractions getting more than 85c. 'Song of Songs' there is doing better than 'Pilgrimage' at the Gaiety, which Fox removes from that house Tuesday (8) to open 'Power and the Glory,' a Jesse L. Lasky picture, the following day.

Getting $5,900 on its first four days, the past week for 'Songs,' ending Sunday night (30) brought in $10,100, pretty good. 'Pilgrimage' got under $8,000 on its second week, ending Wednesday (26), and on first four days of current (third) stanza has collected a little over $3,500.

Old Roxy suffering with others this week and at $15,000 won't be doing so well with 'Phantom Broadcast.'

In poorer shape will be the Palace, Rivoli, Rialto and RKO Roxy, all taking it on the chin.

Pal looks to only about $8,500, despite 'Double Harness' as a better than average draw generally so far. RKO Roxy will be lucky to top this for a possible $9,000 on 'Melody Cruise,' four days, and 'Best of Enemies,' three days.

looks to only $7,500; picture got some fairly good reviews. Rivoli looks for only $7,000 on first week of 'The Rebel,' English-made, and closes down for a couple of weeks tonite (Tuesday), bringing in 'Bitter Sweet,' another made in Britain, on Aug. 16.

After several fine weeks, State will be around $10,000, perhaps a little better, with 'Jennie Gerhardt,' the picture.

Estimates for This Week

Gaiety (808; 55-$1.10-$1.65) 'Pilgrimage' (Fox) (3rd week). Falling off to under $8,000 on its second week, pace further lessens currently to $3,500 on first four days this week. Out Tuesday (8).

Capitol (5,400; 35-72-83-$1.10-$1.65) 'Stranger's Return' (MG) and stage show. Better than last week at over the $30,000 mark. Previous week, 'Storm at Daybreak' (MG) and Ethel Barrymore on stage, the poor news was $25,000.

Hollywood (1,553; 55-83-$1-$1.10) 'Golddiggers' (WB) (7th week). Maybe $11,000, weather holding musical's pace down. The sixth week brought in $12,200.

Mayfair (2,200; 35-72-83) 'Savage Gold' (Dyatt). Getting a surprise $11,000 on its first seven days ending last night (Monday), picture is being held for a second week with ads on it increased to fight the weather.

Palace (1,700; 30-40-65-83 'Double Harness' (WB). Powell-Harding names all that saves house from going lower than a mild $8,500. 'Private Detective 62' (WB), also with Powell, did better the previous week, $9,200.

Radio City Music Hall (5,945; 35-55-75) 'Devil's in Love' (Fox) and stage show. Wiley Post saving ~~house from going under $63,000.~~ Last week, 'Double Harness' (WB) was a big $71,000.

Paramount (3,664; 40-72-94-$1.10) —'Midnight Club' (Par), and Fred Waring's Pennsylvanians on stage. Waring's stage draw protecting this house against b. o. drawbacks; has chance for $35,000, good. Last week $22,000 was all that 'Mama Loves Papa' (Par), and 'Run, Little Chillun,' colored show tab, brought in.

Rialto (2,000; 40-55-72-92-$1.10)—'Don't Bet on Love' (U). About $7,500 appears the answer, not so hot. Last week the foreign-made musical, 'Sleepless Nights' (Rem), got only $6,800.

Rivoli (2,200; 40-55-72-94-$1.10)—'The Rebel' (U). Managing to find only $7,000 on its first week ending tonight (Tuesday). House closes until Aug. 16, when another British-produced picture, releasing through UA, 'Bitter Sweet,' opens.

Roxy (6,200; 35-55-83-$1.65)—'Phantom Broadcast' (Mono) and stage show. Indie will be lucky to finish week at $15,000, mild. Last week 'Arizona to Broadway' (Fox) did much better, $18,000.

RKO Roxy (3,525; 15-25-40)—'Melody Cruise' (RKO), four days, and 'Best of Enemies' (Fox), three days. Duo looks to about $8,500, with a chance for $9,000, poor. Last week 'Bed of Roses' (RKO), and 'Woman I Stole' (Col), $8,500.

Strand (2,900; 35-55-83-94-$1.10) —'She Had to Say Yes' (WB). Doesn't have what it takes and $12,-000 looks tops, light. Last week it was around the same $11,900, on 'Heroes for Sales' (WB).

State (2,900; 35-55-75)—'Jennie Gerhardt' (Par) and vaude. Draw of Dreiser story is all that holds house at $10,000, possibly a little more than that, but not so bad. Previous week, 'Reunion in Vienna' (M-G), $11,000.

Criterion (875; 55-$1.10-$1.65)—'Song of Songs' (Par) (2d week). Dietrich flicker, with the weeks switched around to start on Mondays, ended last week at $10,100, nice. First four days of picture was $5,900.

Buffalo Generally Up; 'Ladies' $11,200; Hip 6G's

Buffalo, July 31.

It's hot in these parts, too, but business appears good in spite of it all, with improvement over previous week generally good.

Outstanding is the dual-biller, Century, which looks to $7,500, big. Indie Lafayette also better than last week, $6,000.

Estimates for This Week

Buffalo (Shea) (3,600; 30-40-55)—'When Ladies Meet' (MG) and stage show. Will be better this week than last, about $11,200. Last week 'Mama Loves Papa' (Par) $10,900.

Century (3,400; 25)—'Mayor of Hell (WB) and 'Kiss Before the Mirror' (U). They like two for their money, as big $7,500 week would indicate. Last week 'Disgraced' (Par) and 'Don't Bet on Love' (U) also very nice, $6,100.

Hipp (2,400; 25-40)—'Reunion in Vienna' (MG). Maybe $6,000, pretty good. Last week 'Heroes for Sale' (FN) $4,800.

Lafayette (3,400; 25)—'The Wrecker' (Col) and 'Dance Hall Hostess' (Mayfair). Weekend trade showed strength; should top $6,000. Last week '13 Women' (RKO) and 'Black Beauty' (Mono), $5,600.

Burn-Up Heat Burns B.O.'s, Too, in Minn., but Good Films Pull Profit

Minneapolis, July 31.

Sizzling heat and poor business conditions are making the box-office going plenty hard here.

Apparently not enough patronage for healthy grosses at more than one or two houses at a time. Theatres with draw films get by nicely—not as well as they would under more normal conditions, but profitably. It's a tough struggle for the others.

This has been the hottest and dryest summer within memory. Crops have burned up and business prospects blackened.

Whenever the State wishes to impress upon the public a film's importance it opens its doors at 10 a.m., one hour earlier than usual. Gag invariably helps to get the attraction off to a good opening and it's working again this week.

Estimates for This Week

State (Publix) (2,200; 40) 'College Humor' (Par). Billed this one heavily and it opened with a box-office snap. Cast names big help. Looks like good $11,000. Last week 'When Ladies Meet' (M-G-M), $8,300. Fair.

Orpheum (RKO) (2,890; 40) 'Double Harness' (RKO). Ann Harding box-office here and William Powell no detriment. This combination and sexy picture attracting some real trade. May reach pretty good $5,000. Last week 'Ann Carver's Profession' (Col) and Jack Benny in person on stage, $10,500. Poor, but with Benny, in on $5,000 guarantee, responsible for all of biz.

Century (Publix) (1,600; 40) 'Best of Enemies' (Fox). Buddy Rogers no draw here; Marian Nixon, either, although this is her home town. Picture well enough liked, and well handled, but seemingly not sufficiently heavyweight in view of cast names' absence to mean anything to box office. About $1,900 indicated. Poor. Last week 'I Loved You Wednesday' (Fox), $2,900, fairly good.

World (W. A. Steffes) (300; 50-75) 'Be Mine Tonight' (U). Sixteenth week likely to top $1,600. Last week $2,000.

Uptown (Publix) (1,200; 35) 'International House' (Par). Maybe $2,500. Pretty good. Last week 'Working Man' (WB), $1,900, mild.

Lyric (Publix) (1,300; 25) 'The Nuisance' (M-G-M). In for eight days and plenty ballyhooed. Tracy getting into box-office name class here. About $3,500 indicated. Good. Last week 'Disgraced' (Par), yanked after five bad days, $600.

Grand (Publix) (1,100; 25) 'Jennie Gerhardt' (Par) and 'Peg o' My Heart' (M-G-M), second loop runs and split. Probably $1,400. Fair. Last week 'Heroes for Sale' (FN) and 'Silk Express' (WB), first-runs, split, $600. Poor.

Aster (Publix) (900; 25) 'Adorable' (Fox) and 'What Price Innocence' (Col), 2d loop runs, split, $1,000. Pretty good. Last week 'I Cover the Waterfront' (UA), third run, and 'Today We Live' (M-G-M), second run, split, $550. Light.

Not a Decent Gross Among Col's 1st Runs; 'Jazz' Revival Best

Columbus, July 31.

Let's add all the grosses of the first runs for the week, this session, and make one good figure for one house. Biz is that bad and maybe worse. Weather, heat and dampness, doing plenty harm. Also the entire town has taken up playing dead. Too much mid-summer. Best bet is the revived 'King of Jazz.'

Last week far ahead of this one.

Estimates for This Week

Palace (RKO) (3,074; 25-40)—'Double Harness' (RKO). May go slightly over $4,000, worse than bad. Last week 'Mama Loves Papa' (Par) strong vaude bill and bathing revue, nice $9,100.

Ohio (Loew-UA) (3,000; 25-40)—'Strangers Return' (MG). Maybe able to scratch through to $5,500, light. Last week 'Jennie Gerhardt' (Par), just fair, $5,800.

Grand (Neth) (1,100; 25-40)—'Mary Stevens, M. D.' (FN). No raves here and only $2,000 in sight. Last week 'Mayor of Hell' (WB), not bad, $2,800.

Broad (Loew-UA) (2,500; 15-30)—'Man Who Dared' (Fox) and 'Gigolettes of Paris.' Will be glad to hit $1,700. Last week 'Best of Enemies' (Fox) and 'The Sphinx' (Mono), just hit $2,000.

Majestic (RKO) (1,100; 15-30)—'King of Jazz' (U). On way to nice $2,500. Last week 'She Done Him Wrong' (Par) return engagement after recently playing Palace surprised by good take of $2,400.

'DIGGERS' DOMINATES ST. L. AT B.O., $18,000

St. Louis, July 31.

They're seeing black and lots of it again this week at the Ambassador, where 'Gold Diggers' is repeating, if not surpassing the success scored there some months ago by its predecessor, '42nd Street.' The first showings had the customer's hanging from the chandeliers waiting for seats. It's by far the biggest attraction in town.

And the boys who run the house are taking full advantage of the opportunities for profit. They have thrown out the stage show for the week to reduce expenses and the result is the net take will probably be around 10 grand; looks like a gross of around $18,000.

Otherwise, business is only so-so. Some of the other houses may get in the money, but not for much. But the average for the week will be good.

Estimates for This Week

Ambassador (Skouras) (3,000; 25-35-55)—'Gold Diggers' (WB). Biz big, $18,000. Last week 'Bed of Roses' (RKO) $12,000.

Fox (Fox) (6,000; 25-35-50)—'Devil's in Love' (Fox) and Margaret Carlisle on stage. Fair at $9,000. Last week 'Cocktail Hour' (Col) $9,000, fair.

Grand Central (Skouras) (2,000; 25-35-50)—'Narrow Corner' (WB) and revival of 'Whoopee' (UA). Also fair, $4,000. Last week 'When Strangers Marry' (Col) and 'Silk Express' (WB) $4,500.

Loew's State (Loew's) (3,000; 25-35-50)—'Midnight Mary' (MG). Poor at $9,000. Last week 'Stranger's Return' (MG) $10,800.

Missouri (Skouras) (3,500; 25-35-50)—'Mayor of Hell' (WB) and 'Disgraced' (Par). Poor, only $5,000. Last week 'Melody Cruise' (RKO) $5,000.

Wash. Goes for Ethel And Lionel, in Person, Screen; B&A Also Big

Washington, July 31.

It's the old story. Things are wonderful with the boys who have the show and awful with those that haven't.

Two vaude houses are soaring new mid-season money, due to stage attractions. Earle with Ethel Barrymore and 'Mary Stevens, M. D.' has gorgeous class bill and is packing in both afternoon and night. Ethel won't go in for ballyhoo gags, but drama eds are laying pages open for first lady of spoken drama slant, with all of 'em landing private interviews themselves, despite advance word that there would be no press party.

Fox played capacity also on opening days, with Burns and Allen as draws. 'Her Bodyguard' is film, but stage team is responsible for the trade. Pair don't seem to have lost anything in their year on the air since last here. If anything they're bigger.

Palace is also in the money with 'Stranger's Return.' Critics loved it and, being only straight pic route with big names, it is doing swell. Lionel is getting benefit of slop-over publicity on Ethel's personal appearance at opposition, which helps.

Estimates for This Week

Fox (Loew) (3,434; 15-25-35-50-60)—'Her Bodyguard' (Par) and vaude. Burns and Allen on stage big draw and headed for very big $27,000. Last week 'Disgraced' (Par) and 'Sherlock Holmes,' radio sketch, on stage, fair $13,900.

Earle (WB) (2,424; 25-35-40-50-60-70)—Mary Stevens, M. D.' (WB) and vaude. Ethel Barrymore on stage sending figures soaring. Pic is help, too. Maybe big $21,000. Last week 'Gambling Ship' (Par) got fair $12,000.

Palace (Loew) (2,363; 15-25-35-50-60)—'Stranger's Return' (MG). Lionel packing 'em in again as far and wide best name in straight pic spots. Probably big $14,000. Last week 'Mama Loves Papa' overcame slapstick title to get a nice $12,000. Built as a result of critics and word of mouth.

Keith's (RKO) (1,830; 15-25-35-50-60)—'Don't Bet on Love' (U). Too much opposition. Light $4,000. Last week, second of 'Double Harness' (WB), held up beautifully to nice $7,000.

Met (WB) (1,583; 15-25-35-40-50-60-70)—'Samarang' (UA). Nude stuff in ads helped, as usual, but, opposition, and antipathy to undersea and animal stuff hurting. Fair $3,500. Last week another return engagement of '42d Street' (WB), after milking neighborhoods, got by with light $3,000.

Columbia (Loew) (1,263; 15-25-35-40)—'Best of Enemies' (Fox). Buddy Rogers' return may go a little above average. Maybe $3,000. Last week 'Reform Girl' (Tower) suffered from reviews and hot weather; light $1,900.

TACOMA SLIDES ALONG

Music Box $2,500 on Double Bill, and Another $800 on Week

Tacoma, July 31.

Roxy has improved its bookings past few weeks with b.o. keeping pace. Blue Mouse still trails the first runs, while Music Box is doing ok biz.

Estimates for This Week

Music Box (Hamrick) (1,400; 25)—'Eagle and Hawk' (Par) three days, then 'Professional Sweetheart' (RKO), 'India Speaks' (RKO) dual, heading for $2,500, oke. Last week 'Waterfront' four days, big at $2,200; 'Baby Face' (WB) three days okay for $1,000; week's total, $3,200, up nicely.

Roxy (J-vH) (1,300; 10-25)—'The Nuisance' (MG); 'Midnight Mary' (MG) split going for $2,400 fair. Last week 'Looking Forward' (MG); 'Back to Nature' (Shef) split, $3,900, great.

Blue Mouse (Hamrick) (650; 10-20)—'Murder in Zoo' (Par), 'Mayor of Hell' (WB) split, looks $800, fair. Last week 'King of Jungle' (Par); 'Song of Eagle' (Par), $700.

HEAT K. O.'S HUB, STRONG FARE CAN'T PULL

Boston, July 31.

Heat and humidity, unbeatable pair, panicked 'em out of town and a literal 'hot' foot for the beaches. so current week looks like a new low, just as the weather is hitting new high spots of discomfort. Result is that some pretty good shows get wrong sort of break. All houses suffering.

Best of new films is 'Another Language,' grand for any season. But State's draw can no more combat Sol's socks than good shows brightening Keith's and Met.—Hitherto this summer showmen here have had some nice east wind periods, so summer, all in all, might be worse. Bad enough right now, and present hotcha wave defers optimist hopes.

Estimates for This Week

Keith's (RKO) (4,000; 35-55)—'Moonlight and Pretzels' (U) and vaude. Spot is doing right by the patrons in serving real beer 'n' real pretzels in the grand lounge, but $3,000 will be poor week. Last week 'King of Jazz' (U) and nifty stage pretty nice at $12,800.

Orpheum (Loew's) (3,000; 30-40-50)—'Storm at Daybreak' (MG) and vaude. Biz off despite excellent special ballyhoo by Vic Morris; $13,500 has the if-clause attached. Last week 'Made on Broadway' (MG) and vaude, okay at $15,000.

State (Loew) (3,000; 30-40-50)—'Another Language' (MG) and Henri Therrien held over on stage. Pleasing, and giving this spot two grand pictures in row that should do fat boxoffice. Weather not permitting, however. Lucky if $10,500. Last week 'Stranger's Return' (MG) and Pete Smith's 'Inflation' (MG) had fans talking cheerio for new product, but gross was under expectations, several sultry days interfering. Nice, though, at $10,500, considering.

Met (Publix) (4,330; 30-40-65)—'Her Bodyguard' (Par) and stage show. About most pretentious show spot has had in a year. Four-way featured, and good; house suffers, like whole local set-up which on whole would be creditable cinema New Year jubilee, and low as $16,000. Far poorer shows have done far better with weather break. Last week 'Mama Loves Papa' (Par) and stage show did a neat $19,000.

Scollay (Publix) (2,800; 25-35-45-55)—'Baby Face' (WB) and eight acts vaude. Way off at expected $7,500. Last week 'Gambling Ship' (Par) and vaude; some velvet at $8,500.

Paramount (Publix) (1,800; 25-35-50)—'She Had to Say Yes' (WB) and 'Man Who Dared' (WB). But even the double bargain can't beat brutal heat; might squeeze $5,500. Last week 'Arizona to Broadway' (Fox) and 'Mayor of Hell' (WB) good at $9,300. Cagney doing all the pulling.

Mahoney at Warfield, Frisco, and $19,000 This Wk., Topping the Town

San Francisco, July 31.

Will Mahoney is the biggest thing in town this week. He's boosting the Warfield in what might be otherwise a fairish week.

Town is going for holdovers. Par amount is retaining 'Gold Diggers' for 3d week, first time that's been done in a long time. 'When Ladies Meet' did so well at the Warfield week before last F-WC moved it across the street to the St. Francis, where it is soloing, instead of being double billed as usual.

'Samarang' is holding for a deuce week at the United Artists and doing fairly well.

Golden Gate's screen fare is Constance Bennett in 'Bed of Roses,' and Bennett no big clicker at this house. John and Ned, doing daily NBC program from the stage, mean money to the house, not only by their appearance, but by the extra plugging they're giving the theatre and show on the air.

Estimates for This Week

Fox (Leo) (5,000; 15-25)—'Skyway' (Coop) and 'Corruption' (All Star), with Salinas rodeo thrown in, carrying house probably to okay $8,000. Last week 'I Have Lived' (Maj) and 'Yes, Mr. Brown' (UA) not up to par at $7,000.

Golden Gate (RKO) (2,844; 30-40-65)—'Bed of Roses' (Radio) and vaude, with John and Ned of NBC in person. Expect $15,000 on week, better than a Bennett pic has ever done here, so John and Ned come in for glory and also gross. Last week 'What Price Innocence' (Col) wound up with only $5,400.

Paramount (Fox) (2,700; 30-40-55)—'Gold Diggers' (WB) (3d week). Unprecedented holdover and take ought to be about $13,000, fine. Stays third week. Second week was okay at $15,500, making a total gross on three weeks of around $55,000, swell.

St. Francis (Fox) (1,500; 35-40)—'When Ladies Meet' (MG). In after record week at the Warfield, pic holding the fort alone instead of as part of double bill, usualy house policy. Good $7,000. 'Gambling Ship' (Par) and 'Great to Be Alive' (Fox) about $6,300.

Strand (Cohen) (800; 25-40)—'Back to Nature' (Coop) (3d week). Nudie making money, even at $2,200. Second stanza got $3,000, okay.

United Artists (1,400; 25-35-50)—'Samarang' (UA) (2d week). First week surprised with better than expected $7,000, so deuce week may hit around $4,500.

Warfield (Fox) (2,700; 35-55-65)—'Her Bodyguard' (Par) with Will Mahoney heading stage show and helping to good $19,000. 'Mayor of Hell' (WB) last week, with Florence Desmond on stage, pulled okay $18,000.

ONLY 'HARNESS,' $3,500, OVER AVERAGE IN DENV.

Denver, July 31.

With temperature hitting high spots total grosses for this week just about equal former stanza. Aladdin had full houses Saturday and Sunday nights and will be only house to go above average. Denver is running a dead heat with last week, Ruth Chatterton responsible for boost in Paramount figures, Orpheum and Denham down.

Elitch theatre with stock is having its best crowds in years with prices cut to where folks can go for the same money the first runs are charging. Free entertainments such as municipal band concerts drawing bigger crowds than ever and cutting in on theatre grosses for summer. Grosses at Tabor, with stage show and second runs, is still on the skids, headed this week for $2,400.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-40)—'Double Harness' (RKO). Not bad at $3,500. Last week, 'Don't Bet on Love' (U), double featured with 'India Speaks' (RKO), about average with $3,200.

Denham (Hellborn) (1,500; 15-25)—'Ann Carver's Profession' (Col). Same as last week, 'When Strangers Marry' (Col), average $2,500.

Denver (Huffman) (2,500; 25-35-50)—'Stranger's Return' (MG). Nice goin', oke trade at $6,000. Last week, 'When Ladies Meet' (MG), ditto. The fact it had been given by the Elitch stock two weeks previous did not seem to hurt, but rather to help the gross.

Orpheum (Huffman) (2,600; 25-30-40)—'Bed of Roses' (RKO). No dice, $4,500. Last week 'Baby Face' (WB), only $5,000.

Paramount (Huffman) (2,000; 25-40)—'Lilly Turner' (FN). Fair, $3,000. Last week 'Temple Drake' (Par) was yanked after four days and 'Gambling Ship' (Par) finished the week but without any better results, the finish being around $2,600.

Same Ol' Weather Report in Cincinnati; 'Whoopee,' Cagney Oke

Cincinnati, July 31.

Heat and attractions not stout enough to combat it has Cincy facing a poorer showing on whole this week than last.

Albee appears in for a lacing at $6,000 on 'Mama Loves Papa.' 'Whoopee' revival is turning in a street take. 'Mayor of Hell' is upping Keith's take considerably.

Estimates for This Week

Albee (RKO) (3,300; 30-40)—'Mama Loves Papa' (Par). Ruggles-Boland domestic comedy take house to $6,000, brutal. Last week 'Double Harness' (RKO) $11,000, best take for weeks.

Palace (RKO) (2,600; 30-40)—'Gambling Ship' (Par). Rolling along at $7,500 gait, satisfactory. New lobby bally stunt is a 'psychograph' mechanical gadget into which patrons stick their heads for 'character readings.' Last week 'Never Give a Sucker a Break' (MG) Lee Tracyed a wham $8,500.

Lyric (RKO) (1,394; 30-34)—'It's Great to Be Alive' (Fox). In for eight days on account of yanking of previous feature. Tame getaway indicates $4,800, fair. Last week 'Zoo in Budapest' (Fox), jerked after sixth day, $3,400, gobs of red.

Keith's (Libson) (1,500; 25-40)—'Mayor of Hell' (WB). Cagney and love drama fetching $7,000, dandy. Last week 'Mary Stevens, M. D.' (WB) $5,800, okay.

Grand (RKO) (1,025; 15-30)—'Whoopee' (UA). Revival of technicolor musical, warranted by radio popularity build-up of Eddie Cantor, in for full week and getting a corking $5,000. Last week 'Devil's Brother' (MG), held over for a second weekend, and 'Woman I Stole' (Col) for four days, $2,300, nifty.

Family (RKO) (1,000; 15-25)—'Flying Devils' (RKO) and 'Dangerous Crossroads' (Col). Split week. Should do $1,900, okay. Last week 'M' (Par), scheduled for first half and held for week $1,900, better than expected.

Elevating Pratt

Hollywood, July 31.

Paramount is elevating Gil Pratt to a directorship with his first story unassigned.

Pratt has been a Par gag man for several years.

N. H. Pal's Consistently Good Biz Forcing Par To Put in Stage Shows

New Haven, July 31.

Palace looks to beat the hot weather hoodoo for sixth consecutive week. Had them standing up Sat. nite as against a flock of beer gardens and shore spots.

Palace grosses have been upped so well during series of stage acts that Paramount will follow suit with Connie's Inn 'Hot Chocolates' week of Aug. 5 as feeler for future booking.

Estimates for This Week

Paramount (Publix) (2,348; 35-50)—'Mama Loves Papa' (Par) and 'Man of Forest.' Has to bolster with stage fare; doubtful of getting $3,000, weak. Last week 'Her Bodyguard' (Par) and '11th Commandment' (Mono), $3,500.

Palace (Arthur) (3,040; 35-50)—'Another Language' (MG) and 'King of Jazz' (U), with Johnny Marvin on stage. A midwinter opening and a nice weekend biz indicate big $6,800. Last week 'Stranger's Return' (MG) and 'Best of Enemies' (Fox) with John Fogarty on stage very good $6,700.

Roger Sherman (WB) (2,200; 35-50)—'Mary Stevens' (WB) and 'Study in Scarlet' set for fair $4,000. Last week 'Heroes for Sale' (WB) and 'Don't Bet on Love' (U) very light at $2,800.

2 Shorts Shelved

Hollywood, July 31.

Metro has put two shorts, produced in the past month by Sam Baerwitz, on the shelf.

Pictures are 'Sadie,' costing $7,000, and 'Wax Museum,' which cost $13,000.

A Statement

THE management of Fox Film Corporation is pleased to announce that the stockholders of the company, at meetings held July 21st and 22nd, by an overwhelming vote ratified and approved the management's plan of financial reorganization of this corporation. Under this plan all the bonds of the company (excepting approximately $2,000,000, widely scattered) are retired, as well as all bank loans. The successful culmination of this plan leaves the corporation in a sound financial position and, with the exception of the bonds stated above, practically without debt except for current bills.

The voting of this plan by the stockholders closes the book on a three-year period of litigation and disorganization and will allow the management to devote its time to the operating problems of the company which heretofore has been impossible.

The management wishes to thank the debenture holders, The Chase National Bank and its officials, all of its creditors and stockholders whose loyal participation has made this plan possible. Because of the confidence they have shown in us, we pledge to them and to the picture industry that we will, to the best of our ability, continue to build along constructive lines. It will be our effort not only to make this corporation one of profit for its stockholders, but one which will reflect credit on the entire motion picture industry.

To Fox employees the world over, we express our gratitude for the sacrifices made, and the loyalty given during this trying period.

S. R. KENT
President, Fox Film Corporation

July 25, 1933

CAPITOL, N. Y.

Generally the big show at this house is the tipoff that the picture isn't so good, but perhaps they figured that with only Herman Timberg for a name the show isn't so big on paper. However they figured it, they have a good picture, a good show and the tapes up and are using them at times. Which is doing pretty good for any house on a hot evening in summer.

Timberg held the stage a full 25 minutes without tiring them, but while he got a good hand on the finish they were not asking for a second helping. Timberg could almost qualify for the Laurie collection, for he dates back some 25 years to 'School Days,' the Gus Edwards act that was built into a musical and back again.

Next is the Chester Hale line with 24 girls in ankle length skirts doing a graceful number on their toes with Vivian Faye for soloist. Miss Faye is a capital dancer and her spins are out of the ordinary, but she seems to be limited in her ideas, making a too-generous use of the one stunt.

Then came Joe Laurie's collection of old-time stars under the title of 'Memory Lane.' This is the act which Laurie framed for the Friars and which went over so well that he held it together. Some of the old-timers have appeared in other similar formations. They always try to land Dave Genaro and generally do. He's with this turn.

Opens with a brief spiel about the good old days when Chuck Connors was Mayor of the Bowery and maintained his position by right of might. Chuck was Mayor of Chinatown and never dared aspire to the broader title for he was no fighter and the Bowery had no use for the creation of Billy Fales, who built him up in the 'Sun.' But the allusion served to bring on Laurie as impersonator of Chuck, which further served to give the locale for the act, though the bar room set was far from an ideal spot for the old-timers.

Dave Genaro is credited in the announcement with the origin of the cake walk. Genaro was about the first to make the stunt highly acrobatic and was—and still is—the most highly finished performer, but the cake walk was lifted from the oldtime darktown haunts to the minstrel afterpieces and from there worked over to the stage when the coon song supplanted the sentimental ballad. Genaro is still in great form and with Emma Francis as his partner he swept up the show at the finish. Maybe they have to pulmotor him when he gets into the wings, but his act is as vivid as in the early days of Genaro and Bailey.

Miss Francis was an individual hit in her own right earlier on the program in her acrobatic dancing. She's cut out the shoulder dive somersault, which she was the first woman to do, but she still does cartwheels and does things with almost her old time abandon. Time has tempered her nut style into a more graceful method, but it has not dimmed her vivacity.

New to this style of act is Gus Hill, who 50 years ago was always challenging someone who sought to usurp his crowd as 'King of Club Swingers.' In those days it took two men to get a decision from Hill; the opponent and the referee, for his style, like Genaro's never has been passed. He's still a finished performer with the light clubs, but he no longer essays the heavy bats.

J. Rosamond Johnson, who wrote about as many good negro melodies as any one composer, not only did 'Under the Bamboo Tree' just as well as ever, but had to come back with another. Last time this reviewer caught Johnson he still had his slender figure and plenty of class, for he had dropped his old act with Bob Cole and gone in for concert style. Now he is heavier, wears a collarless cotton shirt and plays a dive pianist. Another important Negro contributor is William C. Handy, who played his 'St. Louis Blues' on the trumpet and got plenty of what it takes to get next week. These two colored performers were among the highlights.

Lizzie Wilson sang a schnitzelbank song, with a chart in the old style and with her old finish. She was a bit more exuberant in the old days, but no more lively. On the other hand, Annie Hart was not in her old form. At her best she could come on the stage at Pastors and annoy the sleepers in Union Square with her stentorian voice. Now she doesn't do much more than fill the big Capitol, but she packs that to overflowing with sound.

Harry Brooks showed how the banjo used to be played, and Tom Phillips did some dancing. Bill Swan was another who can still do splits and headspins when he really should be in bed nursing his rheumatism. The Maxwell Trio pushed the show off with some rousing singing, and Tommy Harris, who brags that he danced for President Lincoln, still has loose joints. Joe Laurie slipped a bit with the tough dance the original Chuck didn't do much better on the Hammerstein Wistaria Grove, now the New York roof, but it was newer then. It has been done to death since.

Not the least charm was the very evident enjoyment of the actors themselves. They did not play for sympathy, but went out to win by force of the finish of their work, and they did that little thing and held the curtain for a double encore and speech, which doesn't often happen at a picture house stage show. They ought to be good for a second week.

Phil Spitalny used nearly 20 minutes for selections from 'Student Prince' for dignity and a couple of pops, for a spirited finale. Only the newsreel in addition to 'Stranger's Return' (M-G). With the show running 85 minutes and the picture over 80, there is not much time for anything else. Business near capacity on the break. *Chic.*

ACADEMY, N. Y.

Influence of RKO with its radio allies is apparent in this week's lineup, which has two ether turns featured, both of them with some dial rep. Both of them feature straight vocal work, but the rest of the bill is neatly assembled to achieve some sort of balance.

Against the slow tempo of Ann Lester, contralto, and Lester Cole, baritone, with his 'Soldiers of Fortune' male singing group of 12, there are two vigorous low comedy turns in Bobby Pincus and Stuart and Lash, making the show 50-50 on quiet material and roughhouse vaudeville, a scheme that works out satisfactorily.

Opening is the dance turn of Harry Small and Sisters, gingery trio of tapsters, eminently fitted to the introductory spot. Simple turn that makes small pretention, but is engaging in its directness. Nice looking young man and contrasting blonde and brunet girls, both lookers in support. Go in for fast taps with acro incidentals. Finished dancers and are wise to stick to their knitting. Girls look trim in black and white. Feature is the trick of wearing top hats, which subsequently become dance pedestals.

Bobby Pincus holds to his old routine, but is working with another girl, Estelle Jayne, amazonian blonde who can sing and dance besides taking on the arduous assignment of foiling for this knockabout arrangement. For a girl of her size she does surprising control bits. Pincus gets laughs with his grotesque boob material. His travesty snake dance bit with a necktie is a solid laugh. Not so strong in the talk or his kid recitation, but the dance-off finish puts a neat period to a capital neighborhood turn.

Ann Lester is shrewdly spotted No. 3 for change of pace. Girl, a Paul Whiteman find of a season or so ago, has attracted some attention on the air. She has a voice with a splendid vibrant quality in the middle register, excellent medium for blues and torches. Repertoire here has 'We're in the Money,' 'My Man's Gone,' 'I Like Mountain Music' and 'Lazy Bones' for an encore. She handles all four effectively. Nice looking, petite brunet, and has been expertly advised on costume. An agreeable personality that gets across friendly relations with an audience.

Picking up the comedy pace again are Stuart and Lash, next to closing, with Ida Shibley foiling in a modest manner. Pair turned on the blue stuff for this clientele, which may be good judgment, but there can be no question about the amount of nance stuff they employ. A little of the hand-on-hip gag goes a long way for any type of audience, even on 14th street. Maybe they put the strong arm to work because they had to follow the rough comedy of Pincus. But the best of their legitimate fun is the cross-talk in mixed Scotch and Greek dialect. This is worth developing.

Probably it wouldn't be possible to top the Stuart and Lash knock-down-and-drag-out in a comedy way. Thus it was good sense to close the show with the Cole turn, which, with its 12 male singers and production flash, looks impressive. Opens before a Sahara desert drop with the singers in Arab costume for an appropriate number, followed by 'Eili Eili.' Arabs don't sing 'Eili Eili' so you could notice it, but the audience liked the number, and it was impressively handled by these dozen vigorous voices.

Scene changes to plantation background with men in Dixie get-up for 'River Stay Away.' Another scene shift to a British army mess hall with men in uniform for two smashing march numbers, closing to maximum response from the crowd.

Business at this early Saturday afternoon performance much better than in recent weeks, although still nothing to put the flags up about. Spurt of interest not explainable in the show. Billing goes to the two radio turns and big splash for the feature, 'Melody Cruise' (Radio). *Rush.*

MUSIC HALL, N. Y.

The globe-girdling air speedster, Wiley Post, made a smooth landing on a booking deal with the Radio City fathers who nosed out others, notably Loew's and Publix, in their negotiations to get the flier. It was done by Radio City by the simple expedient of meeting Post's figure of $5,000 a week.

The four major circuits, RKO, Loew's, Publix and Warners, had previously put heads together and whispered to each other, from account, that they wouldn't pay more than $2,500. In that the Music Hall walked away with the prize, this agreement is not being held as violated by RKO. Radio City now runs itself under S. L. Rothafel as separate and distinct from RKO as governed by H. B. Franklin.

Post is here for a week, with his plane, Winnie Mae, on exhibition at Rockefeller Plaza hard by the Music Hall, as a come-oner. Between the plane and its pilot, Hall should be justified in its $5,000 salary okay for Post on a flat booking. He is a natural draw.

Being an aviator and a freak stage attraction, Post is not expected to do anything but what he does. He isn't very loquacious about himself or his trip, but what little he has to say, as interviewed by William Lundell, is of more entertainment value than might be expected. Any disappointment would come from the fact Post doesn't do a lecture on his tour.

He relies more on a wisecrack or two to satisfy the curious onlookers. What he ate on the first leg of his flight gets a laugh, as does the tale about the heavy underwear given him in Alaska. Drawing word pictures of trying to get a drink in Russia and finally getting a lot of vodka instead of water, as well as the quip about the old shoes, also get chuckles.

Post himself is on for only six minutes. He appears as though he may be a little shy, but his voice comes over the microphones clearly.

As builder-upper for the airman, in addition to introduction by Lundell, theatre projects two newsreel clips ahead of the act, one of Roosevelt, a natural for audience attention, the other of Post's flight, his return to New York, reception, etc.

The balance of the stage is in and out as to Music Hall standards, but on the whole safe in quality. Nuggets are contained in the ballet and the cookie routine of the Roxeyettes, the overture and Japanese production numbers suffering from spottiness.

Ballet is 'The Shepherd's Dream,' a dainty and idyllic number built around Patricia Bowman. It stands out and above the show. In background and execution it is one of the best presentations of its kind seen here lately. Miss Bowman, sylphlike and graceful, brings out something new in ballet artistry as she goes through the difficult gyrations of her number. Among other things it calls for sudden stops on the toes, which, as all ballerinas know, calls for much more than just dancing ability. Arthur Mahoney in support.

The Roxyettes' number, not just a routine this time, is especially well done. A group of men, as a male chorus, appear in 'one' as with a sister scene fronting. Disappearing stage reveals replica of a large oven with effective steam and fire effects, this fading to find the Roxyette line, prone on the oven floor in costumes that might be accepted as resembling nicely-browned cookies. Their routine follows on the raised platform.

Overture presentation builds itself around an arrangement of Russian airs, with stage in about two dressed with a banquet table, flanked by singers, wine boys, etc. Viola Philo and Jan Peerce are on top in singing assignments, their voices impressing against the slowness of some of the music and the pantomime of the banqueters and bystanders.

Bob Ripa, juggler, seems out of place in 'Cherry Blossoms,' the Jap extravaganza which also has Patricia Bowman in a less important routine than her other. Ripa, topmost as a juggler, conveys interesting Russian atmosphere, but, regardless of that, his skillful balancing won him a big count.

'Cherry Blossoms' ends in the pit, which heaves up a Japanese garden set, as the orchestra changes places by being carried understage on a crane to about position five on a raised platform. The mechanics of this operation are tricky and interesting. Hall might even let the folks in on the secret in some way.

Business Thursday night fine but not quite capacity. Feature is 'The Devil's in Love' (Fox). *Char.*

U Abandons Vode Shorts

Universal City, July 31.

Universal's vaudeville shorts have been abandoned because of similarity of the series to other two-reelers which are to be made by the company in New York.

After one of the vaude films had been made, studio decided the 13 radio personalities and 13 Mentone musical shorts arranged for in the east would be sufficient for the program.

NEWSREELS

EMBASSY

Nothing much to remember about either of the newsreel house programs currently. Both are light and frothy, with plenty of outdoor subjects, and generally typical of lazy hot weather.

There is little difference in similar subjects shown by each. Wiley Post parade, Balbo's leave-taking from New York, California rodeo, Aimee McPherson, Bastille Day, Jones Beach swim fest, and burial of the Lithuanian fliers, all could have come from one camera so far as comparisons are concerned.

F - H boys slighted Mayor O'Brien's reception of Post. The mayor did not get in a word, and seemed to have been deliberately left out of frame, although, with all of the Post material, the editors may have decided footage economy on this situation necessary.

At the Luxer Aimee's husband was hunted up and put on a better show than the evangelist. After he had sung a few bars of his new song, laughs were plentiful.

Hagen's golf loss in England was saved from a newsreel flop by the quips of his young son.

Clip that should be good for national release is that of the Australian who downs 10 steins of beer while standing on his head. By the time the endurance stance is over most of the boys in the audience are thirsty.

Other Embassy subjects: French balloonist; Al Smith at Peekskill; Eton cricket; Atlantic City fur show and Steel Pier plug; whippet, auto and horse races; French liner aground off Gibraltar; Dutch wedding and Spanish dancers. Short subjects also included Magic Carpet 'Down from Vesuvius' and Forbes Randolph's Kentucky Jubilee Singers (Fox Movietone). *Waly.*

TRANSLUX

Luxer gets a slight edge over the Embassy this week in news values. On NIRA matter, instead of being content with taking in executives at the capital, Pathe stepped out and interviewed heads of various companies which have endorsed the plan. Picture business, as has been true all through the code tangle, was too late in making up its mind to capitalize currently this kind of publicity.

A subject that should aid in reforestration recruiting, showing some of the boys panning for gold during leisure hours, was contributed by Universal.

Either U has a man constantly on the watch for locust plagues in Algeria or else McNamee records a new spiel. Current one seems original, since it shows the natives erecting tin walls to stop the invasion. Paramount also went for insect trouble, close-upping some of the grasshoppers said to be annoying western farmers.

Instead of having Mussolini review troupes, a sight well impressed on the mind of every picture goer, Universal slipped one over on the Embassy by getting Duce with pen in hand signing the four-power pact.

Further English demonstrations against Hitler, Canadian boys at the swimming hole, and a two-year-old lad making golf shots with a niblick, were other U subjects.

Paramount caught Will Rogers' puns, directed at California this time, to the convention of Governors in San Francisco.

Luxer evidently found it difficult to get anywhere near the second run feature front on Broadway, so it has gone back to shorts of the old school. *Waly.*

IMPERIAL, TORONTO

Toronto, July 28.

Current bill at the FP-Can. deluxer has Jack Arthur getting back into his old stride as a producer. First fortnight's presentations can be ticked off as feelers; for the lad, apart from an occasional stage spec during an overture, has had little opportunity to show the ability in staging which made his old Uptown a favorite with the class crowd.

This week the bill is built around Peter Higgins, but applause honors go to Vic Oliver for his crazy piano-pounding. Higgins trails closely, however. Whole bill is closely knit and harmonious, only possible let-down being the lengthy Irish reel number in which the permanent line is used. Pace is slowed up and the gentility of the number does not show up well with the speedy tempo of the other acts.

There's a nice flash opening in full stage before a skyscraper set with ballet on in feathers for a Harlem number. Then George D'Ormonde with his unicycle for comedy and intricate weaving among the ballet girls. Finish has a partner for the inevitable soccer on bikes. Higgins closes first half in 'one.' Clad in summer whites, the lad still opens with 'Irish Eyes' and seems to be capitalizing the Irish brogue more than he used to.

Higgins gets an excellent reception and gracefully gets off as ballet ease on in Irish costume with traveler parting on a St. Patrick's greeting-card motif and very flashy. But tempo drops here.

Vic Oliver opens second half, again in 'one,' and socks home immediately with off-key playing interspersed with flashes of straight playing and a 5-minute bout with Rachmaninoff that was spell-binding. But the strength of the act lies in the clowning. Talk was pruned drastically by Arthur, who was afraid the customers in this 'City of Churches' might be offended, but, despite the deletions, the Oliver aura is still a bit blue. Lad is using Margot Crangle as foil in first half, but pair do a couple of sweet violin duets toward the close.

Finale has the ballet back in varsity gowns and mortar boards for an unintelligible recitation and then a hot-cha with Renoff and Renova, looking a little out of place, out for a straight adagio in the classic style. Routine went over very nicely and drew a nice hand.

Present weak spot in the Arthur productions is the house line, but they're new and will presently whip into shape, it is hoped. So far, routines are avoiding the difficult and sticking mainly to arm-waves and head-tosses.

Overture is 'Rhythm of the Dance,' under the baton of Horace Lapp and runs 9 minutes. Stage bill goes 46. Feature is 'Professional Sweetheart' (Radio), 74 mins, but meat of the screen fare is 'World's Greatest Thrills' (U), a cinematic symposium of newsreel shots, many of which never reached the screen before. They strike a new high for shudders. *McStay.*

ALBEE, BROOKLYN

Assortment of vaude this week not the strongest the Albee has had. Far from it. Not flopping badly at any point, show, however, gets itself by. Probabilities on the gross do not appear so good from the stage point of view, but 'Double Harness' (WB), with the Bill Powell-Ann Harding names, may make up for it in attaining at least an average week.

Trio of Hal LeRoy, Dorothy Dare and Barbara McDonald, from the 'Strike Me Pink' musical, headline the vaude bill. Business Saturday afternoon was weak. Returning warm weather, in addition to vacations, beaches, golf and other things, are naturally cutting in over weekends, but less than half a house on a Saturday is bad in any event for this theatre.

LeRoy-Dare-McDonald trio (New Acts), with Raymond Baird in their turn, gets a buildup from Albee that works out well. Phil Fabello and his pit crew move to the stage to form a background for the act, lending it appearance of a flash. Without this the show would have seemed a little out of balance, although the Pickens Sisters, in the middle, work in full stage.

LeRoy and his little company didn't overwork Saturday afternoon at the second show, but in the 16 minutes on enough was handed out. Instead of a finale, as might be expected, LeRoy does his lone single for the scram.

Bob Hall, ahead of the closer, was on 19 minutes. By the time he was ready to give way to LeRoy those made-to-order rhymes started getting a little tiresome. Hall landed well, just the same, getting laughs along the way, notably when he asked the audience to mention national events, personalities or something as material which he would weave into a rhyming song. Hall chose the Pickens Sisters on the Saturday mat for his opening rhyme.

The warm blues harmonists found the going smooth and easy in the middle of the bill, presenting a varied and well-balanced routine, which, as might be expected, would have a hillbilly novelty as closer.

Clever effects go with the number, including horses hoofs on a trot, neighing, etc. Girls make good appearance on stage here.

Four Carlton Bros., collegiate hoofers in roughhouse stuff, are on second and do fairly well, but much is in evidence that's superfluous and could be dropped to tighten up.

A good wire act, Case Bros. and Marie, open the show and in spite of a miss in one of their stunts rated okay with the audience. At first looking like the usual stall, after four tries and misses, one of the Case boys gave up his full somersault backward on the steel strand.

Vaudeville artists are happy with Phil Fabello over here. Pit leader has a bunch of canny musicians under him, who with his conductorial aid, are right on the job. Some of the boys double for moderately good vocal work in connection with the overture. *Char.*

PARAMOUNT, N. Y.

Out of the picture houses for almost a year, Fred Waring's Pennsylvanians, now billed as 'in person' and with the Old Gold orchestra parenthetic notation, evidences what the radio has done for this organization. Long a standard in the varieties, the Old Gold etherizing has lent revived public interest to the Warings although their abilities as rostrum performers have long since been proved.

Returning under the new aura of ethereal prestige, the band assumes something of a name and as such the Par has entrusted its entire unit to the Warings. Payrolled at $6,800, that's quite an item for one attraction although Waring more than sustains the presentation.

Tom Waring, Evalyn Nair, Lane Sisters, Babs, The 3 Smoothies, 'Poley' McClintock, Johnnie Davis and Stuart Churchill are sub-mentioned with variegated novelty specialties.

But it's the general method of band presentation which makes the show. Waring changes pace almost with every number and never permits anything to become too serious. When a 'serious' musical attempt such as Maurice Ravel's 'Bolero' is essayed, that's gotten over with, and a little hoke breaks it up. The component members of the band figure most prominently in this by-play, centered chiefly about 'Poley' McClintock at the traps with that fog-horn bass of his, and Johnnie Davis, with an Andy Clyde mop of unruly hair who also gets to the customers.

Tom Waring at the piano for his tenor solo is given the first salvo intro by maestro Fred, including a gracious announcement that Tom really first organized Waring's Pennsylvanians at Penn. The college spirit is agreeably present throughout, without being permitted to dominate. There are intermittent bits of college glee club concerted vocalizing although the most effectively theatric effects are the staged precision numbers.

That goes particularly for 'Dancing Dominoes,' with the electrical props well maneuvered by the boys and evidences lots of serious attention at rehearsals. They originated that style of musical presentation. Ditto in that choral number which the Warings first did in the 'New Yorkers,' stage musical, and later in a Vitaphone short. Waring wisely announces this as probably having been seen before, which is an effective way of taking the curse of familiarity off it.

The Lane Sisters, Priscilla and Rosemary, announced as a younger edition of another pair of Lane Sisters, Leota and Lola, are from the same family. They're nice kids who handle their singing bit well. Evalyn Nair registered most tellingly of the solists with her stepping, and the others are comedy and singing bit contributors.

Paramount Pictorial, Fleischer 'Boop' cartoonic and newsreel, plus 'Midnight Club' (Par), feature, on screen. Biz good Friday night and if it holds up, in view of the just-fair rating of the feature, it will nullify any worry about the Warings' gratis draw to those Carnegie Hall free concerts at every one of their Wednesday night broadcasts. *Abel.*

ORPHEUM, N. Y.

Not much stage show at the only Yorkville vaude stand, but it blends fairly well into acceptable entertainment. Picture is 'Reunion in Vienna' (Metro), a weakie in nabes, and the customers couldn't make much of it, but the title will be responsible for some business in this neck of the woods, which ought to go for a fair week-end b. o.

The Ingenues head the stage show, closing the five act bill, and they're easily the best class act in this house in some weeks. Sixteen girls are all there. They haven't been seen in New York for nigh on to two years and are at this theatre for a show date. Why a recognized act like this, that's been all over the world, and working most of the time, needs to show is one of those mysteries, but here they are, and welcome.

Girls are practically a full unit in themselves. They take up 26 minutes of stage time and the customers could go for more. Starting out as a rather unusual band, with an organ centered, two pianos and mostly string, the girls go into various musical routines. At one time a whole string of them, clear across the stage, plays mandolins. Then a whole string of them with accordions. For a finish they turn into a glary, blary, hot march band, parading up and down in front of a special set while the drum is being pounded by the dancer of the act. It's good vaudeville and worth a spot on most any bill.

Show opens with another classic standard turn, the Picciani Troupe. Seven teeter-board gymnasts are among the class turns of the type in the world.

Deuced are Mickey Feeley and the Melvin Sisters, a weakish combo of three gals who sing pleasantly and look pretty without getting very far. Call them okay deucers for minor houses.

Steve Evans, centered, does imitations. Not strong, but the customers went for it in a big way.

Fred Lightner and Roscella next to shut took the hurdles easily on the strength of Lightner's good low comedy. Same trouble with this turn as has been true for a long time. He could use a partner that looks less pretty on stage, but who knows more about doing some sort of specialty.

Not many people in the house Saturday afternoon for the second show, but that's traceable to the fact that Yorkville never goes to the theatre on Saturday afternoon. No one's ever been able to figure out where they do go, but it's not to shows. *Kauf.*

Golden Gate, Frisco

San Francisco, July 26.

Three of the Coast's name radio acts have so far played this RKO house, booked by Cliff Work. The first, Al Pearce and Gang, clicked decisively. The second, Cecil and Sally, brodied as decisively.

The third and current, John and Ned, are going along in satisfactory style, accounting for something at the boxoffice. Constance Bennett in 'Bed of Roses' (Radio) only a fair grosser here, is getting ample support from the NBC harmony team, who do their daily p. m. broadcast from the stage.

In their first theatre job on the Coast, John and Ned have as a character foil 'Little Mary Smith,' juve impersonation, done by Ned, and popular over the air.

Boys do couple harmony numbers via the p.a. system, with John plunking the guitar for accompaniment. Then John does one single number while Ned makes a change of costume, donning a kid's dress for the 'Little Mary' sequence, which gives a solid comedy punch to the 15-minute turn.

Duo is in on a guarantee and percentage, and look sure to walk away with an okay piece of change.

Vaude is topped by Jane and Katherine Lee with their melange of songs, chatter and a bit of hoofing. Jane does creditably in the comedy job, and pair get over nicely.

Inez and DeWyn open with posing, Rood and Crandall in sailor's outfits, dance and play piano; the Bobby Gilbert revue is fast hoofing.

Lee Fleming puts the stage band through fast paces with a medley and other numbers, with the drummer copping the honors in a swell around-the-stage solo with his trap sticks. *Bock.*

STATE, L. A.

Los Angeles, July 27.

In his second week as m.c. here, Ed Lowry is forced to shoulder most of the burden in the way of stage divertissment, but the recent F-WC import had no difficulty handling the tough assignment at the opening today. Lowry, in one week, has rounded off most of the rough edges which marked his initial stanza, and is already working with an ease that is most preceptible.

Raul Roulien, male lead in the current screen feature, 'It's Great to Be Alive,' and Herbert Mundin, who provides the comedy in the same pic, are making a personal appearance this week in conjunction with the film, and while their presence is acceptable to the pay customers, their efforts lend little to the performance.

Mundin indulges in some comedy gagging with Lowry, and warbles a comedy tune from a musical revue in which he appeared several years ago, while Roulien displayed a pleasing tenor voice in the rendition of a couple of romantic ballads that seem to please his hearers.

Aside from the screen actors, the talent comprises Ross and Bennett, comedy team in patter, song and dance; Marie Hollis, nifty stepper, whose repertoire extends mostly to splits and difficult cart-wheels, and Thelma Brown and the two Brownies, colored blues singing act, with one of the gals evincing a desire to wiggle it up throughout all their numbers.

Lowry warbles a parody to the tune of 'Brother, Can You Spare a Dime,' which had to do with 'Sharlie, Vas You Dere?' revealing a keen dialect that tickled the fancy of the mob. The finale is a distinct novelty hereabouts, with Lowry and principals all dancing and singing a query as to 'How Am I Doing' that works itself into a smash finish.

Opening show, running 57 mins., decidedly too long, particularly with the hot weather crowd, and will have to be considerably pruned before it is developed into a smooth running performance.

Also on screen, news, travelog and cartoon. Biz not so hot at the mat shows. *Edwa.*

STATE, N. Y.

With the Loew Capitol turning from presentation to straight specialty form of show, why shouldn't the State return the compliment by turning for the moment from straight vaudeville plus pictures to a semi-presentation idea? It's just for the week anyhow. Presentation idea is a mere suggestion arising from the presence of a group of Chester Hale girls. 24 in number, who open and close the show in the roller skate ballet that has been seen at the Capitol.

Outside of this item, it's a good standard variety show, with a minor conflict or two, but a bargain at the price, running as it does close to an hour and a half and making the full performance exactly three hours long, including the feature, 'Jennie Gerhardt' (Par), one of the better matinee grossers.

Fred and Pat Rooney and Pat III, a State regular and a name that means something around these corners, both in the lobby display and on the stage. Marion Bent, looking trim in a summer dress joins the rest of the family for the finishing by-play that tops off the standby tapping routines of Rooney pere and fils. Next to closing, of course, and a strong spot.

Show is a bit overboard on m.c.'s at times. Bert Walton takes the general assignment and works hard to sell the entertainment, going even so far as to start the proceedings on a cold entrance, instead of letting the opener warm 'em up. Takes trouping to succeed in this feat. Semi-comedy get-up helps his entrance and he takes hold with that certitude that only a seasoned performer can command. Safely over in a perilous spot and the Hale Girls open the show proper after an introduction. Lasses are trim in bright-hued summer beach costumes with shorts and bare legs, all on skates and wowing the crowd with taps and drills on the rollers. A capital start for any entertainment.

Besides that assignment they were back in jaunty sport skirts to build up an excellent finale that gave the whole show climax and rounded it out snugly. For the finale appearance they back up the Three White Flashes, sensational trick roller skate specialists, two men and a nice looking girl. Act has a routine its own for striding acrobatic material, but the line of girls builds them for a smash finish.

In between there were innumerable appearances of Walton, in and out the show and always helping, but making a mistake when he took 20 minutes for his own specialty, working with a stooge for a lot of funny stuff, but badly overtime in view of his in-and-out presence before and after. An m.c. should study the pace and timing of his own specialty. It's safer to be brief than long-winded.

No. 2 were Radio Aces, about as brisk and closely knitted a radio turn as the stage has seen. This quartet has a whole bag of tricks and gets them across with cracking speed, though without any feeling that they are pressing. In the No. 2 spot they set the show moving at fine speed.

Saranoff, Carrie and Eddie picked the going up neatly. Walton gave the turn a serious build-up, planting a surprise in the appearance of the eccentric Saranoff, dressed in exaggerated Russian costume and doing his familiar dialect. Just enough of this; then a break into a full stage castle set for a novelty dance by Carrie and Eddie, carrying out in dance pantomime the idea of 'Dracula.' More Saranoff, doing his own m.c., and the introduction of a prima donna, and they go to the finish, a beautifully worked adagio with Carrie, skillful on her toes as she is in acro flying. Another special set here, fast passing and handling by two men, and a breathless leap for the tag.

The Rooneys in next-to-shut got their customary meed of applause, and the Three White Flashes and Hale Girls put a spirited period to a thoroughly satisfactory stage entertainment. *Rush.*

PARAMOUNT, L. A.

Los Angeles, July 27.

It's Abe Lyman week at the Paramount, and the ex-local bandmaster and his aggregation of 24 talented musicians are providing the house with what is probably its best stage show in many months. Been a long time since a musical outfit of the Lyman calibre has played any of the local picture or vaude houses, and it was decidedly a treat for the capacity mob at the opening stanza this afternoon.

Only jarring note was the introduction of Lyman by the house line girls, a proceeding which was not only tiring, but seemingly out of place. Of all towns to use Lyman's musical history as an introduction, this should be the last. Once the band got into action it was speed, pep and ginger all the way through.

The Lyman boys are a talented bunch, displaying a versatility that is pronounced. In addition, Ella Logan, English blues singer, and Gracie Barrie, also a warbler, have been spotted to excellent advantage. Aside from the opening blunder, line girls make one other appearance, about half way down the proceedings, which reveals them in bizarre outfits for a lively soft shoe tap routine.

Lyman puts the band through a number of overtures and hot selections, which afford opportunity for the individual soloists and the vocalists to show what they can do, and they acquit themselves nicely. One of the outstanding renditions by the band was 'Stormy Weather,' with Frank Sylvano vocalizing the refrain and members of the outfit harmonizing.

Miss Logan is a cute bit of femininity who knows how to register with blues numbers. She was obliged to do an encore, which she richly deserved. Another outstanding number by the band was 'Song of the Bayou,' a novel arrangement that had every member warbling, and for the flash finish crooning through neon-lighted megaphones.

Stage entertainment nicely timed for a scant 40 mins., and left the customers wanting more. Screen feature, 'Her Bodyguard' (Schulberg); second episode of Tarzan serial and News. Biz big, the hot weather and Lyman combo driving 'em in in hordes. *Edwa.*

MET, BROOKLYN

An all-colored unit here currently, with some real talent and which ought to mean pretty good business. 'Yeah! Man' is the name of the unit with the Four Mills Brothers starred, and Don Redman and band featured. It's a good hot show, with plenty of talent and with sufficient entertainment for anybody.

Night show caught was badly in need of more routining. Dragged a bit in spots and the various members of the show were allowed to do their entire acts in front of the Redman band, rather than cutting them up for show purposes. Latter would have seemed the more obvious move.

House band introduces the show with that good old 'Oriental Fantasie' overture. Everytime a house band is stuck that one is dragged up. Probably doesn't matter what they play this week. They're just filler-inners.

Show opens with the line of girls, 12 nicely picked Harlem specimens. A girl sings a neat chorus and a very good male dancer does a beautiful tap routine. Girls bow off, the pit lads begin disbursing and from the darkened stage come the strains of Redman's band leading into a number. They might better have started the whole show, since they stick from this point on through all the festivities.

Redman's Band is a very good one. A lot more brash than the other outstanding Harlem musical units and depending less on the personality of the leader. Although Redman knows his musikers, knows his baton and, for that matter, knows his flute. Band picks this early spot in the show to go through three numbers, in one of which a nice crooning lad who may or may not be Harlan Lattimore, sings nicely and smiles ingratiatingly. 'Alexander's Ragtime Band' is the best of the three numbers. The crooning boy comes back for a chorus which brings the girls on again, this time in wide skirts, soft shoes and in a quiet, graceful routine. It's unusual and pleasing. Also it has some nice lighting effects.

Myra Johnson, songstress, next for three or four numbers. Good vocalist and gives the impression of being a pretty capable comedienne, although she tries no comedy. Her numbers might be better chosen.

Band goes into another hot number, which brings on Pete, Peaches and Duke. That billing, hard as it is to believe, belongs to three male dancers. Usual male trio thing, except that these lads are more polished and recoureful than most. They know their tootsies, don't do anything sensational, but give a better exhibition of pedomania than is generally glimpsed. They're on too long, however.

Girls are back for a hot number and then Red and Strugge, comedy dancing couple, almost stop the show. Very clever, these two boys.

Stage darkens, curtains drop and from the amplifiers come the strains of the opening number for the Mills Brothers. Quartet works in 'two' on an empty stage, save for a mike, and puts over four fast numbers in 10 minutes and off. Okay.

Full stage again for the band finale, with everybody showing up in the line.

Enough material there, and most of it good, but each of the turns could split up into two sections, or cut down some for a better general result. Night caught show ran 58 minutes, which is okay on time, but seemed to be a good deal longer from a spectator's standpoint.

Picture is 'Storm at Daybreak' (Metro), and biz Friday night, last show, okay. *Kauf.*

PALACE, N. Y.

Nicely balanced five acts at the Pal this week headed by Lanny Ross (New Acts), ether tenor, who evidences strong potentialities for the stage. Support is varied and consistently good.

Marinoff's Russian Canine Actors is a verbose billing for a clever dog act which achieves novelty in several ways. Utilizing the marionet idea, a puppet is shown putting the dogs through their paces. Later there's a triangle scene with a canine cast, along with other bits and by-play that contribute an effectively full six mins.

Sammy Lewis and Patti Moore's knockabout comedy dancing was a strong deucer. The military tap stair dance finale took 'em off strong. Lanny Ross in midsection was followed by Charles 'Slim' Timblin with his ribald darky prosser comedy. The sermonizing isn't subtle nor is it intended to be. It's aimed for laughs and gets plenty of guffaws. The tad and Scot colored couple in the hoke marriage ceremony aftermath was almost on par with Timblin's solo specialty.

The class Ray, Ellis and LaRue terp turn finaled. Trio has been around in the picture houses and varieties and is a type of sight act that's as good in a 1,000 capacity auditorium as in one five or six times as large.

Charles Stein's manner of maestroing the acts puts him in the Jules Lenzberg class. 'Double Harness' (RKO) on screen. Opening mat biz brutal Saturday; Broadway sure takes it on the chin these hot week ends. *Abel.*

ROXY, N. Y.

There's a surprise element in the current stage show at the old Roxy. The atmospheric background and a certain force to the entertainers which makes them more effective than when the same performers are caught ordinarily on the vaude rostrums. This has been noted elsewhere and suggests that vaude must be very much alive, but that it's progress will develop along new lines. Also means that booking and staging are largely a question of the right manpower.

Maybe the old Roxy is the pioneer exemplar of this new mode. If the old Roxy shows can be defined as a type, they seem to be, so far as the present exhibition indicates, in the old Roxy style but with a modern twist. Okay entertainment, although holding no particular name appeal for singular attractions.

Here is Tito Guizar. He sings in Spanish. Coming from the broadcasting routes to the vaude stages, he employs a guitar to provide perhaps that Spanish angle. On the huge Roxy stage it doesn't matter whether he plays it or not. He gets the colorful background of 30 girls in costume against a Venetian setting with a play of overhead and side lights.

Guizar is in white costume and he is permitted to use a mike that spreads his voice into impressive resonance, unlike anything he has been heard to do before. He's a smash here. So is Gypsy Nina, also from the air. A good-looking, petite singer. She carries a white accordion which she plays while singing, and the Venetian background with the girls in costume provides a sort of mixture of gay and sombre atmosphere eloquent of gypsy suggestions.

The Hernandez Brothers, string group, on for a brief yodeling and instrumental number, somewhere along the program and please.

Dave Schooler and his band are in the pit. They emphasize the old Roxy technique by handing out an overture of classical music. Perhaps not more than 20 in the band, yet they render the stuff enthusiastically. Schooler's appeal here in a personality way is attested by the reception accorded him both before and after the shows.

As comedy relief on the program there's Walter Nillson, unicyclist. On a hippodrome stage like the old Roxy, anything like Nillson is a cinch to get over. The house is the particular place for that kind of entertainment and customers received Nillson handsomely.

Alice Keller's dancing is of the uncertain kind. It's never sure what her rhythm means or if she knows the rhythm itself. More likely her soloing here is an exploitation quirk based on the fact that she's a niece of Annette Kellerman and that might provide extra audience sentiment. Doesn't prove true in the girl's case.

The atmospheric settings make the Ghezzis, acrobatic pair, size unusually important, and their balancing tricks completely thwart the old-fashioned vaude idea about such an act being an opener or closer. They are on almost midway of the program and do very well.

Additional comedy is offered by the Runaway Four, who work in rather neutral staging because of their material and costumes. It's likely that economy rules an extra setting out for this quartet of dancing comics. They were received

(Continued on page 50)

STRANGER'S RETURN

Metro production and release. Co-starring Lionel Barrymore and Miriam Hopkins; featuring Franchot Tone and Stuart Erwin. Directed by King Vidor; Lucien Hubbard, associate producer; screen play by Brown Holmes and Phil Stong from Stong's novel; Frederic Hope, art; Edwin B. Willis, interiors; William Daniels, camera; Dick Fantl, editor. At Capitol, New York, week July 27. Running time, 88 mins.

Grandpa Storr	Lionel Barrymore
Louise	Miriam Hopkins
Guy	Franchot Tone
Simon	Stuart Erwin
Nettie	Irene Hervey
Beatrice	Beulah Bondi
Allen	Grant Mitchell
Widdie	Tad Alexander
Thelma	Aileen Carlyle

Almost inevitably there will be comparisons made between this picture and Phil Stong's recent 'State Fair.' Comparisons cannot well be drawn because the two pictures are alike only in that they are given mid-western locales. Stong here has made the error of providing a plot which cannot be widely accepted because it splits the interest.

It is the story of a New York girl who goes west after she leaves her husband, finds a new love, but loses out when the hero leaves to avoid temptation since he does not want to injure his wife and son, despite his greater love for his new idol.

It is told in such a fashion the audience wants the heroine to get him and still finds no reason why the other woman should suffer. It's blood relative to that other poser in which the Sheriff is called upon to take in for punishment the criminal who has just saved his life. In a book version this can be argued out at length. It's different in the picture. This provides the only reason why 'Stranger' should not exceed even 'State Fair.' It's real life, but not completely acceptable picture material for those who want to see the heroine and hero in a clutch as the tailpiece flashes and the band strikes up. It is probable that the fine acting and production will hold it a money maker, very possibly a good one. Where it does go over it will be a knockout.

Supplementing, or rather overshadowing the love interest, is a rarely well written story of a somewhat eccentric old farmer plagued by his fortune seeking relatives who hover about the farm waiting the death of their prospective victim. By a subterfuge he unmasks their selfishness to the point of demonstration and leaves his property to the one sincere character, his granddaughter.

As the farmer Lionel Barrymore has a role he fits. Even his false whiskers are forgiven. Barrymore carries the bulk of the story.

Miriam Hopkins, co-starred, is not as fortunate. She is natural for the greater part, but fails at times in the lighter phases. Photographs very badly in a closeup in which she hears of her grandfather's death.

Franchot Tone is a likable hero, always in command of his scene. Excellent work is contributed by Stuart Erwin, stiff in a comedy part, but not the usual style. Irene Hervey is good as the wife of Tone and Beulah Bondi has a few bits in which she troupes grandly. No faulty performance in the entire cast.

Story has been nicely developed and is carried to the screen by King Vidor with a masterly touch. 'Stranger's Return' is an outstanding production from the three angles of story, production and acting, in spite of the, from some angles, unsatisfactory ending. *Chic.*

THE REBEL

(GERMAN-MADE)

(English Version)

Universal (German) production and release. Stars Luis Trenker and features Vilma Banky and Victor Varconi. Directed by Luis Trenker and Edwin H. Knopf. Story by Luis Trenker and Edwin H. Knopf; camera, Sepp Algeier, Albert Benitz and Willi Goldberger; musical score, Dr. Guiseppe Becce. At Rivoli, N. Y., week July 26. Running time, 80 mins.

Severin Anderlan	Luis Trenker
Erika Riederer	Vilma Banky
Captain Leroy	Victor Varconi
Magistrate Riederer	Paul Bildt
Anderlan's Mother	Olga Engl
Anderlan's Sister	rika Dannhoff

First of Universal's German-made films. It was intended to make a series of 16 of these, but they're temporarily stopped because of the political situation over there. Film was made in English and German, is a highly ambitious effort and deserving of more than it will get. It's not likely to get into the money class in the United States and has little to look for abroad, also, although a year ago it might have figured on a healthy European return.

Photography is beautiful and the scenery breath-taking. A lot of action, but the picture disappoints in toto.

Trouble, from an American standpoint, is that silent film technique is used throughout. It would have made a big silent film in the quiet days. The dialog hurts. There's an abundance of it, mostly unreal and stilted, and all of it spoken in a variation of accents. Scenes where dialog enters are cold, acting drops and entire spirit of the film lags. Where action predominates it builds quickly and excitingly.

It's a typical Luis Trenker production with Trenker in the triple role of star, director and writer. Probably the only star-director-writer who ever got himself killed for a finale, too. It's mountain stuff with a flimsy story. Napoeon is breaking into the Tyrol after having conquered the rest of Europe. Trenker is a heroic and brave Tyrolean who doesn't want to let the General conquer. He spies, fights and leads his countrymen to fight. Up and down one hill. Up and down another. Mountains, snow, heroics. And the Frenchmen win and Trenker is shot. For a finish his dead body, but his soul is seen rising from it, waving a banner and marching on.

Vilma Banky makes her screen return in the fim, which may mean something to U. S. boxoffices. She's more beautiful than ever and impresses nicely, although English is still difficult for her. Cast give good performances considering, but impress as being worried by lack of not much to do and struggling with the language. Trenker alone stands out. He's a colorful person.

The original German film won't be shown in many European spots because of the anti-Hitler feeling. France is pretty sure not to like the story unless considerably changed. *Kauf.*

THE DEVIL'S IN LOVE

Fox production and release. Features Victor Jory and Loretta Young. Directed by Wilhelm Dieterle. Based on story by Harry Hervey, adaptation by Howard Estabrook. Photography, Hal Mohr; recording, Donald Flick. At Music Hall, N. Y., week July 27. Running time, 70 mins.

Ande	Victor Jory
Margot	Loretta Young
Rena	Vivienne Osborne
Jean	David Manners
Capt. Radak	C. Henry Gordon
Bimpy	Herbert Mundin
Father Carmion	Emil Chautard
Salazar	J. Carrol Naish

Given any kind of a break returns at the box-office should be fair when the final count is in nationally. Victor Jory and Loretta Young do a good job and with support around them will please the average fan.

From the story, as it unreels, the title seems a little vague. Apparently hinges on the fact that a doctor outcast falls in love with the niece of a mission father without knowing the girl is engaged to his best friend. Idea evidently is that the devil was at work.

Action takes place at a French Foreign legion post and in a nearby village to which the army doctor, convicted of a murder he didn't commit, has fled. He is befriended by a joint madame, but repulses her advances in favor of the mission girl, Miss Young.

Plot, aside from this, deals mainly with efforts of French police to trap the doctor, latter's efforts to renounce the girl after he has found she's engaged to his best friend and final reel in which the doc is cleared. It's all on film in a routine, matter-of-fact way, attaining its end in the conventional manner with the best friend shot out of the way.

Both Jory and Miss Young hand in evenly balanced performances that inculcate the most their parts offer. Vivienne Osborne, David Manners and Herbert Mundin make much of supporting possibilities. *Char.*

SAVAGE GOLD

Presented by Harold Auten and based on Commander Dyott's Ecuador expedition. At the Mayfair, N. Y., week July 26. Running time, 66 mins.

'Savage Gold,' heavily exploited, should be a fair draw in lesser key runs and most of the neighborhoods. Contains nothing new in the nature of its material, but it has that Hollywood influence, novel in most expedition features, which sustains continuity and a certain amount of stagey drama.

A long preface title should be re-edited. Claim is that there was no cameraman on the trip and the inference that the camera, later closeupped, was a virtual magic box, will be so much poppycock to any half awake audience.

Parts of the picture might easily have been made in Hollywood. One of the glaring instances of this occurs when head hunters are chasing the whites. Before pushing off in the night, one of the explorers is thoughtful enough to set off flares, while that 'unique' camera stays far enough behind to be within a comparatively few feet of the front line of approaching tribesmen.

Interior shots of cabins at night also are well lighted. And those head hunters have been photographed so many times they qualify for Hollywood anytime. The witch doctor has a habit of poking his head out of bushes directly into the camera when the talking reporter is describing him in ambush as waiting for more white heads.

Head shrinking is far from new in pictures. The sequence is not quite as terrifying as some that have been seen before. This time the camera views the witch doctor from the rear, and many of the medications are discernible.

Suspense would be better if title preface also told less of the story, eliminating in particular that part revealing that the man for whom the expedition is hunting is dead. *Waly.*

Miniature Reviews

'Stranger's Return' (Metro). Good acting and direction help well written play based on Phil Stong's latest. Lionel Barrymore starred.

'The Rebel' (U). Made in Germany by and with Luis Trenker. Beautiful photography and scenery but weak story and acting will retard b.o. returns. Vilma Banky returns to screen in this one.

'The Devil's in Love' (Fox). A French Foreign Legation setting and not bad. Ought to pan out fairly well for theatres. Victory Jory-Loretta Young head cast.

'Savage Gold' (Auten). Dyott's second expedition into Ecuador with a Hollywood flavor that makes it okay for an expedition feature. Average theatre should be able to use it with considerable ballyhoo.

'The Phantom Broadcast' (Mono). Little too melo in spots but has fine direction. Radio studio scenes have some minor technical faults but for the most part okay, with the acting. Good indie effort, deserving consideration but needing support.

'This is America' (Beekman). Chronological news clips of the last 15 years of American political, economic, industrial and social life, which will please once they're in. Will have to be sold in extraordinary manner, particularly to get the femmes into the theatre, but it won't disappoint.

'Midnight Club' (Paramount). Crook meller stuff in a London locale with George Raft pulling an early reverse as the imported American dick who nabs the London jewel gang. Fairly diverting social gangster stuff, based on an E. Phillips Oppenheim novel. Clive Brook also.

'Fighting Texans' (Mono). In an oil fields background, more an action pic than a western. As such will prove acceptable. A double-biller attraction, Rex Bell starred.

'Don't Bet on Love' (U). Mild race track story solely dependent upon Lew Ayres.

The Phantom Broadcast

(With Songs)

Monogram production. First Division release. Supervised by Tremm Carr. Produced by W. T. Lackey. Starring Ralph Forbes. Directed by Phil Rosen. Screen play by Tristam Tupper. Photographer, Gill Warrington. At old Roxy, week July 28. Running time, 71 minutes.

Norman Wilder	Ralph Forbes
Elsa Evans	Vivienne Osborne
Dr. Robert Brooks	Paul Page
Laura Hamilton	Gail Patrick
Sandy Higgins	Big Boy Williams
Joe Maestro	Rockliffe Fellowes
Lefty	Carl Miller
Grant Murdock	Arnold Gray

Crook element in this yarn is offside but apparently lends the action cause for the plot. More interesting and in more than one way, is the novel idea expressed of a hunchback radio crooner using a handsome stooge to front for his public appeal. Too much of the blunt melo, however, built around this angle. Film is a highly commendable indie effort. Doubtful without support, but worth supporting.

So far as the singing goes, question whether the public will mind if they know or don't know who sings. Ralph Forbes is the hunchback in the picture.

Looks like intelligent direction is what saved this picture from being just another film. Down to cases the action points consist only of two shooting frays. One is where the stooge is bumped off by his paramour. Other the cops suspect the hunchback of the murder and shoot him in a chase. Neither leaving a real punch in audience minds.

This attempt at melo has over-looked or nearly, real comedy relief. Pauline Garon and a couple of other flap characters are injected towards this end, but they don't really take. Fault mostly of the dialog. Particularly with Miss Garon.

The hunchback, it seems, has fallen for a girl who came to him for singing help. She figured him the manager-pianist of the stooge, although he is the singer also. The crooner doesn't know apparently the girl's married. He somehow gets the mixed up idea that the stooge is on the make for her. So, without particular cause, he intends to shoot the stooge but finds him already shot. Vivienne Osborn saved him the effort. *Shan.*

THIS IS AMERICA

Beekman Productions, Inc., picture in which Frederic Ullman, Jr., and Gilbert Seldes, who edited and contributed the chronological continuity, are partners. Alois Havrilla narrator. At the Rivoli, N. Y., week July 19. Running time, 70 mins.

An out of the ordinary newsreel, historical in its import and generally entertaining in its presentation. With the amusement angle established, once this compilation of news shots from 1917 to date is viewed, the major problem is exploitation. The selling will strictly govern its b.o. chances. It has the paradoxical possibilities of being a freak smash or it will have to be bolstered along with another feature. The latter way will most likely obtain as the femmes alone will compel exhibs to ring in another feature, not of the expositionary type.

This lends itself to some corking selling, however. A nifty program of shorts, including possibly a featuret, would shape up as plausible film fodder for the fans.

On its own, this chronology of 15 years of post-war America can't help but stir the auditor. It will bring to startling recollection and realization too many things which only a present day befogged memory alone has dwarfed. Even the far famed Addison Sims of Seattle will probably be startled at some of the things which were self-important in their day but which have given way to forgetfulness, particularly in the stress of recent post-depression days.

'This is America's' best argument is that it is the picture of the average adult patron's life, re-created for him, covering as it does the highlights of the past 15 years.

The foreword plans the premise effectively enough and from the initial news shots of the metropolitan sheets heralding 'War is Declared With Germany' right up until the recent technocracy theories, all that has been of any importance is most interestingly crammed into 70 minutes of fleeting footage.

There is human drama, human interest and almost melodramatic suspense detailed in the succession of news shots which seem to have missed little and yet have not overdone anything.

Perhaps it was fitting that so colorful a personality as Jimmy Walker receive the most footage of any individual in this compilation. That it was greeted with persistent vehemence, against a flaccid spattering of applause, is proof enough of the audience appeal in New York's most colorful mayor.

Exhibs may argue that most of this has been on their programs through the years which this covers, but shots such as those of Walker alone disprove that theory. For, somehow, it's celluloid which, for all its interest, must have wound up on the cutting room floor in the haste of editing out the trivia and presenting the highlights. Curiously enough, it's the trivialities, the intimate little touches of these shots, which are most effective.

Seldes must have taken a reverse stance on this task, both in his editing as well as in his spiel matter. He and Ullman seemingly deduced that exhibs might recognize too much of the stuff so they went out of their way to highlight the material that was more obscure in previous presentations.

Anyway, the historical splicing of world's events, ranging from the war to the jazz age; from strikes to the Wall Street cataclysm (topped off in this release by a flash of VARIETY's headline, 'Wall Street Lays An Egg,' which Claude Binyon wrote; from the Charleston dance vogue to the Valentino funeral, where mounted cops are shown running down would-be mourners who made a Roman holiday of viewing America's No. 1 romantic film star in his coffin; are sandwiched between 1917 and 1933.

The Klan's extensive activities and threatening power which died under an avalanche of ridicule brings to mind a present-day Hitler analogy of derision. The youthful appearances of Roosevelt, Coolidge, Wilson and Hoover, before and after, are startling, particularly that of our present President. Almost boyish some 16 years ago, the interim has male a vast difference in his outward appearance.

The $150,000,000 a year 'beauty racket'; the hectic nite life (there's a shot of Roger Wolfe Kahn in one of these Broadway clips); the evolution of the speak and many more highlights in the social and economic aftermath of the Armistice are all included. But, smartly enough, the war itself is curtailed.

It's America cavalcade, obviously, lacking chiefly the b.o. story background which made Noel Coward's fictionized saga of Britain's progression of events so humanly appealing. The romance angle—or rather the lack of it—is the answer.

As an orthodox historical document, with nothing forbidding about the 'historical' part of it. 'This is America' rates plenty of audience attention. Getting 'em in is the problem. They'll also like NBC radio announcer Alois Havorilla's manner of spieling; not over-talked, with the action sufficing where no explanatory words are needed, Havrilla wisely refraining *Abel.*

MIDNIGHT CLUB

Paramount production and release. Featuring Raft, Brook, Skipworth and Vinson. Directed by Alexander Hall and George Somnes. Screen play by Seton I. Miller and Leslie Charteris, from E. Phillips Oppenheim's story. Running time, 65 mins. At Paramount, New York, week July 28.

Colin Grant	Clive Brook
Nick Mason	George Raft
Iris Whitney	Helen Vinson
Lady Barrett-Smythe	Alison Skipworth
Commissioner Hope	Sir Guy Standing
Arthur Bradley	Alan Mowbray
Geo. Rubens	Ferdinand Gotschalk
The Duchess	Ethel Griffies
Thomas Roberts	Forrester Harvey
First Detective	Billy Bevan
Second Detective	Chas. McNaughton

They've made an honest man of George Raft. He's the American dick who inveigles a London crook gang to take him in as one of 'em, thus trapping the lot. It's another of the gangster cycle, in other words, with Scotland Yard and much British accent instead of the American vintage. Fair entertainment.

As the title, 'Midnight Club,' ith anybody like Raft in the cast would suggest, it's about smart nite life and the usual trimmings. Under Oppenheim treatment it's a bit different, but eventually evolves into the same cycle.

It won't bore. Its London manners and locale lend it a polish which should renew fan interest in this school of celluloid melodramatics. The reverse casting may leave 'em a little bewildered, but there are enough variations, and it keeps sufficiently, moving, to quickly dislodge any such conflicting thoughts.

Clive Brook is the head of the swell London mob which steals jewels from the smart bunch in which they mix. Helen Vinson is Brook's amour—until Raft's staccato American techqiue kinda gets her. Miss Skipworth contributes briefly but per usually effective in a silly dowager role. Sir Guy Standing is the Scotland Yard inspector who has been hopelessly chasing the mob until thinking up the idea of importing the American Dead-Eye Dick (Raft).

The scripting has made everything move fast and the collaborative directorial team of Hall and Somnes likewise sustained their end of the technic. *Abel.*

FIGHTING TEXANS

Monogram production and release. Stars Rex Bell. Directed by Armand Schaefer. Story by Wellyn Totman. At Loew's New York, N. Y., on double bill for one day, July 25. Running time, 60 minutes.

Randolph Graves	Rex Bell
Joan Carver	Luana Walters
Rita Walsh	Betty Mack
Julian Nash	Gordon DeMain
Sheriff Carver	Lafe McKee
Gus Durkin	Al Bridge
Albert	George Nash
Old Man Martin	George Hayes
Pete	Wally Wales
Hank	Yakima Canutt
Mrs. Whi	Anne Howard

This is not exactly a western, as title would indicate, but it's close to it and represents an effort to find new and fairly refreshing background for riding, fisticuffs, shooting, etc. Based on what's expected from horse operas or actions with western flavor, 'Fighting Texans' should not disappoint.

It's natural that double billers will be the type of operations to play picture. Rex Bell is the star and for the followers he would have will send 'em out happy.

The story and its plot situations impress more than does the direction and the manner generally in which it's brought to celluloid. In a number of spots the direction invokes bits or incidents that are more than ordinary. As for instance, the glasses gag in a mock telephone conversation between Bell and Betty Mack at a dinner table.

Of action there's more than will be demanded. From the first reel, where the hero runs into a fight with the heavy, to the last it's in evidence. Suspense fairly well maintained, though an audience will know that the young Texas oil salesman, getting his whole town to invest in what oil bankers know is a probable flop, will finally make 'em all rich.

Comedy interest mildly diverting, Bell in the love scenes doing a cross between Bill Haines and Glenn Tryon.

Both girls in picture—Luana Walters and Betty Mack—hold attention, each giving pretty good account of themselves. *Char.*

The California Trail

Columbia production and release. Starring Buck Jones. With Helen Mack. Directed by Lambert Hillyer. Story by Jack Natteford. Screen play by Lambert Hillyer. Photographer, Ben Kline. At Stanley, New York, half of double bill, two days, July 18-19. Running time, 65 minutes.

Santa Fe Stewart	Buck Jones
Dolores	Helen Mack
Mayor	George Humbert
Commandante	Luis Alberni
Juan	Charles Stevens
Pancho	Chrispin Martin
Governor	Carlos Villar
Pedro	Bob Steele

Can't be recommended strongly even for what it aims to be and that aim isn't high. Okay if customers will take everything for granted, then this film can slide in as a second feature in places. Has an unimaginative story and very

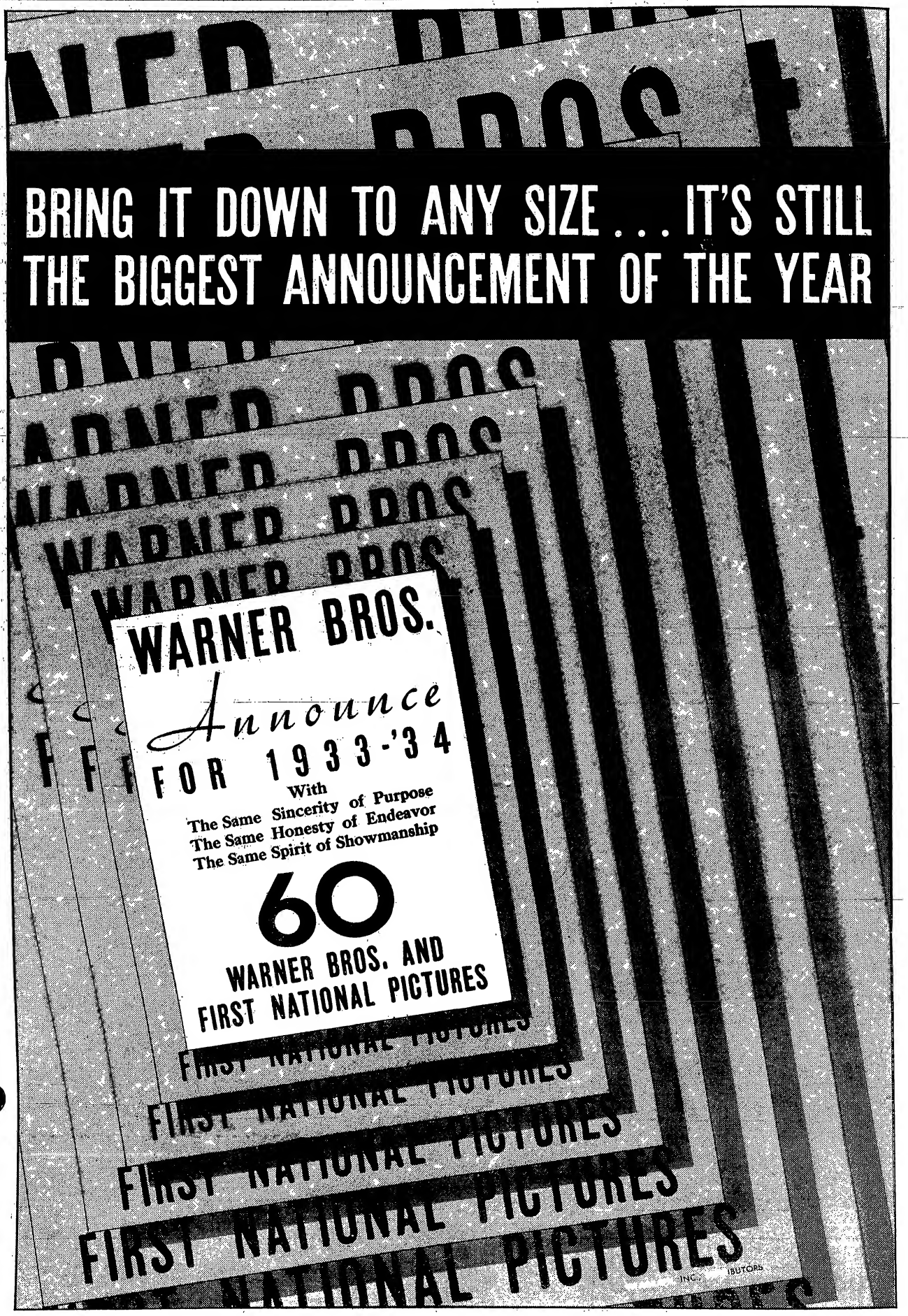
(Continued on page 57)

WARNER
BROS. ARE
READY TO
TELL

WHAT TO EXPECT IN 1933

'34 FROM THESE WARNER-FIRST NATIONAL STARS

THE WHOLE STORY IS ON THE NEXT PAGE


BRING IT DOWN TO ANY SIZE . . . IT'S STILL
THE BIGGEST ANNOUNCEMENT OF THE YEAR
WARNER BROS.
Announce
FOR 1933-'34
With
The Same Sincerity of Purpose
The Same Honesty of Endeavor
The Same Spirit of Showmanship
60
WARNER BROS. AND
FIRST NATIONAL PICTURES
FIRST NATIONAL PICTURES
FIRST NATIONAL PICTURES
FIRST NATIONAL PICTURES
FIRST NATIONAL PICTURES

Four Paramount French-Mades Set At Joinville Plant Under Gasnier

Paramount has decided to go back into production of French pictures at Joinville, Paris. There's been no direct French production by Par there in about a year, activities being limited pretty largely to dubbing of American product.

Louis Gasnier has been sent over to Paris to produce the pictures. He's the director, who started under Bob Kane's wing in Paris and then went to Hollywood for a spell. He will become production supervisor in Paris, with orders to start pronto on four pictures. Additional pictures may be made later, but that is the schedule to begin with. Added to the four will be the Chevalier picture being made entirely in French in Hollywood, plus about 20 dubbed Paramount subjects.

Consider German, Too

Ike Blumenthal, head of the Joinville studio for Paramount, went over to London from Paris last Thursday (27) and will there confer with John B. Hicks, Par foreign chief, and Eugene Zukor, on Par's policy for France and Central Europe. On his return to Joinville production activity starts.

Paramount has been renting out part of the studio space to indies for production purposes, but figures there is enough room left for its own uses without upsetting anything.

Soon as the London Paramount execs' conference is over, in about two weeks, Hicks and Zukor will hop to Paris for a look-see of what's going on, then going on to Germany to try and figure out the current headache there.

Paramount has let out its entire German staff, but may go back into business in that country if Hicks finds things there in sufficiently promising condition.

Too Silly

Burns and Allen are clipped out of Paramount pictures going abroad, whenever possible. The inane B. and A. chatter is considered beyond European consumption.

French Subsidy Of Films Looms Quite Serious

Paris, July 21.

First definite step has been taken by the French government towards the foundation of a national subsidy for the film industry. Minister of Fine Arts de Monzie has been authorized by the Chamber to start an immediate and sweeping inquiry into the local film biz with the idea of eventually tieing up all the companies into one body and do away with current existing headaches all down the line.

Government's move was made more or less secretly, but the French producers have found out about it and are squawking loudly, argument being that the local industry would be victimized for politics sake.

According to the request made by De Monzie to the French Chamber of Deputies, the formation of one national company to take in Pathe-Natan, Osso, Gaumont-Franco Film-Aubert and several of the leading independents would put the French filmers in a position to make a definite stand against their competitors from other parts of the world. Chamber, not quite as enthusiastic, told him to make a thorough inquiry, line up his program and ask for approval to go ahead at that time.

Government Anxious

Government's anxiety in film matters comes from several quarters, most obvious one being the Gaumont-Franco Film-Aubert thing. That company owes the French government something like 380,000,000 francs, borrowed from the Banque de France from time to time. Company is in bad shape and no obvious way is evident for getting out from under. If a combine could be formed it is figured the other companies would eat into the deficit allowing for a governmental balancing of budget and do away with what politicians most fear—explanation to taxpayers.

Another important angle is the 275 state-owned theatres throughout the country. They're legit, but almost all losing money. With the national government back of a combine, they would all bolster the united production company.

Most of the fight against the move is coming from Pathe-Natan, which, though in none too happy financial shape at the moment, is far from licked and stands a good chance of straightening its affairs out on its own. Also Paramount (French) as a French producing firm doesn't like the trend of affairs, figuring they'd be squeezed out in that sort of tieup.

Move has been suggested before several times, but always laughed off. Now it is believed to be a definitely serious threat.

Coast Strike

(Continued from page 5)

Later discovered that the ducats carried a 40c service charge.

Strike of IATSE studio employees (which followed the midnight of July 24, after the soundmen had been called out at midnight, July 22, when the producers refused to accept them as part of basic studio agreement and negotiate wage scale) appears to have affected studios very little. It was first figured studios would close down, but when a number of camera and other union men stuck to their posts from July 26 on, the producers kept on operating and though handicapped at first, they claim now to have filled the ranks of deserters.

Though work speed was not 100% normal last week, producers feel they are getting better than 75% this speed now and are satisfied.

Four Branches Sticking

The IBEW, Carpenters and Joiners, Federation of Musicians and Chauffeurs and Teamsters were part of basic agreement with IATSE. However, these four refused to walk out with the IBEW, serving notice today on Local 37 of the IATSE that unless their men returned to work immediately that they would be replaced by juicers and lamp men of that organization, as they felt No. 37 was doing an unbrotherly act in supporting the sound men who were trying to get jobs of the IBEW members. Indications are there is little likelihood of strike settlement on this end unless the IATSE international chief, William Elliott, gets jurisdiction of soundmen and IBEW straightened out and the other members of the basic agreement permit him to negotiate new deal to make him part of their agreement, which has until next March to run.

After consent of International, a new deal must be negotiated in New York with the producers' labor contact committee of Lays' Organization. Academy has tried to horn in to celebrate the dispute and find out who is wrong, but both the producers and the IBEW spurned all overtures.

Par. Foreign Staff Changes

Arthur Novak, assistant general manager for Paramount in Panama, is through and has already left his post.

Also out is Sam Seidelman, on the Paramount Mexican staff. He's a brother of J. H. Seidelman, former Par chief.

U.A. Far East Rep. Home

A. Krisel, United Artists general manager in China, is in New York for a couple weeks' vacation and o.o. of the home town.

He'll go to the coast for a couple weeks' look around the studios before returning to his Far Eastern post.

Move for All-Canada Censorship Up Again

Ottawa, July 31.

Agitation for federal censorship of films in Canada under unified control has broken out again through the adoption of a resolution at the convention of the Canadian National Home and School Federation in which the Dominion government is asked to take over the examination of motion pictures from the provincial boards now operating in eight centers from coast to coast.

It has been pointed out that federal censorship would mean one standard for the whole country and that an all-Canadian board of review would simplify the censor situation for all concerned.

From the film trade viewpoint, the change from provincial to federal censorship might lead to the closing of film exchange branches in certain cities in both the east and the west, where it is now necessary to have an office because of local censor boards. One difficulty for the federal government would be the clash of views as between French Quebec and the English-speaking provinces, but this same problem has already been met and overcome in federal control of broadcasting.

Columbia Weighs Own Foreign Filming Anew

Jos. H. Seidelman, head of Columbia's foreign department, sailed suddenly for London Saturday (29) on a hurry call from Harry Cohn, Columbia's prexy.

Columbia's first British made film went into production in London two weeks ago and Seidelman is wanted on the ground to look over the film's progress and go into conference on the advisability of going ahead with foreign production. Columbia isn't any too sure whether to continue the European producing idea or handle Europe from a straight selling standpoint. Conferences with Seidelman and a joint o.o. of the completed first film will decide the issue.

Ventura from Air to Pic

Hollywood, July 31.

Marcelo Ventura, former envoy of the now deposed King of Spain, has been given a singing break in Paramount's French version of 'The Way to Love.'

Ventura has been singing over local radio stations.

Film Mex. Classic

Mexico City, July 28.

National Motion Picture Production Co. is arranging for a Spanish talker production of 'La Calandria' ('The Calendar Lark'), classic Mexican novel.

Fernando de Fuentes, former local Par exec turned director, will meg.

Cast includes Paco Berrondo, Mexican ace professional hand ball player, and Carmen Guerrero.

Soviet Screen, Stage Go Commercial; Even Reds Can't Sell Propaganda And Government Needs the Money

By EUGENE LYONS

Moscow, July 15.

Russians have at last made up their minds to make their entertainment entertaining. That's news. It should make their stuff go down easier not only at home but abroad.

For a good many years the new Russia has been dedicated to the proposition that all entertainment must be medicinal. The most that a daring playwright, scenarist or producer could slip over on the censors was a little red sugar-coating. About a year ago the bosses dissolved various holier-than-thou proletarian literary and drama organizations and served notice that a freer epoch has dawned for the arts.

But the trouble with revolutionists—at any rate in the sixteenth year of a revolution—is that they are frightfully conservative. The decree was not taken quite seriously. Few of the caterers to the films and theatres cared to be the first to try out the new freedom. Courage is one of the deficit products under a dictatorship, proletarian or otherwise. The few who tried found that the censors were behaving as usual, through sheer inertia and because censors are just as scared as authors. Result—the film and legitimate repertoire remained as drab as before the decree of literary emancipation.

Now, it seems, word has finally percolated down from the heights of authority that mamma meant what she said. Pictures and plays and vaudeville shows and circuses must be made amusing to the Russian public. Authors will no longer be expected to be strictly 'ideological,' which is Communist slang for kosher. As long as they are not anti-Soviet they will pass and no questions (at least few questions) asked. Musical shows and comedies with scarcely a kilogram of propaganda have been accepted for production and theatres are looking for more of the same kind.

Developing Stars

In the films, not only are low-down human scenarios being accepted but the order has gone out to develop screen personalities. Translated into western terms, this means that Russia will begin to build up stars. Picture trusts are on the lookout for attractive players with a chance of being developed into popular favorites. A number of those who attained popularity despite the ban on stardom—Emma Cessarskaya, known in America chiefly for her role in 'Village of Sin,' is a case in point—will now be featured outright and without apologies. Others will come into their own and the whole tenor of Soviet films is likely to be affected.

Sex appeal, heretofore considered as anti-social as kulaks and even harder to liquidate, will have its place on the screen. Several new scenarios are scheduled for production which, as far as stories go, might have originated at a Hollywood conference. One is about a

(Continued on page 62)

Isle of Dreams

London, July 21.

At least one spot in the world where there's no entertainment tax. It's the Isle of Man, where the government has decided to go without any additional taxation on the plea the budget is in good shape and the country doesn't need any more money than it has.

Isle of man is in the Irish Sea.

RUSSIAN-MADES ON U. S. OPEN MARKET

Complete reorganization is taking place in the American offices of Amkino, with a possibility the Russian government may drop it entirely. Victor Smirnov, president, has been recalled to Moscow, Nathan Adler, publicity man, fired, and several other changes ordered.

Company also is calling in all outstanding contracts. Arrangement with a middle western company for distribution of the Russian films in the Chicago territory has been called in and all other existing contracts have been adjusted.

Amtorg, regular Russian general sales agency in the United States is in charge of Amkino's offices for the present and will continue so until further orders from Russia.

Though not outlined yet, understanding is that Russia wants to change the Russian film procedure in the U. S. and rather than distribute in the territory will attempt in the future to bring over just as many films, but sell them on the open market for distribution by the purchasers. Amkino sold a couple films outright last year and did better with them than with the other pictures which it distributed on its own.

Il Duce Backs Studio

Milan, July 19.

The movement set on foot in Milan for the formation of a cinema studio is progressing very favorably much of the money required having been promised.

The Fascist Party secretary, Hon. Starace, has declared that the promoters can be sure of the government's (Mussolini's) attention.

Consequently, it is probable that things will be done in a practical manner in the autumn, the site provisionally chosen being Baggio on the outskirts of Milan.

Fox in British Gaumont Pool Idea Going After South African Market

Fox has practically completed a deal with Gaumont-British whereby the American company will handle the product for both firms in South Africa. Fox owns a considerable interest in G-B stock which facilitates the deal.

Henry W. Kahn, former Fox representative in Berlin, is now in Capetown ironing out details of the reorganization. He has been named the Fox general manager for South Africa and has been instructed to see how quickly his offices and those of G-B can be merged into one organization, saving considerable overhead and giving him a much stronger product layout to sell.

Deal has interesting potentialities from several standpoints, most important being that it gives the firm a good chance of fighting the existing theatre combine down under and for the first time in some years places an American firm in a position to bargain with the resident exhibs on equal footing.

Osso to Dub a Dozen Columbias in French

Columbia Pictures has made a 12-picture deal with Osso of France.

Osso will dub the 12 Columbias into French and distribute them in all French speaking territories.

At the end of the period involved, figured Columbia will be in a better position to handle its own product in France, due to the fact that the foreign department is being reorganized now.

Fox Spanish Musicals

Hollywood, July 31.

Fox is pleased with the reception of its Spanish musicals and is now preparing stories for three additional tune pix in Spanish.

Jose Mojica will star in two of the features and Raul Roulien in the third. Sol Wurtzel and John Stone supervise.

China Decrees Export Censor on Newsreels

Shanghai, July 6.

Foreign cameramen are placed in a peculiar position in China, according to the latest ruling of the Nanking government. News reels must be submitted for censoring before they may be exported abroad. And this—when it requires months at times to censor an imported Hollywood feature.

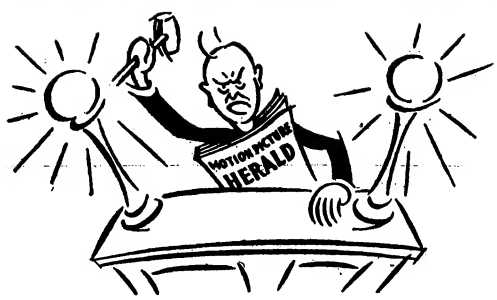
Following is a free translation of the official promulgation:

'Foreigners desirous of taking motion pictures in China must possess a traveling license issued by the Chinese government.

'Before taking any pictures, the foreigner concerned must first apply for and obtain a special permit from the local police authorities, who shall send special representatives to supervise the taking of pictures.

'All pictures, after they have been taken, shall be submitted to the film censorship committee for censorship and approval, before they may be exported abroad.'

PARAMOUNT BOX OFFICE CHAMPION!



Speaking of "championship years"

PARAMOUNT

in Motion Picture Herald's "BOX OFFICE Champions" Report for the 1st six months of 1933 has twice as many pictures* as any other company

1 "A FAREWELL TO ARMS"
2 "SIGN OF THE CROSS"
3 "A BEDTIME STORY"
4 "COLLEGE HUMOR"

* Four from Paramount
Two from the next company

Paramount Pictures

EXPLOITATION

By Epes W. Sargent

Three Classes

Some years ago Reeves Espey, then publicity head for the Skouras circuit as represented by a handful of St. Louis theatres only, framed up a classification of pictures along the lines of usual merchandising. His listing can still stand. They are, (1) pictures unknown and unwanted, (2) pictures known and half wanted, (3) pictures known and wanted.

Each calls for a different scheme of merchandising, and the manager who assigns his product by class and then works on that indicated campaign will find his work made easier.

The first class must be sold through developing points of appeal and selling these points intensively. Espey figured that in this class newspaper work was more profitable than posters, and gave the bulk of his allowance to the press.

For the half-sold picture he split between his boards and the newspapers, using the latter to overcome the inertia of the prospect. For pictures practically sold before arrival, the poster method is preferable, since announcement more than argument is needed. The picture is practically self-sold, the only thing remaining being to give its presence the widest possible popularity.

It all boils down to a single rule which runs to the effect that the more you have to argue a sale, the more you need the newspapers. Espey laid the formula down in 1922, but it still holds good.

House Building

Looking around for a contest that would run more than a week and still keep up interest, a small-towner noticed in a paint store a miniature cottage which had been used in some window display and set aside for possible resurrection.

He scouted around town visiting other merchants and then set the cottage up in the mezzanine nicely landscaped. The walks are bird gravel and the grass the green sawdust compound that is supposed to keep down the dust while sweeping. Trees were picked up at the 5-10, but can be made from various material.

The house was made the basis of several home contests. The main stunt is the best floor layout of a house one third longer than it is wide, but with no exact dimensions specified. It can be 15 feet by 20 or 30x40. Two floors must be planned with a stairway to the attic. Roughly to scale.

Lesser contests have to do with the furnishings of the various rooms, dining room, living room, kitchen, bath and bedroom being treated as separate contests. Another contest is the outside paint job and a complete set of inside color schemes, paint or wall paper.

All of the merchants to contribute prizes are making displays which are supposed to help the contestants. They all report sales from persons who came to look and remained to buy. Contest was started June 1 and closes Labor Day, which gives a three months merchants' plug.

Figure Campaign

Good teaser work can be done with show times when a more definite connection with the feature does not offer itself. Idea can be saved up for a picture which offers few publicity angles and yet needs help.

Start off is to chalk around town a sequence of numbers such as 2-4-6-8-10. This can be followed with cheap snipes, carrying the figures and a 'wait for.' Later the numerals are repeated in the run of the paper in five line spaces. Day before the picture breaks a larger space off the theatrical page is taken to explain that these are the starting hours of the picture being put over.

In a medium sized city this will have to be put over in a big way to get results, but in a town or nabe house it can be worked cheaply to get a maximum effect if only the campaign is begun sufficiently early to get a chance to stir curiosity.

Horning In

When the Mae West picture clicked in a downtown house, but had to be yanked after a week to make room for another booking, it came a few weeks later to a neighbor hood house run by an old timer with a retentive memory.

He wanted to go into the newspapers, but he could not afford the lineage to buck the downtown houses. He recalled the white space ad originated by J. W. Sayre, of Seattle, long before Kodak took up the form, and he killed the amusement section with a three-inch ad fighting 20 to 30 inches.

In the upper left hand corner he ran in six and eight point a small announcement which ran: 'Hundreds of persons who failed to catch Mae West in 'Night After Night' at the Grand, can see her, and at less cost, at the Uptown June 5-6-7. Grand Ay. at 57 st.'

The rest was white space except for a three line full-face 'Just thought you would like to know' in the lower right hand corner. The lines were only 8 ems wide, or two-thirds of the column. More than half the patronage came from the downtown sections.

Good, but Failed

K. K. Hansen, who went abroad with Duke Ellington as his exploitation man, introduced a lot of 'Yankee notions' to the other side, but he did a sprawl on what was to have been a star stunt. Four policemen in the supporting cast acted as villains.

Directly across from the Empire, Liverpool, is the municipal building, in front of which are four sculptured lions, similar to those in front of the N. Y. public library, but larger as becomes representatives of the British Lion.

It was Hansen's bright idea to have a stencil made to match the size of their marble feet, and run a line of pad marks across the street to the theatre with the comment that the lions simply had to leave their posts to listen to the American jazz, 'Echoes of the Jungle.'

He was all set to make the first whitewash stencils when four Bobbies nabbed up two from either direction. They listened to his explanation, agreed it was a whale of an idea, but reminded him that the theatre already was in bad for violating the standee laws and that a new offense would possibly result in a lost license. Hansen went home in the early dawn with no tracks.

He got a compensating break the following day, however. The Prince of Wales had come down for the Ryder cup finals and expressed a desire to hear Ellington again. Four seats were set out for him and the promise given that no advance publicity would be used. Nothing to prevent a tipoff to the papers, however, and he filled several pages of his press book.

Hansen got the phonograph co. to advertise wherever Ellington played and he got a delicatessen to klick in with a 10-inch single in which Ellington was quoted as saying that he came to Glasgow to taste McKean's haggis. Hansen was a liberal education to a lot of theatre men and he brought back a huge scrap book with only a couple of blank pages.

Radio Car Hook

Not long ago an enterprising young man went into a medium-sized town to open a shop for the sale and installation of radio sets in automobiles. He was by way of being a showman himself. He had a small place on a side street and he wanted to advertise.

One of the local theatres had a spacious outer lobby. He arranged to put a car in the lobby to demonstrate the device with an assistant to take the names of those who expressed an interest, but with the understanding he was not to solicit trade.

He had his own car rigged with a set, and he went around town with his car bannered with the announcement that a display car was being shown in the theatre lobby.

He brought hundreds to the theatre and attracted others who were merely passers-by. He got the orders, the house sold tickets, and he has promised to loan his car for other stunts. The moral is not to wait for the radio man to come around. Go after him.

Forgot to Tell

Hartford.

Although Arthur Tracy failed to show up in time due to non-notification, Sam Cohen of the Capitol worked out a splendid exploitation that brought thousands to the downtown section of the city. Cohen called the Hartford 'Courant' and secured the co-operation on placing Arthur Tracy, the Street Singer, on a downtown corner to sell newspapers, the proceeds of which were to go to the newspaper's Fresh Air Fund Camp. The police estimated that if Tracy had appeared in time more than 5,000 copies of the 'Courant' would have been sold to passersby and others. As it was, the Capitol and Tracy received front page yarns for three days running—a tough thing to get in this town.

Back Up

If you use an automobile with practical wheels to advertise a race or other picture, try hooking up the motor so that the wheels are running the wrong way and the machine appears to be backing up.

The device will get much more attention than were the wheels to run in the usual fashion, and for a one-time idea the stunt is well worth while. It's only human nature to note and rejoice in the supposed mistakes of others.

Cumulative Dogs

Something of a novelty is printing up brightly colored tags with an announcement of some picture. These are given out to all owners of dogs with the promise that if the tag is kept on the dog's collar for a week a pass will be the reward. The dogs have to be brought to the theatre each afternoon for a checkup.

Copy on one tag read: 'My master says if I wear this tag all week he will get a free ticket to see 'What, No Beer?' So I'm working for him. It's a good show.'

Most everyone will want to see what the tag is, and once read each additional glance at a red tag on a dog's collar will again remind. It's the cumulative value which counts.

50-50 Minnies

Los Angeles.

Paramount (Partmar) here has closed a deal for 1,000 miniature neon-lighted billboards, with illuminated clock, which go into a like number of locations in the downtown and Hollywood districts.

Boards are rented to the locations at $1 per week each, and in return the merchant displaying same receives two 40c value passes to the Par show, plus half the advertising space on the front of the board. Only layout for the house is the 2,000 weekly ducats.

Window Dressing

Window workers who attract attention by their capers to get the sidewalk audience to read sales copy on cards were bettered in a town lately by a girl in a bed in a furniture store window. She was dressed in a fancy but not too decollete nightie and apparently was fast asleep, but every three minutes she roused and changed the cards on an easel at the head of the bed. She had to come out after two days because the police got tired of keeping a traffic lane open.

In towns where the girl and the bed are regarded as objectionable, she can be dressed as a character from the play being advertised and take her nap on a lounge.

Of course the store uses the attention to call out the merit of the couch and the general stock.

Helps Merchants

William C. Erskine, of United Artists publicity, sends in a special press book gotten out to promote Mickey Mouse tieups with the merchants who handle M. Mouse goods. The primary idea, of course, is to give the merchandise co-operators a break, but since it gives the theatre man a still better break, he cannot complain at that.

With Mickey Mouse probably the most popular screen star, not to keep plugging, if the rental contract is cinched, is to lose the best publicity value handed out on any lead.

Swiped a Circus

Edward Selette, of the Colonial theatre, Utica, N. Y., reports a scheme differing from his usual hook-ups. He stole a circus.

An opposition house was playing Gangler Bros. circus. It closed on a Saturday night. Selette knew Gangler well and persuaded him to play the Colonial the following Monday. He used his thrice-daily radio for Sunday and Monday announcements, got in the Monday papers, circused the front of the house, with the animal dens on the sidewalk, set up a peanut stand in the lobby and persuaded a department store to put in pink lemonade.

Radio stunt was free, including a 15-minute interview with Gangler, and with a Chaplin reissue on the same bill it drew an amazing kid business along with plenty of adults.

Swank Car

Jack Lykes, who worries about business for the Stillman theatre, Cleveland, put over a big one recently with an automobile. It was one of five Pierce-Arrows, specially manufactured at a cost of $10,000 each, streamlined and with an exceptionally long bonnet. The local dealer sent a man by plane to Baltimore to drive the car in from there, that being the home of the nearest car of the type.

The picture, 'It's Great to Be Alive,' was announced in a neat panel on either side of the boat, which did not spoil the general effect. A pretty girl was generally the passenger and she gave out trick cards with copy on the picture, getting rid of about 5,000 in the five days Lykes had the use of the car.

When she was not officiating newspaper men and prominent citizens were taken for brief drives, and every paper carried art and text on the uniquely designed model, which would attract attention anywhere. It was this publicity for the car which was the payoff, the stunt costing only the printing of the cards, two three sheets and the girl's services. Even the costume she wore, hat, shoes and dress, was promoted.

It was not just another auto pram. It got attention wherever it went because of its oddity.

Beat a Trailer

Harking back to the old oxy-hydrogen magic lantern days gave an effect that beat the trailer on a comedy picture in a small theatre lately. It had everyone talking and some of them even asked how the effect was achieved. Much of the interest aroused clung to the picture and was cashed in when it came along.

Effect was simple but striking. A black and white announcement for a comedy feature was thrown on the screen in black and white, gradually changing into a highly colored display. Old timers knew in a general way how it was done, but the youngsters were intrigued.

Manager had two slides prepared from the same copy, the camera with a color filter being employed. One had the figure highly colored, with the lettering also illuminated, the copy being done on the card in a light gray that took almost white. The other was carefully blocked in with india ink to present a solid black and white. Dual stereopticon was carefully adjusted so that the images were identical and the stereopticon carrying the black slide was slowly faded down with a rheostat. Simple, but mystifying to those with short memories.

Inflating 'Inflation'

One of the smoothest stunts on 'Inflation', a short which fairly yells for exploitation, is reported by Douglas G. George, of the Regent theatre, Springfield, Ohio, one of the Chakeres houses.

Mr. George sent form letters to all local business men urging them to come to a breakfast as his guest for a showing of the film, explaining that it would be run promptly at 10.40 and take but 10 minutes of the recipient's time.

About 150 responded and a list was made of all who came. This list was turned over to the local paper with the suggestion that the merchants were ripe for approach on a co-op section urging buying before prices went up. Even before that the merchants were urging customers to visit the picture and see why they should unbelt the pocket books in a hurry.

It's a natural, and it works.

Kicked at Cooler

Long before the air conditioning machines were developed a small town exhibitor got a giggle by placarding the nearby drug store with 'See 'I am the Law' at the Century and come over here for a hot chocolate.' As the temperature was in the 90's, the sign got plenty of attention, backed up by stills of the ice locations in the picture.

Not necessary to wait for an ice picture these days if a theatre is pre-cooled. Merely hook the nearby soda founts to signs reading, 'For the benefit of patrons of the Blank, we still dispense hot chocolate along with our deliciously cool sodas.' It has only an indirect effect, but sometimes it proves more effective than a more direct attack.

Tried the Doorman

Recently the house staff of a southern theatre was supposed to have chipped in on an ad, to tell the patrons about a picture of which they had seen the preview. Basic idea was that it had no cast names and a clumsy title, but it was a whale of a picture and the staff wanted everyone to see it.

That gave the intimate touch, but there's still one last word. Let the theatre doorman give his impressions of a picture, with a pre-

(Continued on page 62)

BEHIND the KEYS

Oklahoma City.

Doak Roberts is appointed manager for United Artists at Dallas, C. R. Frank being transferred back to New Orleans as U. A. manager.

Weinberger is transferred to St. Louis, and W. J. (Dutch) Cammer, for Educational manager in Oklahoma City employed by United Artists as representative in the Oklahoma and Arkansas territories.

Kansas City.

At a special election held in Coffeyville, Kansas, a city ordinance forbidding picture shows on Sunday was repealed by a two-to-one vote.

Oklahoma City.

Paramount theatre, Wewoka, Okla., owned and operated by John Terry, has installed Universal sound. Western Electric equipment was removed from the Paramount and installed in the Key theatre.

Holyoke, Mass.

George Laby has become manager of the Victory, transferred from Fenway, Boston.

Marshalltown, Ia.

Don Thornburg, manager of the Strand and Family theatre, got himself some swell publicity and no end of good-will for his house. He was smart enough to do first what everybody is doing now.

He was the first here to send President Roosevelt a wire to pledge compliance of both theatres under his management to provisions of the industrial recovery act.

Cherokee, Ia.

Empress reopened. New sound and ventilating system major portion of improvements.

Phoenix, Ariz.

How do competitors act toward one another here?

It was answered when wires on a generator burned out at the Studio theatre. Harry Nace, operator of the Strand, told Albert Stetson, co-owner of the Studio, that he would turn his house over to the Mickey Mouse Club so their Saturday morning show could be staged.

With the aid of a police escort, the Mickey Mouse members were escorted to the Strand where the program was produced as per usual.

Syracuse.

Paramount theatre, dark for several weeks, will shortly reopen. Andy M. Roy again mgr.

New York.

More spreading out on the part of United Artists home office brings two new men to the publicity staff. They're Monte Prosser, from legit, to assist Ed Finney, and Bill Depperman, from Pittsburgh, to assist Monroe Greenthal in exploitation.

San Francisco.

Milton Arthur, brother of Harry, has bought the Padre, San Jose, and operating it as a first-run house. Reported he has several others in with him on the deal which was consummated with D. L. Holt last week.

San Francisco.

George Roesch is on a three months' vacation from his p.a. job at the Fox-Paramount, Oakland, making a tour of the country.

M. S. Vidaver sitting in for Roesch during latter's respite.

Birmingham.

Suit charging breach of contract filed at Greenwood, Miss., by the Lyric against Paramount theatre and RKO. Lyric says RKO contracted to furnish 'Melody Cruise' as a first-run and instead it went into the Paramount.

Birmingham.

Cameo, nabe house at Avondale, reopening in Aug. by Joe H. Wheeler.

Des Moines.

Chas. C. Perry has been appointed manager of the Garden at Davenport to succeed John Black, resigned.

St. John, N. B.

Famous Players-Canadian Corporation have taken over the operation of the Capitol and Empress theatres in Moncton, N. B., the only two theatres under the same roof in Canada. Originally, these houses, confined to the exhibition of moving pictures, were operated and owned by Torrie & Winter.

New Haven.

Five local nabes have settled a year-old labor dispute with union projectionists by signing new agreement involving higher wages and shorter hours.

Houses are Howard, Dixwell, Lawrence, Lyric and Apollo, some of which have been operating on summer part-time policy.

Omaha.

Resignation of Evert Cummings, divisional manager of A. H. Blank theatres in Iowa and Nebraska, was made known July 25. Cummings leaves to operate a number of theatres on the west coast, where he already has an interest in several houses. No information as to his successor.

Special Publicity in VARIETY Under A Special Plan

"Variety's" Special Publicity Plan has been functioning for some years. It has been employed by many of the newly-made stars in Pictures, Vaudeville, and Radio, while the standard players and attractions have long since discovered its value.

The campaign is designed to keep a professional name continuously before the show business, all over the world, every week for 52 weeks in a year. This publicity may be used in displayed type or pictorially, but does not include reading matter, other than a limited caption under cuts.

"Variety's" Publicity Plan is made sufficiently flexible in cost to meet almost any condition.

A copy of the plan with other information as may be desired can be obtained at any "Variety" office.

NEW YORK—154 West 46th St.
CHICAGO—Woods Theatre Bldg.
HOLLYWOOD—Taft Building
LONDON—8 St. Martin's Pl., Trafalgar Sq.

Strikers in Pep Talks To Defecting Workers

Hollywood, July 31.

In an effort to cement their ranks, the striking unions have delegated groups to visit the home of members who have defected and returned to work. Delegations are to persuade the members who have bolted to leave their jobs.

So far, according to the cameramen, Merrit Sibbald has thrown up his job in the Metro still department and gone back to his local.

In a letter from 20th Century, Bert Glennon was informed that his refusal to start working behind a camera on July 27 terminated his contract with the company, which started that day.

Par Effort to Tell Strikers About Par Turns Out a Bust

Hollywood, July 31.

Efforts by Paramount executives Saturday (29) to meet with key men among its former employees now out on strike, assertedly to present the studio's official version of the walkout and its causes, met with failure.

None of the invitees showed at the Hollywood Community Theatre school, selected as a neutral spot, where the conference had been spotted for 11 o'clock.

Individual invitations had been sent to the key men who had been foremen and assistants to departmental heads, by Emanuel Cohen.

Par's production chief and other execs, including department heads, were on hand at the designated hour, but the strikers were conspicuous by their absence. Cohen was apprised that union representatives had reached the men first and had instructed them not to show at the proposed confab.

Only Show

Lew Blix, business representative of Local 37, was on hand to observe what happened. A few strikers showed in the street, but none entered the building.

Invitations to the striking keymen, according to studio execs, made it plain that the meeting was not intended as an effort to deal with the walkout employees. Latter evidently thought otherwise, however, and acted in accordance with union instructions.

Cohen announced after the fiiv conference that no man now employed, or to employed, in spots vacated by the strikers would receive a lower wage than that prevailing at the time of the walkout. Also that overtime pay had not been reduced.

Wash. Angle

(Continued from page 5)

picketing of studios and drop literature favoring strikers.

IATSE sent President Roosevelt a 3,000-word telegram Friday (28) outlining their stand and seeking to prevent studios from receiving or displaying emblems of the NRA. Result of this was a long distance call that night from Harry Brigaerts to Washington headquarters IBEW and a delegation from that international waited on the President Saturday morning. They were received and told the President their side of the strike situation.

Johnson's Refusal

Later on Saturday, General Johnson refused to intercede.

The Academy Saturday (29) sent another wire to the producers, the IATSE and the IBEW, asking if all parties would state their side to an impartial fact-finding committee of the Academy, which would then reveal the actual facts to the industry and the nation.

IATSE sent a wire to President Elliott awaiting his reply, since he was the one who declared the basic agreement vacated. IBEW replied that as far as they are concerned, there is no strike and nothing to arbitrate. Producers took the latter stand in replying to the first Academy wire.

CAMERAMAN SUICIDES

Hollywood, July 31.

Norman Devol, 33, former Pathe cameraman, committed suicide at his home yesterday (30).

Out of a job two years, the unions said, he had been offered a job since the inception of the strike but refused.

Resume of Studio Strike

Details of Hollywood Labor Trouble Up to End of Last Week

Hollywood, July 29.

International Sound Technicians (Saturday (22), Local 695, called out on strike at midnight.

Producers in dailies Monday (24) advertised for men with sound experience to fill berths vacated by walkout. Studios hired men and replaced also with International Brotherhood of Electrical Workers members. Production at less than 50%.

Employing of non-union men led to Richard J. Green, international representative for the IATSE, calling out Local 37, comprising studio technicians, lamp operators, grips, prop men, special effect and prop makers; International Photographers of the Motion Picture Industry, Local 659; Laboratory Technicians and Film Editors, Local 683, and Motion Picture Projectionists, Local 150, in addition to the sound men, effective Monday midnight.

Warners first to approach cameramen on individual contracts, taking this action Monday.

Screen Writers Guild decided to take no action for the present.

Producers in session decided to continue operation with replacements.

Tuesday (25)

Tuesday found the studios still operating under normal with newcomers being trained, and with the plants' laboratories being operated by department heads.

First defection in the cameramen's union when 12 walked from a meeting of the lens snappers.

Confirmation of strike order received by projectionists who claimed 124 of their 125 members had walked from the studios.

Workers at Consolidated Lab struck when an effort was made to rush takes on 'The Bowery.'

Will Hays, in a telegram to President Roosevelt on the code, is understood to have taken a backslap at the striking unions.

Throughout Tuesday there were meetings of producers with Pat Casey, as well as board meetings of unions.

Major distribs reported sufficient product on the shelves to keep releases to the deluxers going for at least four months.

Harry Brigaets of the IBEW instructed his men not to handle the work of Local 37.

Producers announced that it was not in their power to settle the strike, as it was a jurisdictional fight between the IATSE and IBEW.

Wednesday (26)

On Wednesday Richard Green was instructed to open negotiations with the producers to end the strike.

Two studios, Columbia and Roach, remained inactive, with the remainder getting nearer to normal.

Studios wrote the electrical workers inviting all former employees to return to work or their posts would be filled by others.

Davidge Lab turned down work of majors, fearing disruption of his plant.

Cameramen returning at reported salaries of $250 to $750 a week under five-year contracts.

Thursday (27)

Thursday brought the climax of the strike this week, with the unions told that a settlement could be reached only through a meeting in New York of the Internationals who were signatories to the basic agreement which had been abrogated.

Mass meeting of strikers, with 3,000 attending, held at the American Legion stadium. Will continue those meeting nightly.

Producers, according to the striking unions, refused Secretary of Labor Perkins overtures for conciliation.

Only Col and Roach still remained inactive insofar as actual production was concerned.

Academy offered aid as a strike mediator, with the producers telling it to go ahead if it thought it could settle a jurisdictional fight.

Reported here that international union execs in Washington to confer with Fed officials.

Friday (28)

Striking unions sent a telegram to President Roosevelt, protesting against display of the NRA emblem by motion picture companies involved in the walkout.

Academy advised that unions will be glad to meet the producers under its auspices in an effort to settle the strike.

Second strike edition of 'Flashes,' union organ, in which Carl J. Kountz, biz rep of Local 683, states that 'the question of jurisdiction in the sound technicians' walkout stinks.'

Ether again used by unions, with Neil Jack giving the listeners-in the text of the telegrams to the President and to the Academy.

Saturday (29)

Statement issued by Harry P. Briegaerts, through the Producters' association, in which the international vice-president of the IBEW declared that there was no reason for the present strike. Stated, also, that the producers had been 100% fair during the fracas.

All studios now working, with Roach having started today on an Our Gang short.

Groups from the striking unions making a house-to-house canvass of their members who defected from the ranks. Successful in many cases in having the men return to the fold and support the walkout.

Key employees out on strike gave Paramount the go-bye when Emanuel Cohen invited them to attend a meeting to hear the studio's strike version.

Thirty-three productions in work.

Answering for the producers, the offer of mediation tendered by the Academy, Pat Casey reiterated his previous statement that the strike is a jurisdictional matter which can only be settled by the two internationals. He said he knew of no jurisdictional fight that has ever been settled except by the parties themselves.

IA unions refuted Brigaerts' statement as erroneous, declaring that the two locals, IBEW and Sound Technicians, had reached an agreement regarding sound in studios and that after the IA international had okayed it, the international of the electrical workers had turned it down.

Clash Averted

Hollywood, July 31.

Fearing trouble, when a group of seven former employees of Consolidated Lab gathered in front of the building Friday (28), lab heads called radio police. When cops appeared the men dispersed without trouble.

Bitter words passed between the strikers and men working.

Thalberg

(Continued from page 5)

change being to limit him to a percentage on the Shearer productions.

At the same time, Miss Shearer would be given a three-year contract by Metro. This would hold Thalberg on the Metro lot and away from other Metro productions, all of which would be controlled by Mayer, aided by David Selznick and Eddie Mannix.

Fox Expectant

Hollywood, July 31.

Inside source here claims that Fox has been buying heavily in the past couple of weeks on Thalberg type stories and that, with bank interests backing Irving Thalberg, Schenck will be compelled to let him go to head the Fox studio.

Assertion made is that Louis Mayer would not let Thalberg do anything, if returning to Metro, but produce Norma Shearer pictures, which Thalberg, in a conference with Schenck has refused to do, claiming he would not be humiliated on the lot by being made a segregated producer with a unit making, at most four pictures a year. It was at this meet that Thalberg is said to have insisted on his release.

Understanding is that Thalberg is not interested now in any United Artists deal were he to get away from Metro.

Loeb's Clients

Edwin Loeb, who was a last-minute passenger on the ship which left here with the Thalbergs for New York last spring, is understood to have gone at that time to induce Thalberg to go with United Artists. Loeb is also attorney for Metro, United Artists, Joe Schenck, Samuel Goldwyn and Thalberg.

Report here now is that Loeb resigned as Metro attorney before sailing.

Dunne Story Stalled

Hollywood, July 31.

Resignation of Sam Jaffe from Radio left 'Sally Was a Lady' an orphan as far as supervisors go. Studio is now uncertain whether the Irene Dunne story of New York in the '90's will be made.

Supervision has been turned over to Kenneth MacGowan, who has several favorite stories he wants to get into production first. If pic is made Edward Cahn directs from Eugene Thackrey's script.

Intimate in Character
International in Scope
Independent in Thought

THE Film DAILY

The Daily New
Of Motion P
Now Fifteen Ye

VOL. LXIII. NO. 22 NEW YORK, THURSDAY, JULY 27, 1933

TURNING 'EM AWAY— IN THESE DAYS!

Over at the Radio City Music Hall at 2:30 yesterday afternoon, the last day of the current show, a Film Daily scout found the cashiers refunding money to folks who couldn't wait in the long line that augmented the full house. Ann Harding and William Powell in RKO's "Double Harness" was the double-barreled screen attraction.

RKO Radio PICTURES

MERIAN C. COOPER
executive producer

NOW WATCH THE LINES FORM ON THIS ONE!

Richard

DIX

in

"NO MARRIAGE TIES"

with

ELIZABETH ALLAN
DORIS KENYON
ALAN DINEHART

From the play by ARCH A. GAFFNEY and CHARLES W. CURRAN. Directed by J. WALTER RUBEN. Associate Producer WILLIAM GOETZ.

BREAKING SALES RESISTANCE
was his business

THE LOVE STORY OF AN ADVERTISING GENIUS WHOSE SPECIALTY WAS "WOMAN APPEAL"

OPENING AT THE RADIO CITY MUSIC HALL THURSDAY

Verbatim Decree in Stanley (WB), GTP, And Duovac Vs. A.T.&T., W.E., ERPI

The decree in full by Judge John P. Nields in the Wilmington (Delaware) Federal Court, in the three separate actions against the electrics, is appended. Stanley Co. of America, Inc. (Warner Bros. subsid), is plaintiff in one against the American Telegraph & Telephone Co., Western Electric Co., Inc., and the Electrical Research Products, Inc. Same defendants in the other two suits by the Duovac Radio Corp. and the General Talking Pictures Corp.

The Stanley Co. decree in full is similar in its findings to the GTP and Duovac cases.

And now, to-wit, this—26th—day of July, A.D., 1933, the motion of the plaintiff that a preliminary injunction issue in the above entitled cause having come on to be heard upon verified bill and answer together with affidavits and exhibits filed by the respective parties, and the same having been argued by counsel and maturely considered by the Court; and it appearing to the Court from the record and proceedings now before the Court:

(1) That plaintiff is the licensee of defendant, Electrical Research Products, Inc. (hereinafter referred to as 'Products') under forty-seven (47) licenses or leases under each of which there is installed in one of the forty-seven (47) motion picture theatres operated by plaintiff (a list of said motion picture theatres being set forth in Schedule A hereto annexed) an electrical sound reproducing equipment of which defendant Products is the licensor or lessor and owner; that the said licenses or leases are in standard forms employed by defendant Products and contain some one of the following provisions or the substantial equivalent thereof:

'Also, in order further to secure proper functioning of the equipment as aforesaid satisfactorily to the parties hereto, it is agreed that all additional and renewal parts and assembled parts for the equipment shall be obtained from Products.'

'Also, in order further to secure proper functioning of the equipment as aforesaid satisfactorily to the parties hereto, it is agreed that all additional and renewal parts and assembled parts for the equipment shall be obtained from Products and that all repairs to the equipment shall be made as specified by Products.'

'Products may from time to time install such spare and renewal parts as may, in its opinion, be necessary to the satisfactory operation and maintenance of the equipment.'

'Products may from time to time, at the expense of the exhibitor, supply and install such spare and renewal parts as may, in its opinion, be necessary to the satisfactory operation and maintenance of the equipment.'

'Also, in order further to secure proper functioning of the equipment as aforesaid satisfactorily to the parties hereto, it is agreed that all additional and renewal parts and assembled parts for the equipment shall be obtained from Products. Products may from time to time, at the expense of the exhibitor, supply and install such spare and renewal parts as may, in its opinion, be necessary to the satisfactory operation and maintenance of the equipment.'

And that by the foregoing provisions the licensee or lessee, during its tenancy, is obliged to obtain from the defendant Products all additional and renewal parts and assembled parts required for the operation of said department.

(2). That the defendant Products has entered into certain agreements of license and lease with the following named producers of motion pictures:

The Vitaphone Corp.
Paramount-Famous Lasky Corp.
Metro-Goldwyn Pictures Corp.
United Artists Corp.
Fox Film Corp.
Fox Case Corp.
Fox-Hearst Corp.
Pirnatone Corp.
Hal Roach Studios, Inc.
Christie Film Company, Inc.
Universal Pictures Corp.
Columbia Pictures Corp.
Sono Art Productions, Inc.
Audio-Cinema, Inc.
Baisley & Phillips, Inc., Ltd.
Educational Talking Pictures Company, Ltd.
Cineloq Corporation;

that substantially all of said agreements of license and lease were accompanied by a contractual letter entered into simultaneously with the execution thereof, containing the following provision:

'In order to promote the use of sound records in connection with motion pictures, and to make an adequate market for your productions and for our (Products') reproducing equipments, you agree that all theatres operated by you or by your associated companies shall install our reproducing equipments (which you agree are hereby adopted as the standard equipment for such purposes), wherever and as rapidly as in your judgment conditions permit, and we will supply such equipments as rapidly as we are able to after receipt of orders therefor . . .'

that each of said agreements of license and lease and said contractual letters obligate in practical effect the producer licensee to distribute the talking motion pictures produced thereunder only for use on reproducing equipment of Electrical Research Products, Inc.;

Clayton Act

(3). That the aforesaid provisions mentioned in paragraph (1), and paragraph (2), hereof violate the Act of Congress of the United States of October 15, 1914, commonly known as the Clayton Act;

(4). That the danger of irreparable loss or damage to Stanley Company of America, Inc., by reason of the aforesaid violations of the Clayton Act is immediate; therefore,

It is ordered, adjudged and decreed by the Court that a preliminary injunction issue out of and under the seal of this court, directed to the defendant, Electrical Research Products, Inc., its officers, agents, servants, employees and attorneys, and those in active concert or participating with them, and each and every one of them, enjoining and restraining them and each of them, until the further order of this court, from:

(a) enforcing or attempting to enforce, directly or indirectly, the provisions set forth in paragraph (1) of this decree of the licenses or leases now existing between plaintiff, Stanley Company of America, Inc., and defendant, Electrical Research Products, Inc., referred to and mentioned in said paragraph (1) of this decree, or like licenses or leases existing between said plaintiff and said defendant; or

(b) enforcing or attempting to enforce, directly or indirectly, the provisions referred to in paragraph (2) of this decree by which the producer is obligated to distribute only to exhibitors supplied with Products (reproducing apparatus and equipment sound records produced on the recording apparatus supplied to the producer by Products).

It is further ordered, adjudged and decreed by the Court that, except in the respects hereby specifically granted, the plaintiff's motion for a preliminary injunction herein be and hereby is denied, without prejudice to the right of any party to this cause to raise any question with respect thereto on final hearing.

It is further ordered by the Court that the preliminary injunction herein provided for shall not issue except upon the giving of security by the plaintiff in such sum as the Court shall by supplemental order hereafter fix and determine.

(sgd) *JOHN P. NIELDS, J.*

SCHEDULE A

THEATRE	LOCATION
Aldine	Philadelphia, Pa.
Aldine	Wilmington, Del.
Allegheny	Philadelphia, Pa.
Allegheny	Philadelphia, Pa.
Arcadia	Wilmington, Del.
Ardmore	Ardmore, Pa.
Penn	Philadelphia, Pa.
Boyd	Philadelphia, Pa.
Broadway	Philadelphia, Pa.
Capitol	Lancaster, Pa.
Circle	Philadelphia, Pa.
Colony	Philadelphia, Pa.
Colonial	Philadelphia, Pa.
Columbia	Philadelphia, Pa.
Commodore	Philadelphia, Pa.
Cross Keys	Philadelphia, Pa.
Earle	Atlantic City, N. J.
Earle	Philadelphia, Pa.
Fairmont	Philadelphia, Pa.
Forum	Philadelphia, Pa.
Grand	Lancaster, Pa.
Karlton	Philadelphia, Pa.
Keith	Philadelphia, Pa.
Kent	Philadelphia, Pa.
Keystone	Philadelphia, Pa.
Liberty	Philadelphia, Pa.
Logan	Philadelphia, Pa.
Manor	Prospect Park, Pa.
Mantbaum	Philadelphia, Pa.
Ogontz	Philadelphia, Pa.
Orpheum	Philadelphia, Pa.
Palace	Philadelphia, Pa.
Queen	Wilmington, Del.
Rexy	Philadelphia, Pa.
Sedgwick	Philadelphia, Pa.
Stanley	Atlantic City, N.J.
Stanley	Camden, N. J.
Stanley	Chester, Pa.
Stanley	Philadelphia, Pa.
Stanton	Philadelphia, Pa.
State	Philadelphia, Pa.
Uptown	Philadelphia, Pa.
Victoria	Philadelphia, Pa.
Virginia	Atlantic City, N. J.
Warner	Atlantic City, N. J.
Washington	Chester, Pa.
Waverly	Philadelphia, Pa.

Post for B&K?

Publix expects to close with Wiley Post for a week at the Chicago, Chicago, starting Friday (4).

Post is receiving $5,000, with a split over $65,000 at the Radio City Music Hall this week. House is estimated to do $63,000.

JUST WHAT NIELDS' DECISION MEANS

In outlawing the producers' tying agreements with ERPI, as per his recent decree, Federal Justice Nields is regarded as loosening up the distribution of films generally, with the producers having markets enlarged and the exhibs getting a wider selection of product.

Judge Nields in ordering a prelim injunction against ERPI declared that the tying agreements and contractual letters attending same simultaneously between ERPI and some 17 of the principal film producers and distribs, including newsreel firms, obligated said producers and distribs to distribute films produced only for use on ERPI equipment. This provision, he held, is a violation of the Clayton Act.

Film firms mentioned are: Vitaphone Corp., Paramount, Metro, United Artists, Fox Film, Fox-Case, Fox-Hearst, Firmatone (WB), Roach Studios, Christie, Universal, Columbia, Sono-Art, Audio-Cinema, Baisely & Phillips, Educational and Cinelog Corp.

The decree means a sweeping victory for General Talking Pictures (DeForest), and the Duovac Corp. It was their main aim in attacking this provision. They also benefit from Judge Nields' decision that provisions relating to the so-called ERPI quality clause in the matter of repair, replacement and installation of parts, are violations of the Clayton Act, and as such outlawed.

Triple Damages

Under the Clayton Act, the plaintiffs are entitled to treble damages, upon final adjudication of the issues. The treble part is mandatory under the law.

Attorney Ephraim Berliner and Samuel E. Darby, Jr., of the law firm of Darby & Darby, represented General Talking Pictures. Darby also counselled for Duovac.

This is the same Darby who prosecuted the monopoly suit against RCA and General Electric, which resulted in a consent decree being entered, breaking up that combo. Darby previously had won a monopoly suit against RCA, on behalf of DeForest Radio.

Academy Moves to Ditch Anti-Raid Pact

Hollywood, July 31.

Following the report of the Academy committee which has been studying the producers' pact for the past year, it is anticipated that the Academy will ask the producers to shelve their anti-raiding agreement on the grounds that it has done little to stop contract breaking and inter-studio fights. Report will also include that the agreement still stands as a threat over the heads of the actors.

Committee may have a substitute agreement to replace the current document. Findings of the group have been placed before the Academy directors for action. Committee consists of Howard Green, Frank Capra, Lewis Stone, Arthur Bail and Cedric Gibbons.

ERPI's Exclusive Servicing of WE Equipment Specifically Outlawed By Judge Nields' Preliminary Inj.

Wilmington, Del., July 31.

Compulsory provisions tending to make ERPI equipment exclusive in the film biz, as contained in existing agreements and contractual letters between ERPI and 17 of the principal producers and distribs in the film industry, are outlawed by decree of Federal Judge John P. Nields. ERPI, as well as anybody connected with it, is enjoined from enforcing such provisions. Injunction is preliminary.

This decree is the follow-up of Judge Nields' recent opinion, handed down in the suits against ERPI, Western Electric, American Telephone & Telegraph Co. by the Stanley Co. of America (WB), General Talking Pictures (DeForest) and the Duovac Radio Corp.

The prelim injunction becomes effective with the posting of bonds by the plaintiffs, pending the outcome of the final hearing and trial for damages on behalf of the plaintiffs as against ERPI.

Appeal by ERPI could stay the force of the prelim injunction, but ERPI would then, in turn, be compelled to file a bond. Such a bond, involving possible damages to the three plaintiffs concerned, is figured to size up pretty big, a matter which might impel ERPI not to appeal right away.

Follow Up

This prelim injunction against ERPI is issued by Judge Nields without prejudice to the rights of any of the parties to raise any question on the things involved at the trial and final hearing for a permanent injunction and damages.

Issuance of Judge Nields' decree is the follow-up of Judge Nields' recent opinion handed down in the suits around three weeks ago.

Neither American Telephone & Telegraph Co., nor Western Electric is mentioned specifically in the decree.

Separate decrees, three in all, were provisionally entered against ERPI. They were entered Wednesday (19).

Counsel for plaintiffs included Samuel E. Darby, Jr., former Judge Hugh Morris and Ephraim Berlin, besides George Quigley.

Steve Lynch's Brother Aiding on Par Theatres

W. R. Lynch is at the Paramount home office on the theatre reorganization committee in association with his brother, S. A., chairman of the group.

He is aiding the theatre reorganization boss in a general way.

FILM INDUSTRY OWES ERPI $25,000,000

ERPI isn't worried and it won't quit pictures until the industry abandons sound. Industry debts to the electric today climb toward $25,000,000. Licenses with producers don't expire until 1944 and, like the telephone, exhibitors can't gain title to an ERPI reproducer. High electric executives make these observations, and many others, to show why and how ERPI can continue.

About litigation, the electric isn't apparently ruffled. It is inclined to sound a warning in the form of a reminder that although under the temporary injunction secured by Warners, Schlessinger and Duovac in Wilmington, exhibitors can buy any replacement parts from whomever they please, they had better be ready to return the WE equipment with all of its original pieces. Just like the telephone company could enter a claim, if a subscriber substituted a lead receiver, so ERPI believes it will be able to demand the original apparatus when an exhibitor desires to surrender it.

Service Charges Down

Service charges have shrunk from an average of $60 per theatre per week to $15: This is about as low as they will ever get, but they represent an income of $4,576,000 in the U. S. yearly to ERPI. From this, however, has to be deducted the overhead of service depots and a staff of 400 engineers, plus an investment in equipment parts estimated to run into $250,000.

A year ago ERPIites claim they abandoned compulsory service charges, making it optional with the exhibitor at the end of a three-year period to continue or discontinue them. To influence the exhib to continue, however, ERPI cut the rate and made other matters more difficult for the licensee who figured his own mechanics best. Now, regardless of litigation and its outcome in the future, ERPI feels that the economic aspects will hold the exhibs in line.

EQUIPMENT SERVICE CHARGE ELIMINATED

Without particularly mentioning service charges, Federal Judge John P. Nields knocked the props out from under service charges on talker equipment. He kayoed the so-called quality clause in existing ERPI equipment contracts. His decree gives Stanley (Warners) a prelim injunction against ERPI, the force of which, when permanently decreed, would banish compulsory service charges from the film biz forever.

Judge Nields decree on behalf of Warners outlaws the arbitrary repair, replacement and installation of parts.

Here are the ERPI contract provisions outlawed:

(a) That provision whereby all repairs shall be made as specified by ERPI.

(b) That provision whereby ERPI could install such parts as in its (ERPI) own opinion were necessary for the operation and maintenance of equipment.

(c) That provision whereby ERPI could supply at the expense of exhibs (and without latter's invitation) such parts as in its (ERPI) opinion were necessary for operation and satisfactory maintenance of equipment.

These provisions are declared as in violation of the Clayton Act, by Judge Nields' decree.

Single Director

By these provisions, ERPI was constituted under its presently outlawed contracts, as the sole judge of recording and reproducing quality; also as the only source of supply for parts to ERPI licensees.

In banishing these provisions,

(Continued on page 31)

Decrees of Stanley, GTP and Duovac Vs. WE, et al., Only Enjoins ERPI

Neither A. T. & T. nor Western Electric is mentioned in the injunction orders issued against ERPI by Federal Judge John P. Nields, in the matter of the monopoly suits against the three by Stanley (WB), General Talking Pictures, and the Duovac Radio Corp. According to legal interpretation, the wording of Judge Nields' order involves all by implication.

This comes from the fact that the prelim injunction, as ordered against ERPI, includes officers, agents, servants, employees, attorneys and those in 'active concert or participating with them, directly or indirectly.' They are all and each restrained.

Western Electric owns ERPI 100%. In turn, Western Electric is owned 98% by A. T. & T.

The plaintiffs asked for an injunction specifically against each and all of the three defendants, which would have included A. T. & T. and the Western Electric if granted. However, counsel for defendants argued that the restraining acts complained of by the plaintiffs were matters of agreement and contract existing only between ERPI and component parts of the film biz.

These contracts did not tie-in the A. T. & T. nor Western Electric.

Fact that Judge Nields eliminated A. T. & T. and Western Electric from specific attack of the injunction, looks to be in accordance with these views, and both these companies may be removed from possible damage suits presently involving ERPI only.

FIRST HIT OF THE NEW SEASON PROVES 4-WEEK 4-STAR SMASH!

Living up to critics' lavish predictions "Pilgrimage" zooms into its fourth week at the Gaiety. Thousands brave terrific heat wave in uncooled theatre... to glory in an emotional revel of unrestrained laughter and unashamed tears. FOX manpower's opening salute to the nation's box offices.

PILGRIMAGE

HENRIETTA CROSMAN

HEATHER ANGEL
NORMAN FOSTER
MARIAN NIXON

Story by I. A. R. Wylie

Directed by JOHN FORD

YOU'LL BE SEEING THEM *soon in your Fox exchange*

THE POWER AND THE GLORY
Spencer Tracy Colleen Moore
Ralph Morgan Helen Vinson

PADDY the Next Best Thing
Janet Gaynor Warner Baxter
(immortal "Daddy Long Legs" team)

MY WEAKNESS
Lilian Harvey, Lew Ayres, Charles Butterworth, Sid Silvers, Harry Langdon. B. G. DeSylva musical production.

BERKELEY SQUARE
Leslie Howard, Heather Angel, Valerie Taylor, Irene Browne, Beryl Mercer

DOCTOR BULL
Will Rogers, Louise Dresser, Vera Allen, Marian Nixon, Ralph Morgan. From James Gould Cozzens' best-seller "The Last Adam."

JOIN THE UPSWING WITH FOX

Bankruptcy May Be Caused by $70,000 Frisco Judgment—2 Orphs Involved

Pantages can have his houses back anytime he wants them, so far as the RKO people are concerned. He'll probably take them all, although until now he has taken back only two spots. Both may be hurled into individual bankruptcy almost anytime to prevent a foreclosure sale to satisfy a judgment of $70,000 against one. All the former Pan spots are in the bankrupt RKO Western Corp.

Houses already turned over to Pantages are the Orpheum, Salt Lake, and the Orpheum, Frisco. Both are owned by the San Francisco Theatre Co., subsid of RKO Western, and which was turned over to Pantages recently.

The judgment of $70,000 is outstanding against the Salt Lake Orpheum for an equal amount of back rent stated to be due on the Frisco Orpheum. Judgment is in favor of the landlord of the Frisco Orpheum, the Marshall Square Building, of which William K. Wagnon is president.

In the event of individual bankruptcy of either or both the Salt Lake and the Frisco Orpheum, likely that Pantages and the Marshall Square Building people will iron out the troubles.

No Foreclosure

There is a foreclosure sale on the Salt Lake theatre set for Aug. 4, to satisfy the Wagnon judgment, but likely not to come off in view of everything that's happening in the matter.

Other houses which may revert to Pantages and comprising his circuit formerly before taken over by RKO in 1929 are the Orpheums in Portland, San Diego and Spokane. The Orpheum, in Tacoma, was let out by RKO some time ago. Whether Pan will get this back or not is open. Too much involved all the way around for even Pantages to get a clear picture of everything.

Of the $2,000,000 blanket mortgage bond on the Pan Coast houses issued through RKO, there is still $1,860,000 or something outstanding. Pan owns most of the bonds which RKO issued when taking over the houses. They were given him in part payment of the takeover, plus some cash.

Additionally there is another obligation of some $400,000 against the Coast spots or something.

Orpheum, Frisco, has been dark around 10 months. Salt Lake shut since July 13.

HARRY BROACH MAY LAND RECOVERY JOB

Hollywood, July 31.

Understood here that Harry Broach, who resigned from the presidency of the International Brotherhood of Electrical Workers on Tuesday (25) because of ill health, actually had a better reason.

He is said to have quit his $20,000 a year post to become labor contact for General Hugh Johnson.

Shea Reopens Par, B'klyn, Aug. 25, In Par Deal

His deal to operate the Paramount, Brooklyn, on and then off, under new negotiations between the Par reorganization committee and Allied Owners, it is agreed that Mort Shea will run the theatre. Shea will reopen the house Aug. 25.

Arrangements have been made to continue the house in the same policy of first-run Par pictures and stage units, as before, except that F. & M. shows will replace those Publix formerly produced.

F&M units dropped out of the Fox, Brooklyn, Thursday (27).

Walker's Ass't

Once with Pathe as an executive and more latterly a trade newspaper man, Colvin Brown is now assistant to Frank Walker in Washington.

Walker was recently appointed by the President as secretary of the Recovery Act commission.

A Reference

Hollywood, July 31.

Interviewing a colored applicant for the position of valet, George Blackwood asked him for references.

Job-seeker replied: 'Ise the uncle of Sylvia Sidney's maid.'

BITTER OPPOSITION IN LABOR UNION'S JAMS

Milwaukee, July 31.

James Docter, business agent of the Independent Motion Picture Operators' association, requested police protection following a threat that his children would be kidnaped if he did not 'keep out of other people's business'.

Docter found a warning note pinned to the door of his home when he returned there after an evening's work at the Garden, loop independent house.

An independent operator, picketing the Warner which employs regular union men, was slugged while walking up and down in front of the theatre.

9% SCALE DECREASE BY CINCY'S BOOTHMEN

Cincinnati, July 31.

Union operators have accepted a cut of close to 9% in scale from July 1, 1933 ,to Aug. 31, 1934, for the first-run and vaudefilm houses here. For the past year the projectionists' scale was 15% under the previous agreement.

No change has been made in the scale of union booth men for the nabes and small downtown theatres, covered by a three-year agreement, with two more years to run.

SAM RORK DIES

Veteran Showman and Producer Succumbs to Operation

Hollywood, July 31.

Sam Rork, 63, associate producer at Fox studios, died of acute dilation of the heart, following an appendix operation July 24 in the Hollywood hospital today.

Rork was a native of Albany, N. Y. He sold operetta books at Wallack's theatre, New York, then became a racetrack employe, and secretary to the handicapper at Sheepshead Bay. Later he was manager of Wallack's, after which he became partner of A. M. Palmer in production of stock plays; then general manager of 'Floradora,' after which he produced 'Trilby.'

Mr. Rork was associated with Brady, Woods and Erlanger in productions 15 years ago. He came to the Coast to learn pictures with Mack Sennett, and later was manager of his enterprises; became independent producer for First National late that year, and his first star was Katherine Macdonald. Rork sold his interests to Ben Schulberg, after which he formed a partnership with Colonel Selig.

Mr. Rork made eight pictures for First National at United studios, retiring from the business in 1927. Last year he returned to Fox as associate producer, bringing back Clara Bow to the screen.

He is survived by a widow and daughter.

Talking Music Scales

Rochester, July 31.

Rochester theatre managers and unions are negotiating a new wage scale to take effect Sept. 1. Managers have offered the 1932 scale less 10% and a reduction of 25% during May, June, July and August.

This year the 25% cut is restored Aug. 1 under special agreement reached last spring.

Musicians are not involved in present discussions, as none of the theatres are using orchestras at present.

PLAYFUL RIVALRY

Rep. Mayer and Dem. Warner End Political Skirmish

Hollywood, July 31.

Following the closing of their confab in San Francisco, Governors of 20 states landed in Hollywood Friday (28) and were entertained at a luncheon at Metro, hosted by Louis B. Mayer, which ended a political skirmish between Mayer, the Republican, and Jack Warner, the Democrat.

Warner sizzled when it looked as if Metro had been given the exclusive on entertaining the Governors through the help of Gov. Rolph. Gubernatorial big shots got a load of pictures and production which kept them on the lot until late in the afternoon.

Warner won his victory when in the evening the Governors were guests at a special midnight performance of 'Gold Diggers' at the Chinese, prelude to which was a street parade.

SNEAK PREVIEWS NG WITHOUT DUE NOTICE

Los Angeles, July 31.

Contending that sneak previews do not help the box office, and only disrupt house schedules, several Fox West Coast district managers are asking the circuit's higher execs to rule out the 'sneaks.'

District heads have already notified some of their managers to turn down the showings unless studios give them enough advance notice to advertise the preview, so the theatre can capitalize on the picture. If the showing can't be advertised, then the houses must have sufficient time to re-arrange their running schedules.

F-WC managers say they frequently have overtime charges because of the added pic, beside plenty of headaches.

District Exploiteers For WB in the Field

Exploitation men in the field for distribution, at first inaugurated in Paramount by Sidney R. Kent and a few years ago dispensed with, is being revived by Warner Bros. in spotting men on sales in various parts of the country.

While not as extensive as sales exploitation was in the past when Par and other companies had men in virtually every exchange center, WB has seven men so far assigned. They work under district sales managers at key points and under Charles Einfeld in the home office.

At present Allan Glenn is at Dallas under Fred Jack, district sales head at exchange there; George Bilson and Harry Maizlich are in Los Angles, Sam Clark in Chicago working along with Carl Lesserman, district manager, and Burt Perkins, Lee Blumberg and Charlie Curran in the home office.

The Perkins - Blumberg - Curran trio are generally covering the east and southeast on exploitation designed to aid sales. In some cases where Warners have theatres, their exploitation men on the circuit payroll jump in on sales when called upon.

One Way for 2 Ways

Los Angeles, July 31.

Fox West Coast Rio Grande theatre at Los Cruces, New Mexico, was destroyed by fire Sunday (30). Loss, $12,000.

Del Rio, another house, dark, in same town, has reopened.

Colo's Theatre Tax

Denver, July 31.

A special session of the legislature has been called for Aug. 2 by Gov. Ed. C. Johnson, and laws that will be considered include one that will probably include theatres, that of a 2% sales tax to take care of unemployment relief.

The session will also arrange for a vote on the prohibition repeal, a state liquor control law and amendment of state corporation laws, so they will not interfere with the national recovery act.

Theatre Giveaways Ruled Illegal, Must Stop, L. A. City Attorney Orders

Los Angeles, July 31.

Defining them as lotteries, City Attorney Ray L. Chesebro has dealt a body blow to giveaways of automobiles, refrigerators and other commodities in Los Angeles houses. The opinion handed down by Chesebro paves the way for police prosecution if the long-prevalent stunt in both indie and circuit picture houses is not ended.

Though efforts have been made within the industry to abolish the practice, it remained for the city attorney to eliminate the ballyhoo locally.

Opinion, made in response to an inquiry from Chief of Police Roy Steckel, through assistant Chief J. Finlinson, holds that such practices constitute a lottery, and is in violation of Sec. 319 of the penal code, because the essential elements of a lottery are:

1. Consideration.
2. Prize.
3. Element of chance.

Cites Seattle Ruling

City attorney cites the case of the State of Washington against John Danz, Seattle exhibitor, where it was held that manifestly the purpose of the theatre was to get additional revenue by putting on chance drawings in connection with the give-away of groceries. Testimony, it was pointed out, showed that the giveaways were staged as an additional drawing card, and that patrons were familiar with the fact that a drawing for prizes constituted a part of the entertainment.

Immediately upon receipt of the city attorney's opinion, police heads notified all beat officers to inform theatre managers that such giveaways were illegal, and would be prohibited.

Giveaway practice reached its height locally last year when Fox-West Coast houses distributed thousands of dollars' worth of autos and other articles to the holder of lucky numbers. Indie exhibs had innovated the giveaways previously, and when the circuits went into the stunt their protests were loud and long.

Early this year Charles Skouras, head of F-WC, issued instructions that all stunts of this nature should be eliminated in the circuit's houses, but in the past few months the practice has been revived.

Pep Phone Talk

Unable to attend the Warner company sales confab at the Waldorf, which opened Monday (31) at the Waldorf, Jack Warner, company's production chief, is to address those attending via long distance.

WB COMBO TABLE TALK, SHOWS ALL OVER

Besides launching their round-the-table sales confabs yesterday (31) at the Waldorf, New York, Warners contemplate trade shows throughout the country. These trade shows will follow up on the round-the-table sales meetings. They will begin Sept. 15.

WB may hold something like 35 of these shows in various exchange centres in the U. S. and Canada. Yesterday's session at the Waldorf was the start, with about 35 Warnerites sitting in.

The highly specialized campaign is calculated to keep the Warner company in continuous motion for two months or more, preparatory and intermingled with regular production and sales for the new season.

Various incidental angles are to come out during the progress of the WB trade shows. Details haven't been given.

AGENCY PACT OPPOSED BY SOME L. A. AGENTS

Hollywood, July 31.

Academy board of directors approved the new agency code, first to be drawn up under the new by-laws, and sent it to the members for ratification. If passed it will be presented to the studios for signature and then on to the agents.

Trouble is expected from some of the latter, who are making strenuous efforts to resist any regulation by the Academy.

Swanson's Indie Film

Hollywood, July 31.

Gloria Swanson left Paris with Michael Farmer July 26.

Due here Saturday (5) to select a story for her next production, which will be made by J. I. Spitzer and Sam Zierler.

Distributed by United Artists under the existing contract, Miss Swanson holds with it for three pictures.

'Jungle' Players Get Dough for Whiskers

Hollywood, July 31.

Deciding in favor of the 25 freelance players who cultivated beards for Columbia's 'Fury of the Jungle,' actor's adjustment committee of the Academy awarded four days' pay, $44, to each of the whisker-wearers in their claim for compensation because they were unable to accept any other jobs during the first week of the strike against Columbia. Studio will have to pay the $1,100, unless it appeals to the conciliation board of the Academy and the latter, which has final say, rules against the players.

This decision covers a situation that has never come up before, and establishes a precedent in case of other disputes of the same kind during current or any future strike.

Tonight (31), conciliation board will hear the complaint of Gertrude Astor, Clarence Nordstrom and James Eagles against Fox because on 'Warrior's Husband' studio tried to enforce the weather-permitting rule usually applying to extras only. Trio waited two hours before being dismissed, Miss Astor being handed a quarter-check and the men half-checks. They claim the balance of their day's wage on the ground that there are no part-day salaries for principals.

U'S IMPORT GRABBING RUN RECORDS IN CALIF.

Los Angeles, July 31.

Currently in its 16th week at the Filmarte, Hollywood, and 11th week at the Mission, San Diego, Universal's European importation, 'Be Mine Tonight', is hanging up new records for Southern California. Filmarte engagement is on a rental basis, with the weekly take so far giving no indication of dropping below a profit point.

Previous long run record for a picture in San Diego was seven weeks for 'The Jazz Singer' at the Plaza.

English Writer in Quota

Hollywood, July 31.

Gordon Wong Wellesley, English writer, left Saturday (29) for London, where he will pick up a quota number and re-enter the United States as an immigrant. Wellesley will be away three months.

'Shanghai Interlude,' which he wrote for Universal, has been bought by Edwin Carews.

Royer's 'Value' Set

Hollywood, July 31.

'For Value Received', adapted from Robert Ober's stage play by Jack Natteford, is set for production by Fanchon Royer during the first week in August.

Three other stories are currently in preparation for the Royer productions, 'Trouble's Double', by James Tynan, 'Outside the World', by Carlos Borcosque, and 'Diamonds Preferred', by Leonard L. Levinson.

SHOT AT SUNRISE

PARAMOUNT STARS SHOT AT SUNRISE for the slickest seat-filling contest ever conceived

"KNOW YOUR STAR'S VOICE CONTEST"

By attending your theatre . . . and only by attending three weeks in succession . . . audiences hear the voices of 18 Paramount stars . . . six a week . . identifying them without seeing their faces.

Here is a contest offering limitless newspaper publicity and most important of all IT SELLS TICKETS!

National Contest starts August 27th. Write or wire BILL PINE, PARAMOUNT STUDIOS, 5451 Marathon Street, Hollywood, Calif., or your Paramount Exchange to learn how you can cash in.

if it's a PARAMOUNT PICTURE, it's the best show in town!

Stock Market

(Continued from page 6)

is still more mopping up to be done on margin accounts, both in staples and stocks.

Wall Street is distinctly conscious of London exchange fluctuations as a guide to the future. Feeling is and always has been that London is keener in forecasting the world business and financial future than New York. Thus, rise of the dollar is the tip-off that London looks for no great amount of American inflatation, bringing on a selling flurry approximating that of June, when the talk of a dollar yoked to the British pound brought on a slump in American securities.

At the worst of yesterday's selling Steel made what amounts to double bottom at 49¾. This becomes a critical level. If it breaks materially, it might be taken as forecasting a change of trend. Other weak spots were Case threshing and the railroads.

Under the circumstances the amusements made a good showing. Loew's was low at 21⅛, compared to 19¼ in the recent break, with recessions in the other active members of the group unimportant. No critical level in any amusement was violated, although there were under-the-surface suggestions that a test might be just ahead.

Hard to Decide

End of last week left the stock market in what probably was the toughest spot since the start of the 'new deal' as far as suggesting the next turn was concerned. List ended Friday sharply down on the day, apparently due to selling for over the double holiday, spurred further by heavy dumping of long wheat in Chicago, an aftermath of damaged accounts in the slump of two weeks ago.

Stock Exchange was closed Saturday, but the wheat market was open for business and prices for the serial options gave way the maximum of 5 cents allowed under the new trading rule, making a net loss for Friday and Saturday of 10 cents a bushel. At the Saturday close there were rather heavy selling orders that could not be executed.

All these things made for yesterday's lower opening in New York. There were occasional feeble rallies during the session, but the price structure never made up lost ground. Speculative accounts were rather uncertain for other reasons besides the weakness of commodity prices. The general averages had made up nearly half of their loss of the week before and there was a general disposition to look for a secondary setback, so that a retreat was in order for the time being anyhow. Indications for the next move, which Wall Street generally looks to be a resumption of the advance, will probably come from the extent of the immediate decline.

Somewhere around the lows of the mid-July break there ought to be support, and if the chart line flattens out above that critical level the uptrend ought to be re-established for the usual discounting of an autumn betterment in business.

Trade news generally was good last week, notably car loadings and consumption of electric power; corporate earnings for the second quarter began to come out and made a cheerful picture, while the response of business to the Administration's National Recovery program was cited as altogether encouraging.

Amusement stocks during the week carried through their rebound on Monday from the lows of the week before, gains running as high as nearly 10 points in Eastman Kodak, which apparently had been greatly oversold during the retreat from the highs. Best two performers in the group were Columbia Pictures and Loew. Columbia displayed quiet strength, probably helped by favorable reports by one of the advisory services which called attention to its favorable position in the field, especially with reference to its freedom from theatre operating problems.

Columbia's balance sheet for June 30 is due shortly and is expected to show few changes from the picture of last March, which showed net working capital of $3,800,000 representing about $23 a share of common stock or more than the current ticker price of the shares.

Loew held a steady course after rebounding from around 20 to 25. Clique operation appeared to be concentrated on holding it steady near that level. There was some evidence of minor selling and the stock's behavior suggested that its sponsors were trying to give it a good appearance, but there was no pressure of sales and the week ended with this film leader quiet and steady at 24, net up 3½ on the week.

Trading began in Fox rights, which opened at 2 and steadily slipped off to close at ½. Rights represent the privilege of stockholders to purchase the new stock at $18.90 a share, each of the old shares, after giving effect to a reduction from 6 to 1, having the right to subscribe to five new shares. It is characteristic of these options to start at the top and taper off in price as their time of maturity approaches. Fox rights expire Aug. 14.

Effect of the announcement that Pathe would go into the lab business instead of producing worked two ways. The Pathe A shares moved up smartly, more because the magic name of DuPont was connected with the venture than anything else, while Consolidated Film Industries was inclined to be sluggish. The Consolidated senior shares made a fractional gain, while the common was net off as a result of the week's trading.

RKO's Loss

Two statements made their appearance, neither calculated to stir any enthusiasm, but both representing conditions so far past that they had small influence on current prices. RKO issued the profit and loss account for the year to Dec. 31 last, showing net loss of $10,695,503, compared with $5,660,770 for the previous calendar year (1931).

Increase of red ink was expected, but the sour detail of the announcement was the fact that the 1932 income statement had been delayed until nearly August, 1933, holding back the bad news being interpreted as pussy-footing a bearish situation.

Universal reported for the six months to April 20, showing net loss after all charges of $602,255, compared with deficit of $340,307 for the corresponding period of the previous year, another case of a previous loss doubled, but both Universal and RKO statements represented water that has long since passed under the bridge. Unfavorable statement from U. had been minimized by the previous company declaration that its immediate credit needs had been provided for.

Summary for week ending Saturday, July 29:

STOCK EXCHANGE

igh.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net chg.
7⅛	⅞	3,500	American Seat	4⅞	4⅛	4⅛	+ ⅝
24½	6⅝	2,300	Columbia P. vtc	20⅞	18	20	+2
5¾	1¾	1,600	Consol. Film	4⅜	3½	3½	− ¼
14¾	5⅞	2,600	Consol. Film pfd	10	8⅝	9½	+ ¾
89¾	46	5,900	Eastman Kodak (3)	78½	73½	77¼	+9¾
4⅞	½	17,100	Fox, Class A	3½	3	3⅛	+ ⅛
2	½	17,600	Fox rts	2	½	½	
30¼	10½	121,700	Gen. Elec. (40c.)	25	23	23¾	+1
25	8	.....	Keith pfd	..	..	15 bid	
32⅜	8½	25,200	Loew (1)	25	22	24	+2¾
78½	35	300	Do pref. (6½)	73½	72	73½	+3½
7	1⅝	1,000	Madison Sq. Garden	4⅜	3⅞	4⅜	+ ⅝
29¼	13½	.....	Met-G-M pref. (1.89)	..	..	17½ bid	
2½	⅛	6,300	Paramount cfs	1⅞		1⅝	+ ⅛
2½	¼	11,800	Pathe Exchange	2⅛		1⅞	+ ⅝
9⅞	1¼	9,300	Pathe, Class A	9⅛		8¾	+3¼
12¼	3	210,200	Radio Corp	9		8⅝	+1⅛
5¾	1	20,700	RKO	4		3⅝	+1⅛
85	10	40	Universal pref	25		21	−5
8½	1	82,400	Warner Bros	6½		6	+1
22	4¼	.....	Do pfd	..		10 bid	
58¾	19⅝	40,300	Westinghouse	45		43½	+3

CURB

Sales.	Issue.	High.	Low.	Last.	Net chg.
100	Columbia Picts	21	21	21	+1
1,000	Gen. Thea. E. pfd	$\frac{9}{16}$	½	½	− $\frac{1}{16}$
1,500	Technicolor	8¼	7⅝	7⅝	+ ⅜
1,100	Trans Lux	2½	2¼	2½	+ ⅜

BONDS

Low.	Sales.	Issue.	Low.	Last.	Net chg.
1	$62,000	Gen. Thea. Eq. '40	5½	6½	+1¼
29½	20,000	Keith 6's, '40	49⅞	50	−3
48	6,000	Loew 6's, '41	77	79¼	+3¼
47½	4,000	Pathe 7's, '37	84¾	85	
4½	122,000	Par-Fam-Lasky 6's,	26	31¼	+6¼
5¾	172,000	Par-Pub 5½'s, '50	25½	30	+3⅜
8½	1,000	RKO debs 6's	25	25	
12	299,000	Warner Bros. 6's, '39	30¼	35⅞	+5⅞

Produce Exchange

Sales.	Issue.	Last.	Net chg.
5,500	Par-Pub	1¾	+ ½

Over the Counter, N. Y.

Bid.	Asked.		Issue.			
⅛	1	.....	Roxy, Class A	—	—	—

Gen. Thr. cft. sold $33,000 @ 6, 5, 6, net up 1.
Par-Fam cft. sold $7,000 @ 30, 29½, 30, unchanged.
Par-Pub cft. sold $8,000 @ 28⅛, 26½, 28, up 4.

Exhib Code

(Continued from page 7)

a composite picture, derived from the total, to get on the public record.

Following is the list of instructions sent in conjunction with the questionnaire. It will give exhibs away from New York an idea how detailed is the information desired:

The Questionnaire

(1). Provide the full title of your theatre. Give us the correct name. If it is the New Star Theatre and it is known as that, have it filled in 'New Star Theatre' and not Star Theatre. Spell the name out correctly and do not abbreviate.

(2). Provide us with the street address and also state on which side of the street; whether North, East, South or West, and between what blocks. The purpose of this is to properly identify your house on the zone maps we are preparing.

(3). Provide us with the exact seating capacity.

(4). If the owner of the theatre is an individual, provide us with the full name, and the address by street number where business is conducted. If two or more corporations such as a Realty Company and an Operating Company exist, provide us with the name of the Operating Company and the street address where business is conducted.

(5). If operated by a corporation, provide us with the officers of the corporation.

(6). In making up this item, give us accumulated figures. If you have two (2) cashiers; five (5) ushers; three (3) cleaners; five (5) operators; and two (2) electricians, make it up for the number of employees; then total their wages, in each class, together, and then a total of the hours they are employed. For example:

If you have five (5) ushers and three (3) are on full time, receiving $12 per week; and two (2) are on part time, receiving $7 per week; the total weekly wage, therefore, will be $36 for full time ushers and $14 for part time ushers; or a total of $50 per week for ushers.

If the three (3) full time ushers work ten (10) hours per day for six (6) days that would be sixty (60) hours for each usher and for three ushers it would be 180 hours. If your part time ushers work seven (7) hours per day for six (6) days, this would be forty-two (42) hours for each usher, or eighty-four (84) hours for two (2) ushers, part time. Therefore, 180 hours for the full time ushers and 84 hours for the part time ushers, would be a total of 264 hours, so that when your usher item was made up it would read; Number of Employees—5; Wage—$50; Weekly hours—264.

(7). As one of the outstanding items in adopting a Code and one which is of the utmost importance, is the matter of providing additional employment, it will be necessary for us to show, if possible, how much additional help we may be able to employ, if your position could be satisfactorily improved in a competitive manner. Therefore, in answering this question, keep your figures within a conservative bound as we expect to supply this information not individually, but in bulk for all the theatres.

(8). Provide us with the hours of opening and closing, and in the item of 'stage presentations' don't consider novelties such as 'Barrels of Fun,' 'Country Store'; and similar items. We intend, by a stage presentation, that it shall not be less than five acts of vaudeville. Also clearly designate by a similar mark to one on the facsimile copy, the operation of your house; whether continuous or otherwise.

(9). On this chart is shown days of the week, from Saturday to and including Friday. The spaces directly under the date are provided for a single or double feature. In the copy accompanying this form, you will note that on Saturday, Sunday and Monday, there is single feature and the d representing double feature has been x'd out. On Tuesday and Wednesday, there is double feature and the s has been x'd out. Thursday and Friday is another double feature and the s has been x'd out. On the lower line, you will note the number of changes, in this instance it happens to be three. Each change is to be numbered (1-2-3) or according to whatever your changes may be.

(10). If you operate a one floor house, or stadium effect house, and the same admission is charged throughout, disregard the balcony prices and provide us with the orchestra and loge. This chart is made up for all the changes that might prevail even too extraordinary condition of changing of admission on Saturday, Sunday holidays and week-days. If your admissions are the same Saturday, Sunday, and holidays, repeat the prices in each of the spaces provided.

(11 and 12). This chart is intended to show premiums, if you give any, from Saturday to Friday. You will note in the item (2) the classification of the various premiums and mark on the days that you give away premiums the letter notation alongside of the premiums similar to set-up on copy accompanying this request.

(13 and 14). This provides for drawings, lucky numbers, or contests, and its operation is similar to item (11).

(15). This item is an outline of the product which you have purchased for the season 1932-1933. We are not interested in what particular rental you have paid to an exchange. If you bought from Paramount sixty (60) subjects in this year; 54 of which were flat rental and 4 percentage rentals; you will set up on the Paramount column, number of subjects, 60; flat, 54; and under percentage, 6. Next column provides for your one and two reel subject: the number, not the rental. The next column provides for news issues in which you will designate day of release, whether it is Saturday or Wednesday and the age of the news.

(16). This item explains itself.

(17). You may be in possession of information pertaining to your individual situation. It would be of assistance to us in reconciling the figures that you submit. If your competitive position could be improved, we would appreciate your supplying us with it in the space provided.

(18). It is vitally important that you provide us in great detail with the protection that you procure from each of the distributors listed on this sheet. Do not take from your contract 'after and/or as available a major circuit.' (R.K.O.; Loew's; Warner Bros.; Paramount) but give us the number of houses or situations that you follow before the product reaches your house; such as Loew's Metropolitan; Melba; R.K.O. Orpheum; so that we may be able to designate your exact run following the major circuits. Where two or three national distributors protection are alike and similar fill out the first one and for the other distributors make the notation—same as Columbia—et al.

(19). If there is any doubt as to the proper method to proceed in filling out this data form, if you will call at the headquarters any day between 9 a.m. and 6 p.m., and bring with you your booking book; contracts and last weekly payroll, our staff will set up the information for you. If you find it inconvenient to take advantage of this and so advise us, we will have a representative call upon you and assist you in making up this data.

Must Be Uniform Code

(Continued from page 7)

the dinner in the evening, and that he was returning to Washington the same afternoon to attend a 'special conference.'

Hays and MPTOA All Set

Although trade associations, including Hays and the MPTOA, have signified their intention of cooperating with Roosevelt's emergency code measure, individual employers, who have to do the actual signing, are hedging in many cases. Until an official ruling is recorded as to how the blanket fits over the theatre the circuits especially are fearful of accepting the Blue Eagle. Just how many theatre men have already signed it was not obtainable Monday. At trade headquarters there were no composite figures; at least none were admitted. Certain of the leaders who have signed for their own theatres declared they had done so 'blindly.'

Orders to 'rush through' their own code with the view that it will circumvent many of the problems in the President's temporary formula were issued Monday. It was then learned that Will Hays will be east in a few days and that the work of filmdom's co-ordinators in assembling their own code out of the mass of documents submitted will be started.

Weekend conferences with Washington contact men served only to increase the impetus for launching the industry's own code. These reported that virtually no official ruling from the government on the blanket formula can be obtained; that Washingtonians are changing their own interpretations of clauses and proceedings every 24 hours.

Better Terms

With everything, codistically speaking, still termed strictly tentative by industry leaders the same see their own viewpoint of 30c an hour and a maximum week of 36 hours better than the Roosevelt emergency terms to which signers of the banket must comply. Under such terms exhibitor spokesmen figure, for one thing, they could split up projectionists whereas under the banket, as they see it, the same boothman power would have to be maintained in a shift covering hours over the Roosevelt maximum of 35. Inability to get an official government ruling for pictures also, it is held, makes the blanket's status in regard to theatres ambiguous. On salary readjustments in particular blanket students hold this paragraph can mean a number of things, including employer ability to adjust only by raising salaries and not by juggling them so that upper brackets take care of increases in the lower levels.

Another phase which excited theatre men over the week-end was the special code for retailers. Theatres were not invited to attend sessions on this latest code structure; but they are anxious to be included, in that it would give them an opportunity to figure on a 48-hour week.

Wants Permanent Industry Code

In his interview with VARIETY Rosenblatt refused to discuss the Roosevelt blanket arrangement, saying that he is concerned only with the permanent industry formula. As to the latter he declined to be drawn into a discussion as to any attitude of the Government toward block booking, labor and double features—three of the main points of industry dissension on codism. Regarding labor, however, the deputy, who will sit on the bench when show business gets to Washington, asked that this statement be emphasized. He declared:

'All of my experiences with organized labor have proved very enjoyable. I have found their leaders to be eminently fair and reasonable.'

At the time this statement was made William Elliot, president of the IATSE, and Joseph Weber, head of the American Federation of Musicians, were listeners.

Admits Pix Is Different

Rosenblatt conceded that pictures is different than other industries and cannot be handled in a routine manner. Nevertheless he stressed the need for complete cooperation of all parts and factions, saying that he would aid in bringing them together.

The deputy had been given to understand that all parts of the industry would be represented at the Federation dinner Monday night (31). The inattendance at the day session, at which he was not scheduled to be present except to be available to individual queries from attendees in his own suite, had not influenced his abrupt decision to return to Washington, he said. Spokesmen for the Federation attributed the day's convention failure to an ambiguous invitation which stressed the dinner on the same night.

In Hays quarters at the same time expectations were high that a formula approved by the industry's majority will be ready for Washington by the middle of August. There were hints that concessions will probably be made on block booking and double feature issues.

Incorporations

New York

Albany, July 31.

Jewish American Film Arts, Inc., Manhattan; films; 200 shares no par.

Hayes and Beall Studios, Inc., Manhattan; theatrical; 100 shares no par.

Party, Inc., New York; theatrical; 200 shares no par.

Newslaughs, Inc., New York; motion picture films; 100 shares no par.

The Theatre Union, Inc., Manhattan; theatrical; 200 shares no par.

Slager Band Convention Fund, Inc., Rochester; promotion of interest of the Slager band; $1,000.

R. T. Amusement Corp., theatrical corp., Manhattan; $1,000.

White Horse Tavern Productions, Inc., Manhattan; theatrical; 100 shares no par.

Intercontinental Enterprices, Inc., Manhattan; theatrical; $500.

Oppenheim Amusement Corp., Kings; theatrical; $10,000.

Crown Pictures, Inc., Manhattan; motion picture business; 100 shares no par.

Halben, Inc., Manhattan; theatrical, Manhattan; $3,000.

Estates Theatre, Inc., Manhattan; theatrical; 100 shares no par.

Roxol Theatres, Inc., Kings; theatrical; $10.00.

Edoux Theatre, Inc., Manhattan; theatrical; 100 shares no par.

Montrey Theatre Corp., Manhattan; theatrical; 100 shares no par.

Vincent Theatre Enterprises, Inc., New York; theatrical; 10,000.

Denog Theatre, Inc., Manhattan; theatrical; 100 shares no par.

M. & L. Amusement Corp., Kings; theatrical; $5,000.

Stephens Theatre Corp., Kings; theatrical; $10,000.

New York Sportland, Inc., New York; theatrical; $10,000.

Dalford Amusement Corp., Queens; theatrical; 100 shares no par.

Leviathan Amusement Corp., Manhattan; theatrical and restaurant; $100.

Boulevard Repertoire Company, Inc., Manhattan; theatrical; 100 shares no par.

New Deal Amusement Corp., Manhattan; theatrical; $3,000.

Union City Theatrical Corp., New York; theatrical; 100 shares no par.

Corleon Productions, Inc., Manhattan; theatrical; 100 shares no par.

Screen Tests, Inc., New York; pictures; $25,000.

Carter Color-Sound Films, Inc., Manhattan; films of all kinds; 200 shares no par.

W. K. D. Productions, Inc., Manhattan; pictures; $10,000.

Emgee Enterprices, Inc., Manhattan; theatrical; $1,000.

Bridgekings Theatre, Inc., Manhattan; theatrical; 100 shares no par.

K. T. U. Theatres, Inc., Utica; atrical; $10,000.

Montrey Theatre Corp., Manhattan; theatre business; 100 shares no par.

Murder at the Vanities, Inc., Manhattan; theatrical; 200 shares no par.

Areffgee Amusement Corp., Mt. Vernon; pictures.

Aulmer Theatre, Inc., Rochester; theatrical; 200 shares no par.

Resolute Pictures Corp., Manhattan; films; 200 shares no par.

Dissolutions

Motion Picture Consultants, Inc., New York.

Eastern Film Corp., New York.

Change of Capital

Fox Film Corp., New York, 420,926 2-3 shares no par increased to 2,816,650 shares no par.

Fox Film Corp., New York, 5,000,000 shares no par reduced to 420,926 2-3 shares no par.

Reclassification

Denog Theatre, Inc.

Change of Name

Europa Theatres Corp., New York, to Blue Ribbon Photoplays ,Inc.

California

Sacramento, July 31.

Pasadena Community Dance Ass'n. No capital stock. Caroline S. G. Munro, Alice P. Harwood, A. J. Hay, Jr.

Strand Cinema Corp. Capital stock 1,000 shares, none subscribed. R. N. Nickels, S. Kohl, Ben H. Rudnick.

Betty Compson Associates, Inc. Capital stock $25,000, subscribed $30. F. Ernest Beaty, Lauretta Beaty, J. Chandler Ball.

Harrietts, Inc. Capital stock 100 shares, none subscribed. Allen E. Rivkin, Ruth Rivkin, Edith H. Jaros.

Permits to sell stock issued to:

The Holcker-Allen Corp. Amusement devices. To issue 100 out of 2,500 shares, no par.

Charlie Chan, Ltd. Restaurant. To issue 32,755 out of 50,000 shares, par $1.

Fictitious Firm Names

Los Angeles, July 31.

Royal Laboratories. Los Angeles. Harry Gross, Herbert Springwater.

Massachusetts

Franklin Park Theatre Corp. of Boston; capital, 1,000 shares no-par stock; incorporators, Benjamin A. Trustman, Brookline; Dorothy T. Matthews, Newton, and Mary Havey, Watertown.

Judgments

Michael Mindlin; J. A. Lehmann; $670.
Big 4 Film Corp.; Hollywood Syndicate; $27,506.

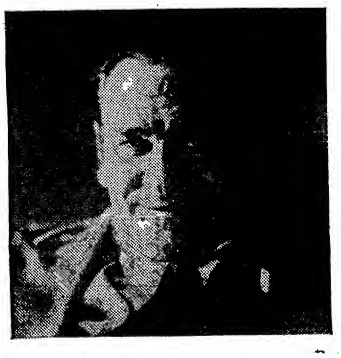
HAS

LEO

GONE

NUTS?

FLASH!
"'Tugboat Annie' opened Saturday, Fifth Ave. Theatre, Seattle, smashing all records of this house. Extended engagement here for first time in years!"



America's Sweethearts together again!

No, dear reader—
He has just previewed
MARIE DRESSLER and
WALLACE BEERY in
"TUGBOAT ANNIE"
And he's so happy
You'll be happy too!

Hollywood Productions

Week of July 31

(Pictures now filming, or about to start, are listed below alphabetically by studios. Symbols are: D—Director, A—Author, C—Cameraman.)

COLUMBIA

'The Fury of the Jungle'
(5th week)
D—Roy Wm. Neill
A—Horace McCoy
Ethel Hill
Dore Schary
Cast:
Alan Dinehart
Noel Madison
Walter Connolly
Toshia Mori
Clarence Muse
Frederik Vogeding

'My Woman'
(5th week)
D—Victor Schertzinger
A—Brian Marlow
Cast:
Helen Twelvetrees
Wallace Ford
Victor Jory
Hobart Cavanaugh
Wm. Gaffey
Lorin Raker
Edwin Stanley
Boothe Howard
Lester Crawford

'A Man's Castle'
(1st week)
D—Frank Borzage
A—Lauren Hazard
Cast:
Loretta Young
Spencer Tracy
Helen MacKellar
Walter Connolly

FOX

'Charlie Chan's Greatest Case'
(4th week)
D—Hamilton MacFadden
A—Earl Derr Biggers
Lester Cole
Marion Orth
C—Ernest Palmer
Cast:
Warner Oland
Heather Angel
Roger Imhof
John Warburton
Walter Byron
Frank Atkinson
Virginia Cherrill

'The Worst Woman in Paris'
(Jesse Lasky)
(4th week)
D—Monta Bell
A—Monta Bell
Martin Brown
C—Ernest Palmer
Cast:
Benita Hume
Adolphe Menjou
Harvey Stephens

'My Weakness'
(5th week)
D—David Butler
A—David Butler
B. G. DeSylva
Bert Hanlon
Ben Ryan
C—Arthur Miller
Cast:
Lillian Harvey
Lew Ayres
Sid Silvers
Charles Butterworth
Harry Langdon
Irene Bentley
Dixie Francis
Barbara Weeks
Marcelle Edwards
Susan Fleming
Mary Howard
Shirley Lloyd
Marjorie King
Gladys Blake
Jean Allen

METRO

'Eskimo'
(18th week)
D—W. S. Van Dyke
A—Peter Freuchen
C—Clyde De Vinna
Cast:
All Native

'Dancing Lady!'
(7th week)
D—Robert Z. Leonard
A—James Warner Bellah
F. G. Wolfson
Allan Rivkin
C—Oliver Marsh
Cast:
Joan Crawford
Franchot Tone
Grant Mitchell
Frank Morgan
Jean Malin
Ted Healy
Winnie Lightner
Jean Howard
Ferdinand Gottschalk
Florine McKinney

'Beauty for Sale'
(4th week)
D—Richard Boleslavsky
A—Faith Baldwin
Zelda Sears
Eve Green
C—Jimmy Howe
Cast:
Otto Kruger
Madge Evans
May Robson
Alice Brady
Una Merkel
Henry Travers
Eddie Nugent
Florine McKinney
Phillips Holmes
Gilbert Roland
Isabel Jewell
Hedda Hopper
Louise Carter

'The Late Christopher Bean'
(4th week)
D—Sam Wood
A—Sidney Howard
C—Bill Daniels
Cast:
Marie Dressler
Lionel Barrymore
Jean Hersholt
Georgo Calouris
Beah Bondi
Helen Mack
Helen Shipman
Russell Hardie

'Penthouse'
(3rd week)
D—W. S. Van Dyke
A—Arthur Somers Roche
Al Hackett
Frances Goodrich
C—Lucien Andriot
Cast:
Warner Baxter
Myrna Loy
Martha Sleeper
Nat Pendleton
Phillips Holmes
C. Henry Gordon
Chas. Butterworth
Mae Clarke
Robt. E. O'Connor

'Stage Mother'
(3rd week)
D—Charles Brabin
A—Bradford Ropes
C—Geo. Folsey
Cast:
Alice Brady
Franchot Tone
Maureen O'Sullivan
Una Merkel
May Robson
Laura Hope Crews
Frank Morgan
Russell Hardie
T. Roy Barnes
Garry Owen
Ben Alexander

'Tarzan and His Mate'
(1st week)
D—Cedric Gibbons
Cast:
Johnny Weissmuller
Maureen O'Sullivan
Neil Hamilton

'Queen Christina'
(1st week)
D—Rouben Mamoulian
Cast:
Greta Garbo
Laurence Olivier
Lewis Stone
C. Aubrey Smith
Elizabeth Young
Akim Tamiroff
Ian Keith

METROPOLITAN
(Monogram)
(Lone Star)
(1st week)
D—Robt. N. Bradbury
A—Robt. N. Bradbury
C—Archie Stout
Cast:
Cecilia Parker
Al St. John
Heinie Conklin
Yakima Canutt
Lafe McKee
Geo. Hayes
Forrest Taylor
Addie Parker
Earl Dwire

'Sweetheart of Sigma Chi'
(1st week)
D—Ed. Marin
A—Geo. Waggner
Cast:
Major Goodsell

PARAMOUNT

'The Way to Love'
(7th week)
D—Norman Taurog
A—Gene Fowler
Benj. Glazer
Claude Binyon
Frank Butler
C—Charles Lang
Cast:
Maurice Chevalier
Sylvia Sidney
E. E. Horton
Arthur Pierson
Minna Gombell
Blanche Friderici
Nydia Westman
George Rigas
Douglas Dumbrille
Sidney Toler
Grace Ayles
Arthur Houseman
Jason Robards
Mute (dog)

'Duck Soup'
(5th week)
D—Leo McCarey
A—Bert Kalmar
Harry Ruby
Grover Jones
C—Henry Sharp
Cast:
Four Marx Brothers
Louise Calhern
Margaret Dumont
Verna Hillie
Leonid Kinsky
Racquel Torres
Edmund Breese
Edwin Maxwell

'I'm No Angel'
(4th week)
D—Wesley Ruggles
A—Mae West
C—Leo Tover
Cast:
Mae West
Cary Grant
Edward Arnold
Russell Hopton
Kent Taylor
Gertrude Michael
Gregory Ratoff
Dorothy Peterson
Wm. Davidson
Ralf Harolde
Nigel de Brulier
Irving Pichel
Geo. Gruggeman
Nat Pendleton

'Too Much Harmony'
(5th week)
D—Edward Sutherland
A—Joseph Mankiewicz
C—Theodor Sparkuhl
Cast:
Bing Crosby
Judith Allen
Jack Oakie
Skeets Gallagher
Harry Green
Kitty Kelly
Lilyan Tashman
Ned Sparks
Grace Bradley
Shirley Grey
Dell Henderson
Billy Bevan
Cyril Ring
Sammy Cohen

'Torch Singer'
(4th week)
D—Alexander Hall
George Somnes
A—Grace Perkins
Doris Malloy
Bradley King
Doris Anderson
C—Karl Struss
Cast:
Claudette Colbert
David Manners
Lyda Roberti
Baby Leroy
Florence Roberts
Ethel Griffies
Helen Jerome Eddy
Mildred Washington
Charley Granewin
Virginia Hammond
Albert Conti
Kathleen Burke
Wm. B. Davidson
Bobby Arnst

'Golden Harvest'
(Rogers Prod.)
(4th week)
D—Ralph Murphy
A—Nina Wilcox Putnam
Casey Robinson
Cast:
Richard Arlen
Chester Morris
Genevive Tobin
Roscoe Ates
Burton Churchill
Elizabeth Patterson
Julie Haydon
Charles Sellon
Frederick Burton

'Design for Living'
(3rd week)
D—Ernst Lubitsch
A—Noel Coward
Ben Hecht
C—Victor Milner
Cast:
Fredric March
Gary Cooper
Miriam Hopkins
Edward E. Horton
Franklin Pangborn
Emile Chautard

'To the Last Man'
(4th week)
D—Henry Hathaway
A—Zane Grey
Gene Geraghty
Agnes Brand Leahy
Cast:
Buster Crabbe
Jack LaRue
Esther Ralston
Noah Beery
Gail Patrick
Fuzzy Knight
Barton MacLane
Muriel Kirkland
James C. Eagles
Randolph Scott
Egon Brecher
Eugene Besserer
Harian Knight

RADIO

'Beautiful'
(1st week)
D—Al Santell
A—Humphrey Pearson
Myles Connolly
Mildred Cram
Cast:
Ann Harding
Robert Young
Paul Lukas
Sari Maritza

'Little Women'
(7th week)
D—Geo. Cukor
A—Louisa May Olcott
Sarah Y. Mason
Victor Heerman
C—Henry Gerrard
Cast:
Katharine Hepburn
Joan Bennett
Frances Dee
Jean Parker
Paul Lukas
Edna May Oliver
Douglas Montgomery
Henry Stephenson
Spring Byington
John David Lodge

UNITED ARTISTS
(Goldwyn)

'Nana'
(1st week)
D—Geo. Fitzmaurice
A—Edwin Justis Mayer
Leo Birinski
C—Ray June
Cast:
Anna Sten
Warren William
Phillips Holmes
Fert Kelton

'Roman Scandals'
(1st week)
D—Frank Tuttle
A—Geo. Kaufman
Robt Sherwood
Wm. McGuire
C—Gregg Toland
Cast:
Eddie Cantor
Gloria Stuart
Ruth Etting
Alan Mowbray
David Manners

'The Bowery'
(20th Century)
(4th week)
D—Raoul Walsh
A—Marco L. Simmons
Rogow Solomon
Howard Estabrook
James Gleason
C—Bert Glennon
Cast:
Wallace Beery
George Raft
Fay Wray
Jackie Cooper
Fert Kelton
Harold Huber
Fletcher Norton
John Kelly
Fred Munier
Oscar Apfel
Herman Bing
Geo. Walsh
Lillian Harmer
Tammany Young
John Bleiser
Esther Muir

RADIO

'Without Glory'
(1st week)
D—Geo. Archinbaud
A—Jane Murfin
Cast:
Constance Bennett
Gilbert Roland

'Chance at Heaven'
(1st week)
D—Wm. Seiter
A—Vina Delmar
Julian Josephson
Cast:
Joel McCrea
Ginger Rogers
Marian Nixon
Laura Hope Crews
Andy Devine

'Ann Vickers'
(6th week)
D—John Cromwell
A—Sinclair Lewis
Jane Murfin
C—Dave Abel
Cast:
Irene Dunne
Walter Huston
Edna May Oliver
Conrad Nagel
Bruce Cabot
Sam Hardy
Mitchell Lewis
Kitty Kelly
Ferdinand Gottschalk

UNIVERSAL

'Saturday's Millions'
(3rd week)
D—Edward Sedgwick
A—Lucien Carr
Dale Van Every
Cast:
Leila Hyams
Robert Young
Andy Devine
Johnny Mack Brown
Grant Mitchell
Joseph Sauers
Mary Carlisle
Lucille Lund

'The Invisible Man'
(6th week)
D—James Whale
A—H. G. Wells
R. C. Sherriff
C—Arthur Edeson
Cast:
Claude Rains
William Harrigan
Gloria Stuart
Dudley Digges
Holmes Herbert
Henry Travers
Una O'Connor
Herbert Corthell
Forrester Harvey
Crauford Kent

'Only Yesterday'
(9th week)
D—John M. Stahl
A—John M. Stahl
Wm. Hurlbut
C—Merritt Gerstad
Cast:
Margaret Sullavan
John Boles
Billie Burke
Reginald Denny
Marie Prevost
Franklin Pangborn
Gay Seabrook
Benita Hume
Edna May Oliver
Ruth Clifford
Edgar Norton
Robert McWade
Peanuts' Byron
Jean Hart
Herbert Corthell
Caryl Lincoln
Hugh Enfield
Walter Catlett
Julia Faye
Richard Tucker
Jack Richardson
Mrs. Wilfred North
Robert Ellis
Pierce Lake
Astrid Allwyn
Jane Clyde
Betty Blythe
Barry Norton
Sidney Bracey
Dorothy Christy
Jean Morel
Ciasy Fitzgerald
Sheila Manners
Crauford Kent
Ferdinand Munier
Mabel Marden
Oscar Apfel
Charles Stevens
Tom O'Brien
Natalie Moorhead
Lucien Powers
Berton Churchill
Joyce Compton
Noel Francis
James Flavin
Leon Waycoff
Arthur Hoyt
Geneva Mitchell
Dorothy Grainger

WARNER

'Footlight Parade'
(7th week)
D—Busby Berkeley
Lloyd Bacon
A—Mark Canfield
Manuel Seff
James Seymour
C—Sol Polito
Geo. Barnes
Cast:
James Cagney
Joan Blondell
Ruby Keeler
Dick Powell
Philip Faversham
Hugh Herbert
Frank McHugh
Arthur Hohl
Gordon Westcott
Claire Dodd
Dorothy Tennant
Renee Whitney
Juliette Ware
Herman Bing
Paul Porcasi
Guy Kibbee
Wm. Gargan
Charles Wilson

'Female'
(3rd week)
D—Wm. Dieterle
A—Gene Markey
Kathryn Scola
Cast:
Ruth Chatterton
George Brent
George Blackwood
Laura Hope Crews
Ferdinand Gottschalk
Philip Faversham
Gavin Gordon
Sterling Holloway
Huey White
Rafaelo Ottiano
Walter Walker
Charles Wilson
Edward Cooper
Eric Wilton
Usay O'Davern
Samuel Hinds

'The World Changes'
(4th week)
D—Mervyn LeRoy
A—Sheridan Gibney
Edward Chodorov
C—Sol Polito
Cast:
Paul Muni
Mary Astor
Aline MacMahon
Guy Kibbee
Anna Q. Nilsson
Henry O'Neill
Margaret Lindsay
Joan Muir
Willard Robertson
Doug Dumbrille
Mickey Rooney
Clay Clement
Wallis Clark

'Kennel Murder Case'
(3rd week)
D—Michael Curtiz
A—S. S. Van Dine
Robt. N. Lee
Peter Milne
C—Barney McGill
Cast:
William Powell
Mary Astor
Hugh Herbert
Eugene Pallette
Claire Dodd
Robert Barrat
Arthur Hohl
Ralph Morgan
Henry O'Neill
Frank Conroy
Robert McWade
George Blackwood

Studio Placements

Sheridan Gibney, revisions on script, 'Massacre,' Warners.

Ralph Block, Brown Holmes, script, 'Dark Hazard,' Warners.

Earl Snell, revisions, 'Kid Gloves,' Universal.

Robert N. Lee, Paul Gerard Smith, William Rankin and Peter Milne, writing 'Hells Bells,' Warners.

Douglas Doty to collab with Paul Hervey Fox on screen play, 'Monday,' Warners.

Donald Henderson Clarke to adapt 'Pink Chemise,' Paramount.

Roy Del Ruth to direct and Ben Markson to write 'Finger Man,' Warners.

Maurie Grashin to write shorts, Phil Ryan-Pathe.

Russell Mack, direct, Hollywood Party,' Metro.

Samuel S. Hinds, Raymond Hatton, 'Penhouse,' Metro.

Ralph Morgan, 'Walls of Gold,' Fox.

Heather Angel, Mimi Jordan, 'He Knew His Women,' Fox.

Mimi Jordan, 'The Mad Game,' Fox.

Josephine Lovett, write 'Wild Birds,' Radio.

Harry Sauber, treatment, 'Tillie and Gus,' Par.

Ruby Keeler, Dick Powell, 'Classmates,' WB.

Louise Long, write, to Fox.

Ruth Etting, Wheeler - Woolsey comedy, Radio.

Leslie Banks, 'Stingaree,' Radio.

Fred Niblo, Jr., treatment, Adele Comandini, continuity, 'Flying Down to Rio,' Radio.

Sarah X. Mason, Victor Heerman, treatment, 'Wild Birds,' Radio.

Hugh O'Connell, Stuart Erwin, Constance Cummings, Gregory Ratoff, Peggy Hopkins Joyce, Eddie Foy, Jr., Paul Kelly, Texas Guinan, Russ Columbo, Abe Lyman, 'Broadway Thru a Keyhole,' 20th Cent.

David Manners, 'Roman Scandals,' Goldwyn.

Ralph Bellamy, Ruth Donnelly, Edwin Phillips, 'Ever in My Heart,' Warners.

Kay Francis, John Halliday, 'House on 56th Street,' Warners.

Eugene Pallette, Hugh Herbert, George Blackwood, Arthur Hohl, Robert Barrat, 'Kennel Murder Case,' Warners.

Louis King, direct 'Black Pearl,' Universal.

Ginger Rogers, 'Flying Down to Rio,' Radio.

Evelyn Venable, 'Cradle Song,' Par.

Walter Catlett, Franklin Pangborn, Sterling Holloway, 'Sweet Cheat,' Radio.

Betty Furness, 'Aggie Appleby, Maker of Men,' Radio.

Harry Beresford, 'Little Women,' Radio.

Thelma White, 'Blond Poison,' Radio.

Douglas Dumbrille, Vera Lewis, William Wagner, William Von Brincken, 'Without Glory,' Radio.

Kubec Clasmon, Maurice dance story for George Raft, Par.

Robert Sparks, to script 'Cradle Song,' Par.

Jack Kennedy, 'Stage Mother,' Metro.

Ronnie Cosby, 'Ever in My Heart,' Warners.

Ethel Wales, 'Female,' Warners.

Walter Huston, borrowed from Metro for 'Rodney,' Radio.

Ann Shoemaker, Lucien Littlefield, Laura Hope Crews, Marian Nixon, Bramwell Fletcher, Tala Nesmith, Donald Reed, Virginia Hammond, Robert McWade, Patricia O'Brien, Lonnie Carlin, 'Chance at Heaven,' Radio.

Leon Erroll, Headliner comedy, Radio.

Edna O'Keefe, musical short, Radio.

Margaret Mearing, 'Flying Down to Rio,' Radio.

Helen Freeman, Thelma Hardwick, Alden Chase, 'Chance at Heaven,' Radio.

Veree Teasdale, 'Roman Scandals,' Sam Goldwyn.

Elizabeth Allen, 'The Solitaire Man,' Metro.

Par's Texas Houses to Hoblitzelle And O'Donnell Gives 'Em 80 Spots

All of Texas, so far as Publix goes, will descend under the banner of Karl Hoblitzelle and Bob O'Donnell. A partnership deal for operation of all the Par Texas houses and including the former Interstate spots as controlled by Hoblitzelle has been concluded. Hoblitzelle and O'Donnell thus will head a compact group of close to 80 theatres.

The Publix Texas theatres includes, besides those presently operated by O'Donnell, the houses formerly operated by Paschall. There are around 50 theatres in this set-up, mostly in small town locations. All of the Par houses in Texas are in the solvent class.

Operation of the Paschall group and under which Hoblitzelle and O'Donnell come in as Par partners, is on the basis of an entirely independent deal that has been made with the same pair of showmen for the remainder of the Par houses as pooled with the former Interstate group.

Louis Dent, former owner of the Paschall group originally reported as in the Paschall reorganization picture, is being considered for an operator-partnership in other territory by the Par trustees, according to info.

Closing of the Hoblitzelle-O'Donnell deal marks the third big sector already reorganized by the trustees. Others are the Detroit sector and Florida houses.

Contracts

Don Barclay, five-year contract, Hal Roach.

Mary Carlisle and Ruth Channing, options lifted, Metro.

Earl Oxford signed to termer at Metro.

Gene Towne and Graham Baker, long writing termer, Twentieth Century.

Title Changes

'Beggar's Holiday' changed to 'Lady For a Day' by Columbia.

'The Unnamed Woman' to 'I Knew Her When,' 20th Cent.

MYSTERY SCRIVENERS

Hollywood, July 31.

Columbia has added a couple of writers for the Irving Briskin mystery series.

Charles R. Condon is writing 'The Studio Mystery' and Robert Quigley is doing an untitled story about a haunted house.

'Angel' Going In

Hollywood, July 31.

'I Married an Angel' is slated to start early this week at Metro. Musical has Jeanette MacDonald and Nelson Eddy in top spots.

Robbins Music Co. is already plugging two of the Rodgers and Hart numbers from the pic, 'I Married an Angel' and 'Don't Ever Leave Me.'

Fairbanks' U.A. Studio G.M.

Hollywood, July 31.

Robert Fairbanks, president of United Artists Studio Corp., also took over the duties last week of general manager. He fills the vacancy left by the death two weeks ago of A. M. Brentinger.

J. M. Dent will be Fairbanks' assistant.

Serv. Chge. Out

(Continued from page 25)

Judge Nields' decree washes up compulsory service charges, as service charges were in practical effect based on these provisions. That's according to legal interpretation.

In removing the obligation on the part of the licensee to repair, replace and install parts only through ERPI, and only at ERPI's say-so, or almost, the licensee has been left with nothing to pay for in the way of service fees.

Judge Nields' decree holds that enforcement of these presently outlawed provisions Stanley (Warners) is in danger of irreparable loss and damage and that the damage to Stanley by reason of these Clayton Act violations is immediate.

Means that Stanley (Warners) has an action for damages in order against ERPI for having been forced to comply with the presently outlawed provisions. A final hearing in September looks to determine this.

Samuel E. Darby, Jr., of the firm of Darby and Darby, besides former Judge Hugh Morris and Attorneys Thomas and Quigley of the Warner office represented Stanley.

Syracuse's Comeback

(Continued from page 1)

most of the summer, is scheduled to go NBC within the next six weeks for national coverage. Arrangement will give this dramatic period a weekly half hour, the brand connected with the session to be Purina Dog Chow.

Situation may be said to amount to something of a comeback for Syracuse as a break-in town, even though it's now sight unseen. Between the Weiting and the Empire theatres first performances were not uncommon here in the old days. But Syracuse will probably never again see such a night as that which occurred in the late fall of '14 when 'Watch Your Step,' Irving Berlin's first show, drew all Broadway north for its road opening. The local vets still talk about that one when they can find anyone who'll listen.

P.A. Goes to Lab. Biz

Manny Rosenberg has resigned as p. and e. head for The Little Carnegie, N. Y., to go into the laboratory business of his own.

Together with Harry Gluckman, Rosenberg has bought out the Producers' Laboratory.

CALENDAR OF CURRENT RELEASES

Studios: Pathe Studios, Culver City, Cal. **Allied** **Offices: 729 Seventh Ave., New York, N. Y.**

Dude Bandit, The. Western story of retribution. Hoot Gibson. Dir. Geo. Melford. 65 mins. Rel. May 1. Rev. June 27.

Seventh Commandment, The. From the play by Brandon Fleming. Marian Marsh, Theo. Von Eltz, Alan Hale. Dir. Geo. Belford. 64 mins. Rel. Feb. 20.

Shriek in the Night, A. Mystery murder story. Ginger Rogers, Lyle Talbot, Arthur Hout. Dir. Albert Ray. 65 mins. Rel. April 15. Rev. July 25.

Chesterfield **Offices: 1540 Broadway, New York, N. Y.**

By Appointment Only. (Invincible.) A man's man who was a woman's doctor. Lew Cody, Sally O'Neill, Aileen Pringle. Dir. Frank Strayer. 65 mins. Rel. July 7.

I Have Lived. A girl's attempt to live down her past. Allan Dinehart, Anita Page, Allen Vincent. Dir. Rich. Thorpe. Rel. June 15.

Notorious, But Nice. Story to come. Marian Marsh, Betty Compson, Donald Dilloway. Dir. Rich. Thorpe. Rel. Aug. 1.

Studio: Gower at Sunset, Hollywood, Cal. **Columbia** **Offices: 729 Seventh Ave., New York, N. Y.**

Ann Carver's Profession. Woman lawyer saves her husband in a murder trial. Fay Wray, Gene Raymond. Dir. Eddie Buzzell. 71 mins. Rel. May 26. Rev. June 13.

Below the Sea. A thrilling tale of treasure on the ocean floor. Ralph Bellamy, Fay Wray. Dir. Al Rogell. 79 mins. Rel. April 25. Rev. June 6.

California Trail, The. A buckaroo hero who combines old world gallantry with dashing twentieth century action. Buck Jones, Helen Mack. Dir. Lambert Hillyer. 67 mins. Rel. March 24.

Circus Queen Murder, The. Murder under the 'big top.' Adolphe Menjou, Greta Nissen. Dir. Roy William Neill. 66 mins. Rel. April 10. Rev. May 9.

Cocktail Hour. Girl illustrator narrowly escapes missing the right man. Bebe Daniels, Randolph Scott. Dir. Victor Schertzinger. 73 mins. Rel. June 5. Rev. June 6.

Dangerous Crossroads. A roaring romance of the rails. Chic Sale, Diane Sinclair, Jackie Searle. Dir. Lambert Hillyer. 69 mins. Rel. June 15.

Mussolini Speaks. The 1931 address with newsreel shots. Interpolations by Lowell Thomas. 74 mins. Special. Rev. Mar. 14.

Night of Terror. Bela Lugosi and his haunting eyes—blood-curdling suspense—mysterious disappearances. Bela Lugosi, Sally Blane. Dir. Benjamin Stoloff. 65 mins. Rel. April 24. Rev. June 27.

Parole Girl. From Dance of the Millions.' First offender, sent to jail, plots to be revenged on the man who put her there, but it boomerangs. Mae Clarke, Ralph Bellamy, Marie Prevost. Dir. Eddie Cline. 67 mins. Rel. Mar. 4. Rev. April 11.

Rusty Rides Alone. Tim McCoy curbs crime at every turn with his ever-faithful police dog pal. Tim McCoy, Barbara Weeks. Dir. D. Ross Lederman. 58 mins. Rel. May 26.

Silent Men. Tim McCoy western original. Florence Britton. Dir. D. Ross Lederman. Rel. Mar. 3.

Soldiers of the Storm. The first film featuring the U. S. Border Patrol and the part played by planes. Regis Toomey, Anita Page. Dir. D. Ross Lederman. 69 mins. Rel. April 4. Rev. May 23.

The Woman I Stole. Jack Holt a swaggering overlord of the oil fields who outbluffs doublecrossers. Jack Holt, Fay Wray. Dir. Irving Cummings. 64 mins. Rel. May 1.

Unknown Valley. A full-of-fight western drama, replete with unique situations.—Buck Jones, Cecilia Parker. Dir. Lambert Hillyer. 69 mins. Rel. May 6.

What Price Innocence. Story of a girl who didn't know. Jean Parker, Willard Mack. Dir. Willard Mack. 64 mins. Rev. June 27.

When Strangers Marry. Drama against the menacing magic of the tropics. Jack Holt, Lillian Bond. Dir. Clarence Badger. 68 mins. Rel. March 20. Rev. May 30.

Whirlwind, The. A round-up of thrills and action. Tim McCoy, Alice Dahl, Dir. D. Ross Lederman. 59 mins. Rel. March 14.

Woman I Stole, The. A swaggering overlord of the oil fields. Jack Holt, Fay Wray. Dir. Irving Cummings. 69 mins. Rel. May 1. Rev. July 4.

Wrecker, The. The season's timeliest story, with the recent California earthquake. Jack Holt, Genevieve Tobin. Dir. Albert Rogell. 72 mins. Rel. July 10.

First Division **Offices: 1600 Broadway, New York, N. Y.**

Releases Also Allied, Chesterfield and Monogram

Black Beauty. Anna Sewell's famous book. Esther Ralston, Alexander Kirkland, Gavin Gordon, Hale Hamilton. Dir. Phil Rosen. 65 mins. Rel. July 15.

Dassan. Life, customs, morals, habits and whatnot as lived by the penguin birds on 'Penquin Island.' Cherry Kearton produced and directed. Two running times: 38 mins. and 51 mins. Rel. June 15.

Dude Bandit. A clumsy cowhand turns to the disguise of a romantic dude bandit and solves a murder. Hoot Gibson, Gloria Shea. Dir. George Melford. 65 mins. Rel. June 15.

Forgotten. A kindly Jewish immigrant father, cast off in his old age by his sons, brings them to their senses. June Clyde, William Collier, Jr., Lee Kohlmar, Natalie Moorhead, Jean Hersholt, Jr. Dir. Richard Thorpe. 67 mins. Rel. May 1.

Jungle Bride. A murder suspect is shipwrecked with his captors in the jungles. Anita Page, Charles Starrett. Dir. Harry Hoyt and Albert Kelly. 62 mins. Rel. May 25. Rev. May 26.

Love is Like That. A seventeen-year-old youngster gets mixed up in a couple of domestic tangles and a near-by murder mystery. Jon Walmsley, Rochelle Hudson. Dir. Richard Thorpe. 65 mins. Rel. May 1. Rev. May 9.

Oliver Twist. The famous Charles Dickens classic. Dickie Moore, Irving Pichel, William Boyd, Alec Francis, Doris Lloyd, Barbara Kent. Dir. William Cowan. 74 mins. Rel. May 1.

Phantom Broadcast. A radio crooner attains phoney fame when his accompanist secretly does his singing for him. Ralph Forbes, Vivienne Osborne, Pauline Garon. Dir. Phil Rosen. 71 mins. Rel. Aug. 1.

Return of Casey Jones. A young engineer surmounts his difficulties through the spiritual influence of the hero of his boyhood. Charles Starrett, Ruth Hall, Jackie Searle. 67 mins. Dir. J. P. McCarthy. Rel. July 10. Rev. July 4.

Shriek in the Night. A murder mystery in a swanky Park Avenue apartment house. Ginger Rogers, Lyle Talbot. Dir. Albert Ray. 67 mins. Rel. June 15.

Sphinx, The. A deaf mute and his twin brother are implicated in a series of crimes wherein four stock brokers are murdered in the same manner. Lionel Atwill, Sheila Terry, Paul Hurst. Dir. Phil Rosen. 62 mins. Rel. July 3.

Strange People. Thirteen men and women, twelve of whom recognize each other as members of a murder jury, find themselves gathered in the house of the murdered man, near midnight of a stormy night. John Darrow, Gloria Shea, Hale Hamilton. 64 mins. Rel. June 15.

Studios: Burbank, Calif. **First National** **Offices: 321 W. 44th St., New York, N. Y.**

Central Airport. A triangle in the aviation game. Richard Barthelmess and Sally Eilers. Dir. William A. Wellman. Rel. April 15. Rev. May 9.

Elmer the Great. Baseball story. Joe E. Brown, Patricia Ellis. Dir. Mervyn LeRoy. 64 mins. Rel. April 22. Rev. May 30.

Grand Slam. A burlesque on the popular bridge fad. Paul Lukas, Loretta Young, Frank McHugh, Glenda Farrell. Dir. William Dieterle. 67 mins. Rel. March 18.

Heroes for Sale. Post war activities of American vets. Rich. Barthelmess, Loretta Young. Rel. June 17. Rev. July 25.

Lilly Turner. Side shows and grifters. Ruth Chatterton, Geo. Brent, Frank McHugh. Dir. Wm. A. Wellman. 65 mins. Rel. May 13. Rev. June 20.

Little Giant, The. Robinson as a comedy gangster. E. G. Robinson, Mary Astor. Dir. Roy Del Ruth. 70 mins. Rel. May 20. Rev. May 30.

Mind Reader, The. Mind-reading as a new racket. Warren William and Constance Cummings. Dir. Roy Del Ruth. Rel. April 1. Rev. April 11.

Studio: Fox Hills, Hollywood, Cal. **Fox** **Offices: 850 Tenth Ave., New York, N. Y.**

Adorable. Original. With music. Janet Gaynor, Henry Garat. Dir. Wm. Dieterle. 86 mins. Rel. May 19. Rev. May 23.

After the Ball. British made. Love at a diplomatic ball. Esther Ralston, Basil Rathbone. Dir. Milton Rosmer. 68 mins. Rel. Mar. 17. Rev. Mar. 21.

Arizona to Broadway. James Dunn, Joan Bennett. Dir. Jas. Tinling. Rel. June 23. Rev. July 25.

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage by the New York state censorship, since pictures are reviewed only in actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of exactness 'Variety' will appreciate the co-operation of all managers who may note discrepancies.

Hollywood

(Continued from page 6)

'Cradle Song' at Paramount. Miss Bates testing in 'Frisco; latter two in New York.

Metro has bought Marjorie B. Paradis' novel, 'It Happened in a Day.'

Sam Bischoff preparing to make 'Special Investigator' at Tiffany before closing projected deal with a major studio to handle product, with RKO as probable release for 'Investigator.'

Essanay studios at Niles, Cal., one of first pic plants on the coast, now in the hands of wreckers.

Despite the strike, Radio casting office had its busiest day in several months July 28 when 51 featured players were spotted in productions in work or starting.

Harry Pollock resigned as press agent for Caliente, with no replacer named.

Gargan-Farrell Billing

Charles Farrell returns to the screen after a year's absence in 'Ann Vickers' at Radio, splitting top male billing with William Gargan.

Unions still surprised at the fair treatment accorded their side of the strike by the L. A. 'Times,' leading U. S. anti-union paper.

Twentieth Century assigned Sidney Lanfield to 'Moulin Rouge.'

Lew Seiler, landmark at Fox until last year, is returning to meg at that lot.

Dialog treatment assignment for 'Nana,' Anna Sten piece has been given to Louis Weltzenkorn by Goldwyn.

John Colton is returning by plane from New York to resume for Metro.

'Puppet' treatment job has been given Edwin Justus Mayer by the Jesse Lasky unit at Fox.

Youngsters, including Junior Durkin and Baby Peggy, will get the Lee Shubert squint at the Pasadena Playhouse.

Slated to start, 'Solitaire,' the Samuel Spewack story at Metro, has Herbert Marshall in the lead.

On a one pic deal, Jack Haskell, dance director, goes with 20th Century to stage 'Broadway Through a Keyhole' numbers.

Working fast, Polly Williams, 16, just a week in from Albuquerque, N. M., has landed in the chorine line for Radio's 'Flying Down to Rio.'

'Hoopla' production will end Frank Lloyd's contract at Fox. Minna Gombel is up for lead.

Kenneth Goldsmith feature, 'Carnival Kid,' is scheduled to start, with Howard Higgin directing. Boots Mallory in lead.

Skeets Gallagher and Zasu Pitts will co-star in 'Dummies' at Radio.

Jack Pearl's pic, 'I'm a Liar,' has Walter Lang, back at Metro, for director.

Mitchell and Durant, on vacash, are going into F&M unit at the L. A. Par.

The 20 publicity men who are members of the Academy meet Aug. 2 to form a section of associate members.

Because the IATSE could not locate Paramount's 'To the Last Man' company, working near Big Bear, production remained in work two days after the strike had started and had almost finished when the halt order arrived.

Milt Howe has resigned from the Metro p. a. department to freelance.

Best of Enemies, The. Racial conflict comedy. Buddy Rogers, Marian Nixon, Joe Cawthorne, Frank Morgan. Dir. Rian James. 72 mins. Rel. June 23. Rev. July 18.

Bondage. Original. Drama. Dorothy Jordan, Alex. Kirkland. Dir. Al. Santell. 67 mins. Rel. Mar. 31. Rev. April 25.

Devil's in Love, The. Harry Hervey novel. Foreign legion yarn. Victor Jory, Loretta Young, Vivienne Osborn. Dir. Wm. Dieterle. 70 mins. Rel. July 21.

Five Cents a Glass. Love, music and beer. Buddy Rogers, Marian Nixon. Rel. June 30.

F. P. 1. Futuristic plane landing field in mid-ocean. Conrad Veidt, Leslie Fenton, Jill Esmond. Dir. Karl Hartl. 75 mins. Rel. July 28.

Hello Sister. Stage play. Jas. Dunn, Boots Mallory, ZaSu Pitts. 60 mins. Rel. April 14. Rev. May 9.

Hold Me Tight. Love in a department store. Jas. Dunn, [illegible]lers. Dir. David Butler. Rel. May 26. Rev. May 23.

Humanity. Original. Physician who seeks to save his son from a woman's influence. Boots Mallory, Alex. Kirkland, Irene Ware. Dir. John Francis Dillon. Rel. Mar. 3. Rev. April 25.

I Loved You Wednesday. Stage play of four tangled lives. Warner Baxter, Elissa Landi, Victor Jory. Dir. Henry King. Rel. June 9. Rev. June 20.

It's Great to Be Alive. An only man in a world of beautiful women. Raul Roulien, Gloria Stuart, Herbert Mundin. Dir. Alfred Werker. Rel. June 2. Rev. July 11.

Last Trail, The. Zane Gray story. Geo. [illegible], El Brendel, Claire Trevor. Dir. James Tinling. Rel. Aug. 25.

Life in the Raw. Zane Grey story. Cowboy saves girl's brother from bandit gang. Geo. O'Brien, Claire Trevor, Greta Nissen. Dir. Louis King. 62 mins. Rel. July 7.

Man Who Dared, The. Imaginative biography based on life of Anton Cermak. Preston Foster, Zita Johann. Dir. Hamilton McFadden. 77 mins. Rel. July 14.

Paddy the Next Best Thing. From the stage play. Janet Gaynor, Warner Baxter. Dir. Harry Lachman. Rel. Aug. 18.

Pleasure Cruise. Play by Austen Allen. Jealous husband trails his seagoing wife. Dir. Frank Tuttle. Rel. Mar. 24. Rev. April 4.

Pilgrimage. Mother love from a new angle. From the J. A. R. Wiley story. Henrietta Crossman, Heather Angel, Norman Foster, Marian Nixon. Dir. John Ford. 95 mins. (roadshowing time). Rev. July 18.

Sailor's Luck. Original. Romance of a U. S. Navy gob. Jas. Dunn, Sally Eilers, Victor Jory. Dir. Raoul Walsh. Rel. Mar. 3. Rev. Mar. 21.

Shanghai Madness. Magazine story by F. H. Brennan. River pirates on a Chinese stream. Spencer Tracy, Fay Wray. Dir. John Blystone. Rel. Aug. 4.

Trick for Trick. Stage play of same title. Ralph Morgan, Victor Jory, Sally Blane. Dir. Hamilton McFadden. 68 mins. Rel. April 21. Rev. June 13.

Warrior's Husband, The. Stage play by Julian Thompson. An Amazon who had a heart. Elissa Landi, Marjorie Rambeau, Ernest Truex, David Manners. Dir. Walter Lang. 74 mins. Rel. May 12. (Lasky production.) Rev. May 16.

Zoo in Budapest. Original. Mystery story in a foreign zoo and an animal. Loretta Young, Gene Raymond, C. P. Heggie. Dir. Rowland V. Lee. Rel. April 28. Rev. May 2. (Lasky production.)

Freuler Associates **Office: R.K.O. Bldg., New York, N. Y.**

Deadwood Pass. Original. Western. Hidden treasure and government agents. Tom Tyler, Alice Dahl, Wally Wales. Dir. J. P. McGowan. Rel. Mar. 15.

Easy Millions. Original. Reputed millionaire loses his job, an inheritance and almost his sweetheart. Skeets Gallagher, Dorothy Burgess. Dir. Fred Newmayer. Rel. June 30.

Majestic **Offices: RKO Bldg., Radio City, New York City**

Cheating Blondes. (Equitable.) Twin sisters tangled in a murder mystery. Thelma Todd, Rolfe Harold. Dir. Jos. Levering. 61 mins. Rel. April 1. Rev. May 23.

Curtain at Eight. Story of a murder mystery by Octavus Roy Cohen. Rel. June.

Free Love. Rel. May 1.

Gun Law. Western. Jack Hoxie, Betty Boyd. Rel. May 1.

Sing, Sinner, Sing. Torch singer marries a millionaire. Paul Lukas, Leila Hyams. Dir. Christy Cabanne. Rel. May.

Trouble Busters. Western. Jack Hoxie, Lane Chandler. Rel. May 15.

Woman in the Case, The. Zita Johann. Woman is framed for a crime to shield higher-ups. Rel. June.

World Gone Mad, The. Story behind present-day conditions. Evelyn Brent, Pat O'Brien, Dir. Christy Cabanne. Rel. Mar. 1. Rev. April 18.

Studios: 4376 Sunset Drive, Hollywood, Cal. **Mayfair** **Offices: 1600 Broadway, New York, N. Y.**

Alimony Madness. Story of alimony evils. Helen Chandler, Leon Waycoff. Dir. Breezy Eason. 65 mins. Rel. April 1. Rev. May 9.

Her Resale Value. Story of a disgruntled wife. June Clyde, Geo. Lewis. Dir. Breezy Eason. 63 mins. Rel. April 15. Rev. June 27.

Justice Takes a Holiday. Original. Father love drives a convict back to jail. H. B. Warner, Huntley Gordon, Audrey Ferris. Dir. Spencer Bennett. 63 mins. Rel. Feb. Rev. April 25.

Studios: Culver City, Calif. **Metro** **Offices: 1540 Broadway, New York, N. Y.**

Barbarian, The. Ramon Novarro as an Egyptian guide who is really a prince. Myrna Loy, Reginald Denny. Dir. Sam Wood. 80 mins. Rel. May 12. Rel. May 16.

Clear All Wires. Picturization of the recent Broadway hit about a foreign correspondent. Lee Tracy, Benita Hume. Dir. George Hill. 78 mins. Rel. Feb. 17. Rev. Mar. 24.

Devil's Brother, The. Operetta 'Fra Diavolo.' Laurel and Hardy, Dennis King, Thelma Todd, Jas. Finlayson. Dir. Hal Roach. 91 mins. Rel. June 13.

Fast Workers. John Gilbert as a skyscraper worker. Robert Armstrong, Mae Clarke, Muriel Kirkland. Dir. Tod Browning. Rel. Mar. 10. Rev. Mar. 21.

Gabriel Over the White House. From an anonymous novel. The U. S. under a dictator. Walter Huston, Karen Morley, Franchot Tone. Dir. Gregory La Cava. Rel. Mar. 31. Rev. April 4.

Hell Below. The submarine heroes of the World War. Robert Montgomery, Jimmy Durante, Madge Evans, Walter Huston. Dir. Jack Conway. Rel. June 9. Rev. May. 2.

Hold Your Man. A smart aleck crook who escapes everything but love. Jean Harlow, Clark Gable, Stuart Erwin. Dir. Sam Wood. Rel. June 30. Rev. July 4.

Lady of the Night. Night life in a great city. Loretta Young, Ricardo Cortez, Franchot Tone, Una Merkel. Dir. William Wellman. Rel. July 14.

Looking Forward. The story of a great London department store. Based on the English stage success. Lionel Barrymore, Lewis Stone. Dir. Clarence Brown. 93 mins. Rel. April 7. Rev. May 2.

Made on Broadway. Original. Press agent power in politics and society. Robt. Montgomery, Madge Evans, Sally Eilers, Eugene Pallette. Dir. Harry Beaumont. 70 mins. Rel. May 19. Rev. July 11.

Midnight Mary. Gangster story with the trial-flashback used. Loretta Young, Ricardo Cortez, Franchot Tone. Dir. Wm. Wellman. 75 mins. Rel. June 30. Rev. July 18.

Nuisance, The. Lee Tracy as an ambulance-chasing lawyer. Madge Evans, Frank Morgan, Charles Butterworth. Dir. Jack Conway. 84 mins. Rel. June 2. Rev. May 30.

Peg o' My Heart. From the famous play. Marion Davies, Onslow Stevens, Juliette Compton, J. C. Farrell MacDonald. Dir. Robt. Z. Leonard. Rel. May 26. Rev. May 23.

Rasputin and the Empress. The Russian overthrow and its cause. John, Ethel and Lionel Barrymore. Dir. Rich. Boleslavsky. Roadshow time, 133 mins. Rel. March 24. Rev. Dec. 27.

Reunion in Vienna. From Sherwood's stage play. Exiled royalty returns for a last fling. John Barrymore, Diana Wynyard, Frank Morgan. Dir. Sidney Franklin. Rel. June 16. Rev. May 2.

Strange Rhapsody. Love story with a background of Sarajevo and the assassination which precipitated the World War. Based on the Hungarian play of the same title. Nils Asther, Kay Francis, Walter Huston. Dir. Richard Boleslavsky. Rel. July 7.

Storm at Daybreak. Triangular story in a Serbian setting. Kay Francis, Nils Asther, Walter Huston, Phillips Holmes. Dir. Richard Boleslavsky. 78 mins. Rel. July 14. Rev. July 25.

Today We Live. An English girl ambulance-driver during the war. Joan Crawford, Gary Cooper. Dir. Howard Hawks. Rel. April 21. Rev. April 18.

When Ladies Meet. Based on Rachel Crothers' Broadway success. Ann Harding, Robert Montgomery, Frank Morgan. Dir. Harry Beaumont. Rel. June 23. Rev. June 27.

White Sister The. Based on the famous F. Marion Crawford novel. Helen Hayes, Clark Gable. Dir. Victor Fleming. Rel. April 14.

tudio: 6048 Sunset Blvd., Hollywood, Cal.

Monogram

Office: 723 Seventh Ave., New York, N. Y.

Avenger, The. Vengeance in prison. Ralph Forbes, Adrienne Ames. Dir. Ed. Marin. 72 mins. Rel. Aug. 25.

Black Beauty. Horse story. Alex Kirkland, Esther Ralston. Dir. Phil Rosen. 70 mins. Rel. Aug. 10.

Breed of the Border. Western in which an auto racer turns cowboy. Bob Steele, Marion Byron. Dir. R. N. Bradbury. 63 mins. Rel. Mar. 1. Rev. May 16.

Devil's Mate, The. Convicted murderer who dies in the electric chair ahead of the shock. Peggy Shannon, Preston Foster, Dir. Phil Rosen. 66 mins. Rel. Aug. 15.

Fighting Texan. Oil country story. Rex Bell, Luana Walters. Dir. Armand Schaefer. 55 mins. Rel. Aug. 5.

Fugitive, The. A $500,000 mail robbery. Western. Rex Bell, Cecilia Parker. Dir. Harry Fraser. 54 mins. Rel. Aug. 10.

Gallant Fool, The. One ring circus in the cattle country. Bob Steele, Arletta Duncan. Dir. R. N. Bradbury. 56 mins. Rel. July 29.

Oliver Twist. Dickens' story. Dickie Moore, Irving Pichel, Wm. Boyd, Doris Lloyd. Dir. Wm. Cowen. 80 mins. Rel. Feb. 28. Rev. April 18.

Phantom Broadcast, The. Radio crooner who sings by proxy. Ralph Forbes, Vivienne Osborne. Dir. Phil Rosen. Rel. July 8.

Rainbow Ranch. Adventures of the welterweight champ of the Pacific fleet. Rex Bell, Cecelia Parker. Dir. Harry Fraser. 59 mins. Rel. Aug. 25.

Return of Casey Jones, The. Railroad story. Chas. Starrett, Ruth Hall. Dir. J. P. McCarthy. 57 mins. Rel. July 25.

Skyway. Aviation pilot's ship-to-shore line. Ray Walker, Kathryn Crawford. Dir. Lew Collins. 67 mins. Rel. Aug. 22.

Sphinx, The. Murder mystery with a neat twist. Lionel Atwill, Sheila Tracy. Dir. Phil Rosen. 63 mins. Rel. June 1. Rev. July 11.

Trailing North. Texas ranger gets far from home, but gets his man. Bob Steele, Doris Hill. Dir. J. P. McCarthy. 75 mins. Rev. June 6.

Studios: 5851 Marathon St., Hollywood, Calif.

Paramount

Offices: 1501 Broadway, New York, N. Y.

Bedtime Story, A. Original. Chevalier adopts a baby. Maurice Chevalier, Edw. Everett Horton, Helen Twelvetrees. Dir. Norman Taurog. 85 mins. Rel. April 21. Rev. April 25.

College Humor. Comedy. Bing Crosby, Jack Oakie, Rich. Arlen, Mary Carlisle, Burns and Allen. Dir. Wesley Ruggles. 6624. Rel. June 30.

Dead Reckoning changed to Turn Aboard. Original sea story by Robt. Presnell of a Flying Dutchman of today. Shirley Gray, Chas. Ruggles, John Halliday, Verree Teasdale. Dir. Paul Sloane. 5046. Rel. Mar. 24.

Disgraced. Story of betrayed love. Helen Twelvetrees, Bruce Cabot. Dir. Earle C. Kenton. 5740. Rel. July 7. Rev. July 18.

Eagle and the Hawk, The. Story of the Royal Flying Squadron in the World War. Frederic March, Jack Oakie, Cary Grant, Carole Lombard. Dir. Stuart Walker. 74 mins. Rel. May 19. Rev. May 16.

Gambling Ship. Explanatory title. Cary Grant, Benita Hume. Dir. Louis Gasnier. 6331. Max Marcin. Rel. June 23. Rev. July 18.

Girl in 419, The. Mysterious beauty in a hospital drama. Jas. Dunn, Gloria Stuart, David Manners. Dir. George Somnes, Alexander Hall. 65 mins. Rel. May 26. Rev. May 23.

Her Bodyguard. A musical comedy star and her hired sleuth. Wynne Gibson, Edmund Lowe, Johnny Hines, Marjorie White. Dir. Wm. Beaudine. Rel. July 21.

I Love That Man. (Rogers production.) Romantic drama. Edmund Lowe, Nancy Carroll. Dir. Harry Joe Brown. 74 mins. Rel. June 9. Rev. July 11.

International House. Farce comedy. Peggy Hopkins Joyce, W. C. Fields, Rudy Vallee, Stuart Erwin, Sari Maritza, Burns and Allen, Cab Calloway. Dir. Eddie Sutherland. 68 mins. Rel. June 2. Rev. May 30.

Jennie Gerhardt. From the Theo. Dreiser story. Sylvia Sidney, Donald Cook, Mary Astor. Dir. Marion Gering. 95 mins. Rel. June 16. Rev. June 13.

Lady's Profession, A. Story by Nina Wilcox Putnam. Speakeasy prop. masquerading as riding master. Geo. Barbier, Sari Maritza. Dir. Norman MacLeod. Rel. Mar. 3. Rev. Mar. 28.

Mama Loves Papa. Trials of a henpecked. Chas. Ruggles, Mary Boland, Lilyan Tashman, Walter Catlett. Dir. Norman McLeod. Rel. July 14. Rev. July 25.

Man of the Forest. Western. Harry Carey, Randolph Scott, Verna Hillie. Dir. Henry Hathaway. Rel. July 14.

Midnight Club, The. London jewel thieves. Geo. Raft, Clive Brook, Guy Standing, Alison Skipworth. Dir. Geo. Somnes and Alex Hall. Rel. July 28.

Murders in the Zoo. Original by Philip Wylie and Seton I. Miller. Drama largely held to a zoological garden. Chas. Ruggles, Lionel Atwill, Gail Patrick. Dir. Edw. Sutherland. 5557. Rel. Mar. 17. Rev. April 4.

Pick Up. (Schulberg.) A girl of the people and a service station sheik. Sylvia Sidney, Geo. Raft. Dir. Marion Gering. Rel. Mar. 31. Rev. Mar. 28.

Song of the Eagle. Beer problem from the angle of an honest brewer. Chas. Bickford, Rich. Arlen, Jean Hersholt, Mary Brian. Dir. Ralph Murphy. 65 mins. Rel. April 28. Rev. May 2.

Song of Songs. From Suderman's story and Sheldon's play. Marlene Dietrich, Brian Aherne, Lionel Atwill. Dir. Rouben Mamoulian. 70 mins. Rev. July 25.

Story of Temple Drake, The. From Wm. Faulkner's 'Sanctuary.' The story of an oversexed girl. Miriam Hopkins, Jack La Rue, Wm. Collier, Jr. Dir. Stephen Roberts. 68 mins. Rel. May 12. Rev. May 9.

Strictly Personal. (Rogers.) Original by Wilson Mizner and Robt. T. Shannon on the matrimonial agency racket. Marjorie Rambeau, Eddie Quillan, Dorothy Jordan. Dir. Ralph Murphy. Rel. Mar. 19. Rev. Mar. 21.

Sunset Pass. Zane Grey western. Tom Keene, Randolph Scott, Kathleen Burke. Dir. Henry Hathaway. 46 mins. Rel. May 26.

Supernatural. Original. Odd story of a transferred soul. Carole Lombard, Randolph Scott, Vivienne Osborne. Dir. Victor Halperin. 65 mins. Rel. May 12. Rev. April 25.

Under the Tonto Rim. From the Zane Grey story. Stuart Erwin, Verna Hillie, Ray Hatton. Dir. Henry Hathaway. Rel. Mar. 24.

Studios: Hollywood, Calif.

R.K.O. Radio

Office: R.K.O. Bldg., Radio City, N.Y.C.

Big Brain, The. A small town barber becomes a big time gambler and crook. George E. Stone, Fay Wray, Phillips Holmes, Lilian Bond. Dir. George Archainbaud. 72 mins. Rel. June 16.

Christopher Strong. From Frankau play. Story of a daring English aviatrice. Katherine Hepburn, Colin Clive, Billie Burke. Dir. Dorothy Arzner. 77 mins. Rel. Mar. 31. Rev. Mar. 14.

Cross Fire. Action western. Tom Keene, Betty Furness, Edgar Kennedy. Dir. Otto Brower. 55 mins. Rel. June 30.

Diplomaniacs, The. Wheeler and Woolsey are sent by an Indian tribe to bring peace to the Geneva Conference. Dir. Wm. Seiter. 59 mins. Rel. May. Rev. May 2.

Double Harness. A girl who got her man. Ann Harding, William Powell. Dir. John Cromwell. 70 mins. Rev. July 25.

Emergency Call. Exposing racketeering in city hospitals. Bill Boyd, Wynne Gibson, William Gargan. Dir. Edward Cahn. 61 mins. Rel. May 19.

reat Jasper, The. Novel by Fulton Oursler. Dix as a motorman who turns palmist. Rich. Dix, Wera Engels, Edna May Oliver. Dir. J. Walter Ruben. 83 mins. Rel. Mar. 3. Rev. Feb. 21.

India Speaks. Travelog of India with Richard Halliburton as narrator. Dir. Walter Futter. 77 mins. Rel. April 28.

ing Kong. Original. A 50-foot ape is captured in the wilds and creates havoc when it escapes while on exhibition in New York. Fay Wray, Robt. Armstrong. Dir. Merian C. Cooper. 100 mins. Rev. April 7.

Man Hunt. Junior amateur detective captures jewel thieves. Junior Durkin, Mrs. Wallace Reid, Virginia Henry. Dir. Irving Cummings. 64 mins. Rel. Mar. 24. Rev. May 9.

Melody Cruise. Musical novelty which takes place on a world cruise. Charlie Ruggles, Phil Harris, Greta Nissen, Helen Mack. Dir. Mark Sandrich. 76 mins. Rel. June 23.

Our Betters. From Maugham's play. English high society. Constance Bennett, Gilbert Roland. Dir. Geo. Cukor. 84 mins. Rel. Mar. 17. Rev. Feb. 28.

rofessional Sweetheart. The story of a radio singer who is forced to live up to her publicized angelic character when her greatest desire is to be naughty-naughty. Ginger Rogers, Norman Foster, Gregory Ratoff, Zasu Pitts. Dir. William A. Seiter. 73 mins. Rel. June 9. Rev. July 18.

Scarlet River. Picture company films a western film. Tom Keene, Dorothy Wilson, Roscoe Ates. Dir. Otto Brown. 64 mins. Rel. Mar. 10. Rev. May 30.

ilver Cord, The. Mother love carried to excess. Irene Dunne, Laura Hope Crews, Joel McCrea, Frances Dee. Dir. John Cromwell. 76 mins. Rel. May 19. Rev. May 9.

Son of the Border. Action western. Tom Keene, Julie Haydon, Creighton Chaney. Dir. Lloyd Nosler. 55 mins. Rel. May 5.

Sweepings. Novel. Biographical study of a merchant prince. Lionel Barrymore, Alan Dinehart, Gloria Stuart. Dir. John Cromwell. 77 mins. Rel. April 14. Rev. Mar. 28.

Tomorrow at Seven. Novel murder mystery. Chester Morris, Vivienne Osborne, Frank McHugh. Dir. Ray Enright. 63 mins. Rel. June 2. Rev. July 4.

United Artists

Offices: 729 Seventh Ave., New York, N. Y.

I Cover the Waterfront. Adaptation of Max Miller's best seller about his exploits in the San Diego harbor. Claudette Colbert, Ben Lyon and Ernest Torrence. Dir. James Cruze. 70 mins. Rel. May 12. Rev. May 23.

Masquerader, The. Based on John Hunter Booth's adaptation of Katherine Cecil Thurston's novel. Cousins of identical appearance change places, with intriguing political and romantic results. Ronald Colman, Elissi Landi. Dir. Richard Wallace. 75 mins. Rel. Aug. 18.

Samarang. Love amid the pearl divers in Malaysia. Native cast. Dir. Ward Wing. 60 mins. Rel. June 23. Rev. July 4.

Secrets. Stage play. Man tries to hide from his wife secrets she pretends not to know. Mary Pickford, Leslie Howard. Dir. Frank Borzage. 83 mins. Rel. April 16. Rev. Mar. 21.

Yes, Mr. Brown. Farce comedy with music, laid in Vienna. Jack Buchanan, Margot Grahame and Elsie Randolph. Dir. Jack Buchanan. 69 mins. No date set.

Studios: Universal City, Calif.

Universal

Offices: 730 Fifth Ave., New York, N. Y.

Be Mine Tonight. Comedy-drama. Love story unfolded in scenic beauty of Swiss Alps. Starring Jan Kiepura. Dir. Anatol Litwak. 85 mins. Rel. Mar. 23. Rev. April 18.

Big Cage, The. Original. Man against beast, different from jungle films. Clyde Beatty, Raymond Hatton, Anita Page, Andy Devine. Dir. Kurt Neumann. 78 mins. Rel. Mar. 3. Rev. May 16.

Cohens and Kellys in Trouble. Comedy. Famous team in story with nautical background. George Sidney and Charlie Murray. Dir. George Stevens. Rel. March 23. Rev. April 18.

Destination Unknown. Adventure on a rum runner adrift in the Pacific. Pat O'Brien, Ralph Bellamy, Betty Compson. Dir. Ray Garnett. Rel. Mar. 2. Rev. April 11.

Don't Bet on Love. Comedy-drama. Lew Ayres, Ginger Rogers. Dir. Murray Roth. 62 mins. Rel. July 13.

Fiddlin' Buckaroo. Western. Ken Maynard. Dir. Ken Maynard. Rel. July 20.

Fighting President, The. Newsreel assembly of the life of F. D. Roosevelt. Screen lecture by Edwin C. Hill. Special release. Rev. April 11.

Her First Mate. Comedy. Summerville-Pitts. Dir. Wm. Wyler. Rel. Aug. 3.

Hidden Gold. Tom Mix pals with bank robbers to locate hiding place of their loot. Judith Barrie, Ray Hatton, Eddie Gribbon. Dir. Arthur Rosson. 58 mins. Rel. Nov. 8. Rev. Mar. 28.

King of the Arena. Ken Maynard in a circus story. Lucille Brown, Robt. Kortman. 6 reels. Rel. June 18.

King of Jazz, The. Reissue, with Paul Whiteman, John Boles. Dir. John Murray Anderson. 9 reels. Rel. June 1.

Kiss Before the Mirror, The. Powerful drama of human emotions. Nancy Carroll, Paul Lukas, Frank Morgan, Gloria Stuart. Dir. Jas. Whale. 67 mins. Rel. May 4. Rev. May 10.

Lucky Dog. Touching and dramatic story of devotion that exists between a man and his dog. Chic Sale. Dir. Zion Myers. Rel. April 20.

Moonlight and Pretzels. Musical. Mary Brian, Roger Pryor, Leo Carrillo. Dir. Brice-Freund. Rel. July 27.

Out All Night. Comedy. Slim Summerville-Zasu Pitts. Dir. Sam Taylor. Rel. April 13. Rev. April 11.

Rebel, The. Napoleonic story in the Austrian Tyrol. Vilma Banky, Luis Trenker, Victor Varconi. (Foreign made.) Dir. Luis Trenker, Edwin Knopf. Rel. June 1.

Rustlers' Roundup, The. Action Western with Tom Mix, Diana Sinclair. Dir. Henry MacRae. 56 mins. Rel. Mar. 16.

Secret of the Blue Room. Mystery drama. Lionell Atwill, Paul Lukas, Gloria Stuart. Dir. Kurt Neumann. Rel. July 20.

Studios: Burbank, Calif.

Warner Brothers

Offices: 321 W. 44th St., New York, N. Y.

Baby Face. The story of a hard-boiled girl who reached the top. Barbara Stanwyck, Geo. Brent. Dir. Alfred E. Green. 71 mins. Rel. July 1. Rev. June 27.

Ex-Lady. An experimental marriage strikes a snag. Bette Davis, Gene Raymond, Frank McHugh. Dir. Robert Florey. 67 mins. Rel. April 8. Rev. May 16.

42d Street. A musical production with the theatre as the background. Bebe Daniels, Warner Baxter, Ruby Keeler, George Brent, Ginger Rogers, Dick Powell, Guy Kibbee. Dir. Lloyd Bacon. 89 mins. Rel. Mar. 11. Rev. 14.

Girl Missing. Two girls cleverly foil a kidnapping plot. Glenda Farrell, Ben Lyon, Mary Brian, Peggy Shannon. Dir. Robt. Florey. 69 mins. Rel. Mar. 4. Rev. Mar. 21.

Golddiggers of 1933. New version of Avery Hopwood's stageplay done as a super-musical. Warren Williams, Joan Blondell. Dir. Mervyn LeRoy. 94 mins. Rel. May 27. Rev. June 13.

Keyhole, The. A woman finds herself the wife of two men. Kay Francis, George Brent, Glenda Farrell. Dir. Michael Curtis. Rel. Mar. 25. Rev. April 4.

Life of Jimmy Dolan, The. From a recent novel. Prizefighter finds regeneration. Doug Fairbanks, Jr., Loretta Young, Aline McMahon, Guy Kibbe. 89 mins. Rel. June 3. Rev. June 20.

Mayor of Hell, The. From Iselin Auster's drama. Reform school background. Jas. Cagney, Madge Evans, Frankie Darrow. Rel. June 24. Rev. July 4.

Narrow Corner, The. From the story by W. Somerset Maugham. South Sea locale. Doug Fairbanks, Jr., Patricia Ellis, Ralph Bellamy, Dudley Digges. Dir. Alfred E. Green. 67 mins. Rel. July 8. Rev. July 18.

Picture Snatcher, The. Semi-gangster story of a news photographer. Jas. Cagney, Patricia Ellis, Alice White, Ralph Bellamy. Dir. Lloyd Bacon. 70 mins. Rel. April 19. Rev. May 23.

Private Detective 62. From a fiction story. William Powell, Margaret Lindsay. 67 mins. Rel. June 17. Rev. July 11.

Silk Express, The. Mystery drama of silk shipments. Niel Hamilton, Allen Jenkins, Dudley Digges. 61 mins. Rel. June 10. Rev. June 27.

Telegraph Trail. Difficulties encountered in the building of the telegraph. John Wayne, Frank McHugh, Marceline Day. Dir. Tenny Wright. 55 mins. Rel. Mar. 18. Rev. April 4.

Untamed Africa. Thrilling African adventure. Under supervision of Wynant D. Hubbard, F.A.G.S. Rel. April 8.

Working Man, The. Original. Romance in the shoe business. Geo. Arliss, Bette Davis. Dir. John Adolfi. 77 mins. Rel. May 6. Rev. April 25.

World Wide

Offices: 1501 Broadway, New York, N. Y.

(Releasing Through Fox)

Constant Woman, The. From Eugene O'Neill's play 'Recklessness.' Conrad Nagel, Lelia Hyams. Dir. Victor Schertzinger. Rel. April 22.

Lone Avenger, The. Original. Ken Maynard western. Muriel Gordon. Dir. Alan James. 61 mins. Rel. May 14. Rev. July 4.

Phantom Thunderbolt. Ken Maynard western in which he helps Coyote Gulch get the railroad by cleaning out a gang. Francis Lee. Dir. Alan James. 61 mins. Rel. Mar. 5. Rev. June 27.

Study in Scarlet, A. Sherlock Holmes story. Reginald Owen, June Clyde, Anna May Wong. Dir. Edw. L. Marin. 73 mins. Rel. May 14. Rev. June 6.

Miscellaneous Releases

Cougar. (Sidney Snow.) Jay Bruce captures mountain lions with bare hands. 70 mins. Rev. May 30.

Hell's Holiday. (Superb.) Compilation of war scenes. 90 mins. Rev. July 18.

High Gear. (Goldsmith.) Auto race story. Jackie Searle, James Murray, Joan Marsh. Dir. Leigh Jason. 65 mins. Rev. April 18.

Laughing at Life. (Mascot.) Story of a gun-running adventurer. Victor McLaglen, Conchita Montenegro, Ruth Hall. Dir. Ford Beebe. 71 mins. Rev. July 18.

Sleepless Nights (Remington). British made story on farcical lines. Polly Walker, Stanley Lupino. Dir. Thos. Bentley. 63 mins. Rel. July 21. Rev. July 25.

Sucker Money. (Kent.) Exposé of fortune telling. Mischa Auer, Phyllis Barrington. Dir. Dorothy Reed and Melville Shyer. 65 mins. Rev. April 11.

Taming of the Jungle. (Invincible.) Animal training methods. Rev. June 6.

What Price Decency. (Equitable.) From a stage play. Jungle background for story of a girl tricked by a mock marriage. Dorothy Burgess, Alan Hale. Dir. Arthur Gregor. 60 mins. Rev. Mar. 7.

Harold Auten

Office: 1540 B'way, N. Y. C.

Companion Wanted. Romance with music and singing, visualizing the dream of a spirited young girl. Annabella, Jean Murat, Duvalles. Dir. Joe May. 88 mins. Rel. June 1. Rev. June 6.

(Continued on page 35)

PAR FINISHING UP THE DETAILS ON ALL DEALS

Final details are being rapidly worked out for early signing of papers in the Paramount deals agreed upon with George W. Trendle, E. J. Sparks, Karl Hoblitzelle and A. H. Blank turning over important groups of theatres to these operating partners. Early approval of the referee in bankruptcy, who for Paramount and Publix Enterprises in New York is Henry K. Davis, plus okay of creditors, will follow.

No opposition looked for from court jurisdiction or creditors when these deals come up for final okay.

Except for this routine and the negotiations on for disposition of six theatres with Allied Owners and Prudence Bond, the Par reorganization committee, headed by S. A. Lynch, is tackling no others at the moment.

Some have been discussed in and out of the reorganization committee in a general way, including upstate New York houses, but no actual negotiations begun. Reorganization committee, it is said, has so far considered no one for the New York group of 12 theaters, stretching from Staten Island to Rochester.

RUBBERNECKER BAN DURING STUDIO STRIKE

Hollywood, July 31.

Studios barred all visitors immediately after start of the strike, barring the merely curious, and making it difficult for persons with legitimate biz to crash the gates. For the first few days practically all lots bristled with extra police, but added vigilance was somewhat relaxed as no signs of disorder developed during latter part of last week.

Columbia required most of those admitted to transact business in the waiting room, except those known to execs. United Artists allowed few past the inner pass gates, all well policed. Warners required announcement before tilting the front door. Universal was equally rigid, while Metro, Fox and Paramount tightened up its doormen inspection. Stages were absolutely barred to all except those working on productions.

Publix Successful in Revising Roch. Rentals

Rochester, July 31.

Publix has reached agreement with the University of Rochester for revised rental on the Regent and Century theatres. New rate is based on actual grosses since Jan. 1, and consists of flat rental, plus a share of the net. Amounts not disclosed, but run to 1935 in case of Regent, and 1939 for Century.

Original 10-year lease called for close to $1,500 a week for the Century and around $700 for the Regent.

The Eastman theatre originally was in on the deal at around $3,500 a week, but Publix induced the University to take that back two years ago.

New Dealers Ass'n Meets For 1st Annual Confab

Chicago, July 31.

Independent theatre supply dealers are holding their first annual convention at Stevens hotel. It's a newly organized association with a claimed membership of 24 of the 70 indie dealers scattered through the country.

Organization hopes to be able ultimately to supply indie theatres with 100% indie equipment.

ROCH. PIC RENTAL SQUABBLE

Rochester, July 31.

Comerford's Capitol may be forced to close or take subsequent runs due to Warner Bros. dissatisfaction with picture rentals. Only out seen is flat price for films, and that not likely on present business. Change means that RKO Palace, Publix Century or Loew's Rochester will bid for the product.

All are twice or three times as large as the Capitol and located farther uptown. When Capitol was closed last summer, the Rochester had the films.

A NEW PICTURE TAKES ITS PLACE AMONG THE GREATEST

FAN magazines and trade publications with an aggregate circulation of millions are paying tribute to the genius of Frank Capra and the cast of this great picture. Millions of fans will add their paeans of praise when they flock to theatres all over the country to see this triumph of screen entertainment.

LADY FOR A DAY

From the story by Damon Runyon

A FRANK CAPRA PRODUCTION

Screen play by Robert Riskin

"★★★★ 4 stars...A grand picture!"—*Liberty Magazine*

Photoplay: **"You will scream with delight."**

Screenplay: **"Only one word can describe this picture ... it's swell!"**

Screenland: **"It is grand entertainment."**

N. Y. Daily News: **"It will be a wow when it hits Broadway."**

Variety Bulleti **"Picture built for entertainment succeeds 100%."**

Hollywood Reporter: **"Best picture Columbia ever made—one of the best we have seen in talkies."**

M. P. Herald: **"An emotion-stirring sock—should appeal to all."**

March Forward with Columbia!

COLUMBIA PICTURES

CALENDAR OF CURRENT RELEASES

(Continued from page 33)

Footsteps in the Night. Based on the mystery novel by Mrs. C. Fraser Simson. Mystery story of a rudely interrupted honeymoon. Benita Hume. Dir. Maurice Elvey. 59 mins. Rel. April 18. Rev. May 16.

Night and Day. Farce comedy of a thief chase in a wax museum. Jack Hurlburt, Cicely Courtneidge. 76 mins. Rev. May 30.

Savage Gold. Commander Dyott's thrilling adventures with savage hunters. Comm. Dyott. Dir. Commander George Dyott. 67 mins.

Foreign Language Films

Because of the slow movement of foreign films, this list covers one year of releases.)

(Most of these available with English titles.)

Barberina, die Taenzerin von Sansouci. (Capital) (Ger.). Musical comedy. Lil Dagover, Otto Gebuehr. Dir. Carl Froelich. 83 mins. Rel. Nov. 20.

Berlin-Alexanderplatz (Ger) (Capital). Strong crime drama. Heinrich George, Maria Bard. Dir. Phil Jutzi. 90 mins. Rel. May 1. Rev. May 16.

Broken Vow, The. (Capital) (Polish). From a novel. Krystyna Ankwicz, M. Cybulski. 89 mins. Rel. Aug. 25.

Cinq Gentleman Maudit (Protex) (French). Mystery drama. Rene Lefevre, Harry Baur. Dir. Julien Duvivier. 78 mins. Rel. Jan. Rev. Jan. 24.

Clown George (Russ.) (Amkino). A clown saves the nation. Dir. Soloviev. 68 mins. Rel. Aug. 21. Rev. Sept. 13.

Das Nachtigall Madel (Capital) (Ger). Love in Hawaii. Dir. Leo Lasky. 80 mins. Rel. Jan. 15. Rev. Jan. 31.

Das Schoene Abenteuer (German) (Protex). Romantic comedy. Kaethe von Nagy. Dir. Reinhold Schunzel. 83 mins. Rel. Dec. 1. Rev. Dec. 13.

David Golder (French) (Protex). Drama. Harry Baur. Dir. Julien Duvivier. 90 mins. Rel. Oct. 1. Rev. Oct. 25.

Der Ball (German) (Protex). Domestic comedy. Dolly Haas. Dir. Wilhelm Thiele. 83 mins. Rel. Oct. 9.

Der Brave Suender (Ger) (European). Fast comedy, Max Pallenberg. Dir. Fritz Kortner. 90 mins. Rel. April 1. Rev. April 4.

Der Falsche Ehemann (German) (Protex). Farce. Dir. Johannes Guter. 85 mins. Rel. Oct. 1. Rev. Oct. 23.

Der Hauptmann von Kopenick (Kinematrade) (Ger). Comedy. Max Adalbert. Dir. Richard Oswald. 96 mins. Rel. Jan. 15. Rev. Jan. 24.

Der Schwartze Hussar (Protex) (Ger.). Costume romance. Conrad Veidt, Dir. Gerhard Lamprecht. 90 mins. Rel. Dec. 1. Rev. Jan. 3.

Dos Noches (Hoffberg) (Spanish). Musical. Conchita Montenegro. Dir. Carlos Borcosque. 65 mins. Rel. May 1.

Donna d'Una Notte (Portale) (Italian). Court adventure. Francesca Bertini. Dir. Marcel L'Herbier. 85 mins. Rel. March 1. Rev. March 14.

Drei Tage Mittelarrest (German) (Capital). Fast German farce with all-star cast. Dir. Carl Boese. 80 mins. Rel. May 1. Rev. May 23.

runter und Drueber (Ger.) (Germania). Musical comedy. Dir. Max Neufeld. 85 mins. Rel. Dec. 15. Rev. Dec. 20.

Ine Liebesnacht (German) (Capital). Farce. Harry Liedke. Dir. Joe May. 82 mins. Rel. May 1. Rev. May 23.

Ine Nacht in Paradies (Kinematrade) (Ger). Musical comedy. Anny Ondra. 90 mins. Rel. Feb. 1. Rev. Feb. 28.

Ine Tuer Geht Auf. (Protex) (Ger.). Mystery thriller. Dir. Alfred Zeisler. 68 mins. Rel. Feb. 1. Rev. Feb. 7.

False Uniforms (Russ.) (Amkino). Dir. Lopashinski. 63 mins. Nov. 18. Rev. Nov. 29.

Frau Von Der Man Spricht (German) (General). Mady Christians. Melodrama. Dir. Viktor Janssen. 75 mins. Rel. April 15. Rev. May 2.

Friederike (Kinematrade) (Ger). Dramatic operetta based on Goethe's life. Mady Christians. 90 mins. Rel. March 15. Rev. Feb. 28.

Gefahren Der Liebe (German) (Madison). Sex drama. Tony Van Eyck. Dir. Eugen Thiele. 65 mins. Rel. May 1. Rev. May 2.

Gitta Entdeckt Ihr Herz. (Capital) (Ger). Musical comedy. Gitta Alpar, Gustav Froelich. Dir. Carl Froelich. 90 mins. Rel. Oct. 4.

Gloria. (German) (New Era). Transatlantic aviation drama. Gustav Froehlich, Brigitte Helm. 75 mins. Rel. Nov. Rev. Nov. 1.

Hertha's Erwachen (Protex) (Ger.). Delicate life problem. Dir. Gerhard Lamprecht. 85 mins. Rel. March 10. Rev. March 14.

Heute Nacht Eventuell (Ger.) (General). Musical comedy. Dir. E. W. Emo. 80 mins. Rel. July 1.

Holzapfel Weiss Alles (German) (Capital). Comedy. Felix Bressart. Dir. Viktor Janson. 85 mins. Rel. Jan. 1. Rev. Jan. 17.

Horizon (Russ) (Amkino). Jewish search for home. Dir. Lev Kuleshov. 62 mins. Rel. May 10. Rev. May 16.

House of Death (Russ.) (Amkino). Based on Dostolevsky's life. Dir. Federov. 79 mins. Rel. Aug. 12. Rev. Aug. 16.

Hyppolit a Lakaj (International) (Hungarian). Fast farce. Dir. Szekely Istvan. 77 mins. Rel. Jan. Rev. Jan. 17.

Ich Will Nicht Wissen Wer Du Bist (Interworld) (Ger). Musical. Dir. Geza von Bolvary. Haid, Froehlich. 70 mins. Rel. Feb. 15. Rev. Feb. 21.

Island of Doom (Russ) (Amkino). Two men and a woman on a desert isle. Dir. Timonshenko. 90 mins. Rel. July 15. Rev. July 18.

Ivan. (Garrison) (Russ.). Transformation of peasants. Dir. Dovzhenko. 83 mins. Rel. Feb. 1. Rev. March 7.

Kamaradschaft. (Asso. Cinema) (Ger). Sensational drama. Alex Granach, Ernst Busch. Dir. G. W. Pabst. Time, 78 mins. Rel. Nov. 8.

Keine Fefer Ohne Meyer (Ger.) (Germania). Musical farce. Siegfried Arno. Dir. Carl Boese. 83 mins. Rel. Oct. 25. Rev. Nov. 1.

Korvettenkapitaen (Ger.) (General). Military farce. 75 mins. Rel. April 1.

Le Bal (French) (Protex). Domestic comedy. Dir. Wilhelm Thiele. 83 mins. Rel. Oct. 1. Rev. Oct. 4.

Laubenkolonie (Ger.) (General). Dir. Max Obal. 80 mins. Rel. May 15. Rev. June 6.

Lockende Ziel, Das (Ger.) (Bavaria). Musical. Richard Tauber. Dir. Max Reichmann. 85 mins. Rel. June 15. Rev. June 20.

Liebling von Wien, Der (Ger.) (European). Stolz musical. Willy Forst. Dir. Geza von Bolvary. 75 mins. Rel. June 1. Rev. June 13.

Ljubav I Strast. (Yugoslav) (Croat). Drama of life among N. Y. imigrants. Rakel Davidovic. Dir. Frank Melford. 60 mins. Rel. Dec. 15.

Luise, Koenigin von Preussen. (Asso. Cinema) (Ger). Historical. Henry Porten. Dir. Carl Froelich. Time, 92 mins. Rel. Oct. 4.

Lustigen Musikanten, Die. (General) (Ger.) Musical farce. Camilla Spira. Dir. Max Obal. 80 mins. Rel. May 30.

(Ger) (Foremco). Powerful dramatic study. Peter Lorre. Dir. Fritz Lang. 95 mins. Rel. April 1. Rev. April 4 and April 18.

Marius (Paramount) (French). Marseilles satire. Dir. Alexander Korda. 103 mins. Rel. Jan. 1. Rev. April 25.

Maedchen in Uniform (Filmchoice) (German). Poignant drama. Thiele, Wiecke. Dir. Richard Froehlich. Rel. Jan. 10. Rev. Sept. 27.

Man Brauch Kein Geld. (Capital) (Ger). Musical farce. Dir. Karl Boese. Rel. Nov. 10.

Men and Jobs (Russian) (Amkino). An American engineer looks at Russia Dir. A. Macheret. 70 mins. Rel. Jan. 1. Rev. Jan. 17.

Mensch Ohne Namen (German) (Protex). Poignant drama. Werner Krauss. Dir. Gustav Ucicky. 95 mins. Rel. Nov. 1. Rev. Nov. 15.

Mond Uber Morokko (Protex) (Ger). See Cing Gentlemen Maudit.

Morgenrot (German) (Protex). Submarine warfare's cruelty. Dir. Gustav Ucicky. 80 mins. Rel. May 15. Rev. May 23.

Moritz Macht Sein Glueck. (German) (Capital). Farce. Siegfried Arno 85 mins. Rel. Dec. 15. Rev. Jan. 17.

Namensheirat. (German) (FAF). Drama. Dir. Heinz Paul. 90 mins. Rel. Jan. 1. Rev. Jan. 17.

Noc Listopadowa (Polish) (Capital). Historical romance. Dir. J. Warnecki. 95 mins. Rel. May 1. Rev. May 2.

1914. (Capital) (Ger.) Prelude to the world war. Dir. Rich. Oswald. Time, 73 mins. Rel. Sept. 1.

Oberst Redl. (Capital) (Ger). Spy thriller. Lil Dagover, Theo. Loos. Dir. Karl Anton. Time, 79 mins. Rel. Aug. 30.

On Demande Compagnon (Fr.) (Auten). Musical romance. Annabella. Dir. Joe May. 85 mins. Rel. June 1. Rev. June 6.

Paris-Beguin (Protex) (Fr). Musical. Jane Marnac. Dir. Augusta Genina. 90 mins. Rel. Dec. 15. Rev. Jan. 17.

Pension Schoeller (Schneider) (Ger). Comedy with music. Berliner, Tiedtke, Schultz. Dir. George Jacoby. 90 mins. Rel. Sept. 17. Rev. Sept. 20.

Pirl Mindent Tud (Arkay) (Hung.). Farce. Dir. Stephen Szekely. 75 mins. Rel. Jan. 15. Rev. Jan. 31.

Poil de Carotte (Auten) (French). Drama of adolescence. Harry Baur. Dir. Julien Duvivier. 90 mins. Rel. May 15. Rev. May 30.

Potemkin (Russ) (Kinematrade). Sound version of Eisenstein's classic. 70 mins. Rel. April 4.

Reserve Hat Ruh. (New Era) (Ger). Military farce. Fritz Kampers, Lucie Englische. Time, 94 mins. Rel. Aug. 11.

Return of Nathan Becker (Worldkino) (Russian) (Yiddish). Comedy. Dir. Shpiss and Milman. 72 mins. Rel. April 1. Rev. April 25.

Rhapsody of Love. (Capital) (Polish). Hardships of an art career. Agnes Petersen, Mosjukine. Time, 89 mins. Rel. Aug. 25.

Scampolo (Kinematrade) (Ger.) Cinderella romance. Dolly Haas. Dir. Hans Steinhoff. 93 mins. Rel. April 1. Rev. April 11.

Schutzenkoenig, Der (Ger.) (Germania). Max Adalbert, Gretl Theimer. Dir. Franz Seitz. 90 mins. Rel. April 15. Rev. May 9.

Shame (Amkino) (Russ).Problems of new Russia. Vladimir Gardin. Dir. Sergei Yutkevitch. 76 mins. Rel. March 1. Rev. March 14.

Sniper (Russ.) (Amkino). The war terrors. Dir. Timoshenko. 61 mins. Rel. Aug. 25. Rev. Aug. 30.

Song of Life. (Ger.) (dubbed English) (Embassy). Art and photography predominant. Dir. Granowsky. 70 mins. Rel. April 1.

Soviets on Parade. (Russ.) (Kinematrade). Historic record of current Russia. 55 mins. Rel. Feb. 1. Rev. March 7.

Storm Over Zakopane, The. (Capital) (Polish). (Synchronized.) Danger in the mountains. Time, 89 mins. Rel. Aug. 25.

Theodor Koerner (Ger) (General). Historical drama. Dorothea Wiecke. Dir. Karl Boese. 80 mins. Rel. May 1. Rev. May 16.

Traum von Schonbrunn (Ger.) (General). Musical. Martha Eggerth. Dir. Johannes Meyer. 85 mins. Rel. May 15. Rev. June 6.

Trois Mousquetaires, Les (General) (French). Duma's classic with songs. Dir. Henri Diamont-Berger. 128 mins. Rel. May 1. Rev. May 9.

Ulani, Ulani, Chlopcy Malowani (Polish) (Zbyszko). Musical comedy. 100 mins. Rel. Jan. 1.

Ulica (Capital) (Polish). Life of the newsboys. Dir. Alexander Ford. Time, 73 mins. Rel. Aug. 25. Rev. Jan. 31.

Unknown Heroes. (Capital) (Polish). Polish police activity. Mary Bogda, Adam Brodzicz. Time, 89 mins. Rel. Aug. 25.

Victoria und Ihr Hussar (Kinematrade) (Ger). Viennese operetta. Michael Bohnen. Dir. Richard Oswald. 90 mins. Rel. April 1. Rev. April 11.

Voce Del Sangue (Synchroart) (Italian-German). Dubbed into German. 70 mins. Rel. April 15. Rev. April 25.

Voice of the Desert, The. (Capital) (Polish). Algerian story in authentic locales. Adam Brodzicz, Mary Bogda. Time, 89 mins. Rel. Aug. 25.

Walzerparadies. (Ger.) (Capital). Musical comedy. Charlotte Susa. Dir. Friedrick Zelnick. Rel. March 1. Rev. March 7.

Weekend in Paradise. (Capital) (Ger). Farce. Otto Wallburg, Elsie Elster, Trude Berliner. Dir. Robt. Land. 81 mins. Rel. Nov. 1.

Wenn dem Esel zu Wohl ist (Ger.) (Germania). Comedy. Charlotte Ander. Dir. Franz Seitz. 85 mins. Rel. April 15.

Wenn die Soldaten (Schneider) (Ger). Military musical. Otto Wallburg, Paul Heidermann, Ida Wuest. Dir. J. Fleck. 85 mins. Rel. Oct. 27.

Whither Germany? (Kinematrade) (German). Difficulties of life. Hertha Thiele. Dir. S. T. Dudov. 71 mins. Rel. April 15. Rev. April 25.

Yidishe Tochter (Yiddish) (Quality). Old-fashioned Yiddish drama. Yiddish Art and Vilna Troupes. 75 mins. Rev. May 23.

Yiskor (Yiddish) (Gloria). Revamp of silent. Maurice Schwartz. Dir. Sidney Goldin and George Rolland. 80 mins. Rel. May 15. Rev. June 6.

Yorck (German) (Protex). Historical drama. Werner Krauss, Rudolf Forster. Dir. Gustav Ucicky. 90 mins. Rel. Nov. 1. Rev. Nov. 27.

Zapfenstreich Am Rhein. (Whitney) (Ger.). Musical farce. Charlotte Susa. Siegfried Arno. Dir. Jaap Speyer. 90 mins. Rel. Feb. 1. Rev. Feb. 7.

Zirkus Leben. (German) (FAF). Circus drama. Liane Haid. Dir. Heinz Paul. 70 mins. Rel. Dec. 15. Rev. Jan. 3.

Zwei Herzen und Ein Schlag (German) (Protex). Operetta. Lilian Harvey. Dir. Wilhelm Thiele. 90 mins. Rel. Sept. 1. Rev. Sept. 13.

Key to Address

Amkino, 723 Seventh Ave.
Associated Cinema, 154 W. 55th.
Bavaria Film, 148 W. 48th.
Capital Film, 630 Ninth Ave.
Embassy Picts., 729 Seventh Ave.
European Film, 154 West 55th.
Filmchoice, 33 West 42d.
Foreign American, 111 West 57th.
Foremco, 1560 Broadway.
Garrison Films, 729 Seventh Ave.
General Foreign Sales, 729 7th Ave.
Germania, 22-33 19th St., Astoria.
George Schneider, 575 Riverside Dr.
Gloria Films, 630 Ninth Ave.
Harold Auten, 1560 Broadway.
Internat'l Cinema, 1499 First Ave.
Interworld Films, 1540 Broadway.
J. H. Hoffberg, 729 Seventh Ave.
J. H. Whitney, 350 East 72d.
Kinematrade, 723 Seventh Ave.
Madison Picts., 111 West 57th.
New Era, 630 Ninth Ave.
Portale Films, 630 Ninth Ave.
Protex Trading, 42 E. 58th.
Quality Picts., 630 Ninth Ave.
Syncho Art, 630 Ninth Ave.
Worldkino, 1501 Broadway.
Zbyszko Film, 274 Madison Ave.

ALICE KELLERMAN
OFFERING CHARACTERISTIC DANCES
DOUBLING THIS WEEK (JULY 28) Original ROXY, New York, and HOLLYWOOD RESTAURANT (Indefinitely)

ARTHUR-CABALLERO'S SOUTHWEST THEATRES

Los Angeles, July 31.

Harry and Milt Arthur and C. A. Caballero have taken over the Padre, new pic house in San Jose, Calif., as a part of their chain of southwest theatres. Padre Theatre Co. has been organized with Floyd Rice as president. He will operate for the owners.

Rice is succeeded at the State, Long Beach, as manager by Eddie Graham, who has been handling publicity for the house.

Caballero and Arthur and Albert and Charles Stetson of Phoenix, will build a 550-seat pic house in Prescott, Ariz. House will be a part of the new Southwest chain which the partners are forming.

Ventura House Squabble Suit Is Venued to L. A.

Los Angeles, July 31.

Change of venue from Ventura to Los Angeles Superior Court has been granted in the case of J. Roy Williams against Manny Feldstein, Paul Dietrich and Oxnard Theatres, involving possession of the Boulevard in Ventura.

Williams is suing on an alleged agreement whereby defendants were to convey the house to him, including lease of sound equipment. In addition plaintiff demands $3,000 as damage for asserted failure to deliver the property, which, Williams states, he was to turn over to the Hughes-Franklin Theatre Co. for $62,500 on a conditional sales agreement.

Ace F-WC Creditors Canter Along on Claims

Los Angeles, July 31.

With less than four weeks remaining in which claims may be filed against Fox-West Coast Theatres, in bankruptcy, several of the largest creditors are still to be heard from. Among these are the Chase Bank, Fox Films and Adolph Ramish.

Final date for filing claims has been set for Aug. 27, after which the liabilities of the bankrupt circuit may be determined. Next hearing before the referee in bankruptcy is scheduled for Aug. 3, but, like previous meetings, it is likely to be continued.

REUNION of the JESSE CRAWFORDS At the PARAMOUNT, NEW YORK

Following a Four-Month Triumphant Tour of Europe's Leading Cinema Theatres

JESSE CRAWFORD

Returns to the Paramount

To Be Featured With

HELEN CRAWFORD

On FRIDAY—AUGUST 4th

For An Extended Engagement

Music! Beauty! Romance!

"Wait Till You See What It Does To An Audience!"

—Hollywood Reporter

A million dollars' worth of talent on a grand and glorious spree! With Leo Carrillo, Mary Brian, Roger Pryor, Herbert Rawlinson, Lillian Miles, Bobby Watson, William Frawley, Alexander Gray, Bernice Claire, Jack Denny and his orchestra, Frank and Milt Britton and Band . . . Story by Monte Brice, Sig Herzig and Arthur Jarrett . . . Screenplay by Sig Herzig . . . Dances staged by Bobby Connolly . . Music Supervision by Jay Gorney . . . Songs and Lyrics by Jay Gorney, Herman Hupfeld, Al Siegel, Sammy Fain, E. Y. Harburg . . . Directed by Karl Freund. Dialogue direction by Monte Brice.

Produced under the personal supervision of Stanley Bergerman.

A
WILLIAM ROWLAND-
MONTE BRICE
Production

CARL LAEMMLE Presents—

Moonlight and Pretzels

HOT IN PROV., BUT BIZ NOT SO; 'LANGUAGE' 12G

Providence, July 31.

With the exception of a couple of spots entertainment here this week is mediocre. Added to this is the possibility of mounting temperatures so it's not so likely that grosses will be very hot. Weather off to a scorching start for opening days of the current stanza, and indications are heat wave will stick.

Loew's State once again will be in a class by itself this week, largely because of being the only spot along the main stem with live entertainment, and about the best picture bet, 'Another Language.' On top of this none of the other theatres are in a position to be of any opposish.

The RKO Albee, which went straight pictures only three weeks ago, is relying upon only one feature to draw the crowds. Since inauguration of picture policy the Albee has been billing double features. This week 'Double Harness' is the only thing that the house can rely upon. A second film, 'Krakatoa', no go for the natives. One of those travelog affairs, with no drawing power at all. As a consequence, despite the fact that Harding-Powell mean something in these parts, the Albee will be in the tail end of things, since the three other film stands in town are featuring twin bills with names and drawing power.

The Majestic will once again be in the lead where the straight picture houses are concerned. 'Baby Face' and 'Arizona to Broadway' are the attractions, and had the weather been somewhat kinder there would be a different song and dance to brag about at the box office. But as it is house will be doing well to hold its own in the face of the various circumstances.

It's taking an awful long while for the numerous outdoor attractions to get under way here; but whatever delay there has been is being made up by a booming rush to everything that is poison ivy to the theatre folk.

Beer gardens, beach resorts and carnivals are taking their toll. In addition, the New England Transportation Co. has started an innovation that is heaping more worries upon the harassed exhibitor. Moonlight sails for $1 aboard excellent steamers, with refreshments, enfertainment and dancing to boot. Idea has been taken up by a rival transportation company but at half prices. Sails are held three nights a week, four full hours of fun, and pretty near everything goes at 50c. a throw.

For three days again this week the Community theatre, Centredale, is showing a German film. This time it's 'Kameradschaft,' which got plenty of free advance ballyhoo in the local press. Last week 'Two Hearts in Waltz Time' was brought back for second three-day engagement and the house reported return engagement even better than the first.

Dailies are treating foreign-made films from an 'artistic' point of view. The art angle is netting the Community plenty of space.

Last week the grosses came perilously near to getting a nice tossing because of Old Man Sol. Practically every stand seemed set for a decent gross when the temperatures soared to new record high Monday and threw the theatres out of gear. But rain came in the nick of time Monday evening and kept things reasonably cool for the remainder of the stanza. With the good toehold theatres had managed for first three days, Monday's fiasco made little difference to the final result.

Loew's gross this week will be a shade under the splendid $14,000 house corraled last week. The Majestic will have to satisfy itself with $6,000 this stanza, as compared with the close to $6,000 Ed Robinson brought in with 'Little Giant' last week.

Estimates for This Week

Loew's State (3,200; 15-40)—'Another Language' (MG) and vaudeville. Nice bill; feature oke with the natives, a bit highbrow, but the live entertainment is serving as inducement for the box office. Unless the weather knocks this one for a fall gross should be close to $12,000, fine. Last week 'Stranger's Return' (MG) was just the cake at splendid $12,300.

Majestic (Fay) (2,200; 15-40)—'Baby Face' (WB) and 'Arizona to Broadway' (Fox). Just the type of a bill to go over with the natives, but the weather sort of holding it back; however, things will be so-so at around $5,000, slight edge over the rest of the straight picture houses. Last week 'Little Giant' (FN) and 'Best of Enemies' (Fox) was also the best thing as far as straight pictures are concerned at $6,800.

Paramount (2,200; 15-40)—'Her Bodyguard' (Par) and 'King of the Arena' (U). Just an ordinary bill and not creating any wild disturbances; with the weather again and opposish plenty strong gross not likely to hit over $4,000, n.s.g. Last week 'Disgraced' (Par) and 'Shriek in the Night' (Allied) rode along with the other good grossers for a nice $5,800.

RKO Albee (2,500; 15-40)—'Double Harness' (RKO) and 'Krakatoa,' despite popularity of Powell and Harding, this one will be in the background; opposish too much all around. Indications are that this one will not be able to mooch over $2,000, away off. Last week 'Diplomaniacs' (Col) $2,800.

RKO Victory (1,600; 10-25)—'Flaming Signal' (Pizor) and 'Melody Cruise' (RKO). Lightweight bill, second feature has already played the town, looks like $950 for three days. Last week 'The Big Chance' and 'What Price Innocence' (RKO) was slightly better at $1,300 for a four-day run.

TURN IN WEATHER WILL HELP MON'T RECOVER

Montreal, July 31.

As expected, grosses were down last week, but may recover currently with star 2 vorites feared in films. Weather looks like taking a temperature dip, which will help a lot, and tourist biz reported picking up.

Palace will lead the lot on 'Hold Your Man,' since Harlow and Gable are good for big returns in this city. Gross should rise on this one close on $11,000, which will be exceptional. Capitol has a brace in 'I Loved Your Wednesday' and 'Best of Enemies' that are average and may bring in $9,000. Loew's is showing 'Mama Loves Papa' and 'The Sphinx,' but not much above $8,000 can be looked for. Princess dual is 'Night of the Garter' and 'The King's Cup'; maybe $6,000. Imperial is featuring a gala week with change of program every day, consisting of two French pictures daily. It may run to $3,000. Cinema de Paris repeats 'Le Vainqueur' and should be good for $1,400.

Nabes show some revival on the cooler weather, but must wait return of vacationists before any real improvement occurs.

Estimates for This Week

Palace (FP) (2,700; 60), 'Hold Your Man' (MG). Harlow-Gable combo will boost this house into lead and gross liable to improve to $11,000. Last week 'Jennie Gerhardt' (Par) grossed $8,000.

Capitol (FP) (2,700; 50), 'I Loved You Wednesday' (Fox) and 'Best of Enemies' (Fox). May climb to $9,000. Last week 'Looking Forward' (MG) and 'Midnight Mary' (MG) $7,500.

Loew's (FP) (3,200; 50), 'Mama Loves Papa' (Par) and 'The Sphinx' (Mono). Will gross around $8,000. Last week 'King of Jazz' (U) and 'Kiss Before the Mirror' (U) $8,500.

Princess (CT) (1,900; 50), 'Night of the Garter' (UA) and 'The King's Cup' (UA). Average $6,000. Last week 'Cocktail Hour' (Col) and 'Woman I Stole' (Col) $5,500.

Imperial (France-Film) (1,600; 50). Gala week, couple of features changed every day (French). Should boost gross to $3,000. Last week 'Pas Besoin d'Argent' (French) $2,200.

Cinema de Paris (France-Flm) (600; 50), 'Le Vainqueur' (French) (2d week). A bit off, $1,400, against $1,750 last week.

JAN RUBINI

DIRECTING THE WEST'S ONLY THEATRE CONCERT ORCHESTRA
Held Over by Popular Demand
Warfield Theatre San Francisco

Baltimore

(Continued from page 8)

weeks with sufficient product. The picture is in for two reasons, however. Besides the product shortage angle, it figures as plenty oke booking because of the appearance of Evelyn Brent not only in the flicker but in the life on the theatre's stage. An Evelyn Brent week figures to spell profits for the house currently, the house overhead being knifed down to pretty small figures this summer.

Keith's is going in for title changing this week, using its own title-changing machine to switch the label of Paramount's 'Terror Aboard' to 'Love and Terror Aboard.' That 'Terror' angle is rightly figured as worthless for the matronly ladies in the Keith's sidewalk parade, these particular matrons hankering for romance in large hunks.

'Stranger's Return' is giving signs of building at the Stanley on the strength of Lionel Barrymore and Miriam Hopkins, the latter doing oke by her lady fans since she had 'em panting over 'Temple Drake.' Kay Francis, however, is only so-so in 'Mary Stevens, M. D.' Something about the title doesn't attract the femmes, and the stage show's headliner, 'Sherlock Holmes,' is not for adults but for the children particularly.

Estimates for This Week

Century (Loew-UA) (3,000; 25-35-40-55-65)—'Mary Stevens, M.D.' (WB) and vaude. In many ways, the situation repeats last week's bloomer in a clashed booking of stage and screen subjects. Currently 'Sherlock Holmes,' radio serial skit, on the rostrum and appealing to kids particularly. But the kids aren't interested in the feature. And from all indications, neither are many more people. House continues on a somewhat weakened plane at indicated $10,000. Last week 'Mayor of Hell' (WB) battled the stage marionettes, Piccoli, so that nobody got anywhere and the box-office remained in the doldrums at $10,200.

Hippodrome (Rappaport) (2,400; 25-30-40-55-65)—'World Gone Mad' (Maj) and vaude. Evelyn Brent in person and featured in the flicker. House started off nicely on opening day (Friday) with mob in for giveaway of train tickets to the World's Fair. Fair enough $9,000. Last week 'Double Harness' (RKO) was a box-office mop-up, climbing so enthusiastically that it was also spotted for a hold-over. Finished mightily at $12,300, very hotcha.

Keith's (Schanberger) (2,400; 25-30-40-50)—'Terror Aboard' (Par). Not going anywhere despite the new selling angle and title of 'Love and Terror Aboard' for all ads and publicity. Not helping anybody, and looks for a weak stay all around at $3,000. Last week 'Don't Bet On Love' (U) okay at $3,600.

New (Mechanic) (1,800; 25-30-40-50)—'Devil's in Love' (Fox). House is apparently set for a Monday opening policy for some time. Switch came about some three weeks ago when 'Be Mine Tonight' held three days beyond its ordained week. Present flicker is weak on account of its flabby name array. On counts down at the box-office at $2,000. 'What Price Innocence' (Col) had a better time of it last week, finishing nicely at $2,300.

Stanley (Loew-UA) (3,400; 25-35-40-55-65)—'Stranger's Return' (MG). Rating as the one class picture of the town, the flicker is climbing on good notices and talk. Hindered by the weather over the week-end, it gives indications of building towards the finish, with as much as $13,000, good, in the offing. 'Little Giant' (WB) laughed pleasant $11,800 into the register last week.

Summerville-Devine Hook

Hollywood, July 31.

Slim Summerville and Andy Devine have been bracketed in a co-starring feature, 'Broadway or Bust,' by Universal. Story is by Dale Van Every and Edward Sedgwick. Latter will also direct.

Zasu Pitts, Summerville's usual screen mate, is stepping out to do a picture with Skeets Gallagher at Radio, where she is contracted to do several more.

Lincoln Gets Beer Aug. 10 And That's More Opposish

Lincoln, Neb., July 31.

Despite continued outside attractions State (indie) with 'What Price Innocence' had good week last week at $1,400.

Baer and Schmeling fight pic helped to build up Liberty for good week. 'Be Mine Tonight,' here for second time, drew bigger houses at the Rialto than on the first run, as has been the case of several good hits lately. Marathon dancing contest in its fourth week at 10c. still acting as damper on b. o. receipts. Other houses running fair to short. No complaints on weather with mercury around 85.

Hotel and cafe mgrs. making ready for the entrance of beer here Aug. 10. City being surrounded with gardens. Some talk of entertainment if biz opens strong.

Estimates for This Week

Colonial (LTC) (650; 10-15-20)—'Best of Enemies' (Fox). Buddy Rogers always good here, should do $800. Last week 'I Love That Man' (Par), and 'Emergency Call' (RKO) only fair at $650.

Stuart (LTC) (1,900; 10-25-35-55-60)—'Eagle and Hawk' (Par). Do good at $2,300. Last week 'Mama Loves Papa' (Par) way low at $1,700.

Lincoln (LTC) (1,600; 10-15-25)—'Lilly Turner' (WB). Off at $1,200. Last week 'Made on Broadway' (MG), and 'Bed of Roses' (RKO) fair, $1,400 for week.

Orpheum (LTC) (1,200; 10-15-25)—'Perfect Understanding' (UA). Slim at $500. Last week 'Professional Sweetheart,' $475.

Liberty (Indie-RKO) (1,400; 10)—'Return of Casey Jones' (Mon). Pretty light stuff, and 'Whirlwind' (Col) week good at $600. Last week 'So This Is Africa' (Col), and 'King of the Arena' (U) with fight pic good at $900.

State (Indie-TC) (500; 10-15-25)—'Secret of the Blue Room' (U). Good at $1,000. Last week 'What Price Innocence' (Col) had good week at $1,400.

M-G Orig for Lee Tracy

Hollywood, July 31.

Metro has assigned the Albert Hackett-Frances Goodrich writing team to do an original story for Lee Tracy.

Larry Weingarten will supervise.

"---- DOUBLED OUR BOX OFFICE RECEIPTS"

Says one of the Theatre's Greatest Executives

Receivers-Fox-New England Theatres, Inc.
Bijou Theatre Building - 28 Church Street
New Haven, Conn.

BENJAMIN SLADE
THOMAS J. SPELLACY
SAMUEL SPRING
RECEIVERS

H. C. ARTHUR JR.
RECEIVERS AGENT

July 27, 1933.

Mr. Phil Bloom,
c/o Mills-Rockwell,
799 7th Ave.,
New York City.

Dear Mr. Bloom:

It is with great pleasure that I can honestly say the radio star, Lanny Ross, whom you booked with me on the Poli Circuit proved a most successful attraction.

In Hartford, Springfield, Waterbury, New Haven, Worcester and Bridgeport, the personal appearances of Lanny Ross practically doubled our box-office receipts.

With very kind regards.

Sincerely,

H. C. Arthur Jr.
Receivers Agent.

Star of the NBC
MAXWELL HOUSE SHOWBOAT HOUR

LANNY ROSS

HEADLINING this week (July 29) RKO Palace, New York

Management — Press Rep. — Pianist
PHIL BLOOM OLIVE A. WHITE JOHN WELLINGTON

Many Thanks to NATIONAL BROADCASTING CO.
And FANCHON & MARCO

DAVE HUTTON

Angelus Temple Baritone

Breaking Box Office Records at Warner Bros. Hollywood Theatre

Week of July 27

Trying All 3 Methods of Checking On Listeners to Unveil Best, If Any

Revolutionizing the system of checking the popularity of programs may result from a survey now being bankrolled by the Benton & Bowles agency. Through this research project, first of its kind for radio, the agency is seeking to gather three different sets of listener reactions and from these comparisons it will determine which method, if any, gives the advertiser actual facts.

Three methods of checking on listeners involved in the B&B survey are the postal card, the door to door call, and the phone call. Each method has been criticized in the trade as presenting anything but an accurate picture and it is the intention of the agency to cross-check the results of one against the other and try to devise a composite system that will in future tell all.

The phone routine has two avenues of approach. One is termed the recall method and the other, the incidental. With the former the checker phones to find out what programs the set owner listened to the day previous, while the incidental tack entails starting off with the inquiry, 'Is your radio tuned in now?' and then asking, 'What program are you listening to?'

The Crossley survey depends entirely on the recall method for its findings, and is the statistical analysis of program popularity supported by some 20 national advertisers and ad agencies, though being exclusively controlled by the Association of National Advertisers. It is at present the only regular and centralized source for this sort of information available to the national merchandiser.

Pros and Cons

Wide differences of opinion in the trade as to the relative merits of these two phone approaches. The recall, say its critics, calls for a complete review of the programs that impressed themselves on the listener's memory, but these recollections are subject to innumerable mental quirks and associations, it is pointed out, with the result that such an inquiry gathers but a fragment of the story. The listener's attention the day before may have been held by 10 programs and their advertising messages, but under pressure of sudden questioning the same listener reels off a program or two and lets it go at that, it is further contended.

Main objection to the incidental method is that though it gives an exact record of a program listened to at a given time, it doesn't deduce the info showing what program or programs had that day garnered the greatest interest. To make the info complete and accurate, the checker would be required to call the same party anywhere from six to 15 times a day. Aside from the nuisance angle of this method the expense involved would be too prohibitive as a national practice.

Clock Maker Using Chain and Spot Periods

Westclox Co. brings back its Big Ben Dream Dramas to a Sunday matinee spot on NBC's red (WEAF) link Sept. 24. It will make the third season for this dramatic idea.

Clock maker is supplementing this chain show with spot broadcasting by way of disks in western areas. Some of these will be five-minute sketches, while other outlets will be assigned two-minute announcements for day and night delivery.

Wasn't Permanent

Jolly Bill and Jane, after five consecutive years on the cereal packer's program, do not go back for Cream of Wheat this fall. Account has decided to confine its air connection to the Angelo Patri spasm.

Bill Steinke and his partner have been doing their turn on NBC for seven years, which rates it the oldest juve program in radio. Network has had them on sustaining since the commercial layoff in May.

3 ADDED TO WLW

Two Beautifiers, New—Repeat by Oxydol

Cincinnati, July 31.

Two new and one repeat accounts have been added to WLW's commercial schedule. Repeat is the Oxydol program by Procter & Gamble, with the Puddle Family in three weekly 15-minute night spots and to start Aug. 14. Account handled by the Blackett-Sample-Hummert Co., of Chicago.

One of the new accounts is for Tangee lipstick, aired Thursdays from 8:30 to 9 p.m. A 19-piece symphonic jazz combo, directed by Wm. C. Stoess. Vocal solos by Franklin Bens and Eddie Albert. Account through Cecil, Warwick and Cecil, agency.

Other new account is from Rieser Co., New York, makers of hair beautification, with 15-minute programs Tuesday, Wednesday and Saturday nights. Entertainment furnished by Crosley talent, including a string ensemble, headed by Lloyd Shaffer and Morris Neuman, baritone. Account placed by Lawrence C. Gumbinner Co.

Serial Writers' Coin Has Enjoyed Boost In Past Few Months

Stipend for the dramatic serial writer in radio has taken an appreciable boost the past few months. Freelance confectors of the continued plot are now averaging $50 a 15-minute installment. Not so long ago $25 was the usual return and $35 was considered high.

So far radio hasn't developed from its own continuity writing field one notable specialist in the serial craft. For this class of material it's still depending on newspapermen and the pulp boys, the latter's knack for turning them out in reams being a heavy asset.

Top men among the serial authoring coterie for radio are Bob Andrews and Roland Martini. Until a few months ago they were jointly responsible for the mass of script shows the Blackett-Sample-Hummert agency cleared through both network and local outlets. Andrews has continued his BSH payroll connection while Martini now functions as head radio man for the Gardner agency as well as its serial mainstay.

At the height of their BSH typewriter pounding Andrews ran up a record of 40,000 words a week, involving 22 programs, and Martini had a total of 30,000 words a week with 13 programs.

CROSLEY INCREASING SMALL WSAI POWER

Cincinnati, July 31.

Crosley, operating the 50,000-watt WLW and 500-watt WSAI, both linked with NBC, is pepping up the smaller unit in point of power and staff programs.

Crosley's request to the Federal Radio Commission for increased wattage for WSAI was O.K.'d, with 20 days' allowance for protests from stations on similar wave lengths. Early objection by an air churner in Northern Ohio, it is understood, was withdrawn when Crosley's method of controlling the increased power became clear. The method involves the use of four directional antenna arrays which will be aimed over the Greater Cincinnati area, it being the first time for such control of air waves by a commercial station.

Unless squawks are filed in Washington by other stations before Aug. 15, WSAI will be increased to 2,500 watts by day and 1,000 watts by night.

WSAI is on NBC's red net and its new program calls for much Crosley talent heretofore confined to WLW. The improvement in entertainment for WSAI sustainings has been started by a 45-minute Saturday night barn-dance music by McCormick's Fiddlers.

Renewals

Continental Baking Co. Extends, effective Aug. 7, its three-time weekly Happy Bakers stanza over 17 CBS stations in the east and middle west, for 13 weeks. Program continues Frank Luther, Phil Duey, Jack Parker, Will Donaldson and Joe Green's band.

I. J. Fox Co. Renewed for another 13 weeks the session with Bert Hirsch's combo and a quartet on WSAF Wednesday evenings.

Two-Minute Desert. Renews for 13 weeks effective Aug. 1 over WGN, Chicago. Program is 10 a. m. show with Francis X. Bushman. Placed by Rogers and Smith agency.

Can't Digest Talent Getting More Than President of Firm

Despite air salaries of $3,000 and $5,000 becoming common the past month, the toughest nut they still have to crack with clients, declare ad agencies, is the proposition of talent coin. Whether radio is a new or old medium to the account the average advertiser can only contemplate the question in terms of relativity. They still can't grasp the idea of a performer being tabbed on the payroll for a higher figure than that of the president of the company, say the agency men.

Agencies say that about the only time they find the purse strings loose when it comes to program salaries is when the commercial is intent upon outdoing a trade competitor already on the air or upon bucking an intensively competitive market with a new product. As an example of the former situation is cited last winter's entry of the Standard Oil combine with the Marx Bros., and an array of concert stars to stand off Texaco's Ed Wynn. Otherwise many a heavy board session, remarks the commercial's agency, is taken up in trying to decide whether to up the talent payoff above the original appropriation.

That a difference of a few hundred dollars may mean a big gulf in the garnering of dial attention is but slowly being realized by national merchandisers, say the custodians of the ballyhoo budgets. Former task of selling advertisers on the more elaborate and expensive art work for mag advertising, the agencies recall, was nothing near this resistence. This was likely due to the fact that in considering the magazine artist's salary the advertiser wasn't faced with comparing it to the check drawn by the president of the firm.

2 Lord & Thomas Clients Use World's Fair Locale

Chicago, July 31.

Ciara, Lu, and Em (Supersuds) arrived at the World's Fair several days ahead of Amos 'n' Andy, who are also visiting the Exposition in their script adventures.

Both accounts are handled by the same agency, Lord and Thomas.

Standard Oil's 3d

San Francisco, July 31.

Standard Oil of California will have its third program on NBC's Coast chain, Sept. 14, when 'Standard School of the Air' returns.

Other two programs are Standard Symphony Hour, on Thursday nights, and 'Standard on Parade,' Sunday night variety hour.

KTAB Cuts Discs

San Francisco, July 31.

Afternoon and evening discs get the gate Aug. 1 at KTAB, indie. Station is making a play for sponsors and is building up a staff to replace the discs.

Records still on mornings, however.

Inside Stuff—Radio

Exchange of programs between the government controlled end of the Canadian broadcasting system and the CBS and NBC webs on this side, which goes into immediate effect, constitutes the first reciprocity understanding effected between the radio interests of the Dominion and this country.

Arrangement was worked out during a visit last week to New York of a delegation from the Canadian Radio Commission headed by Commissioner Thomas Maher and is interpreted in broadcast circles as indicating a sharp departure from the CRC's previously declared policy of making the Canadian airlines dependent entirely upon home talent. One of the first steps in this direction was the move made several months ago by the CRC to enforce the provision in its rules dealing with the maximum percentage of ad copy to be included in a commercial program.

When the time came to put the rule into effect both NBC and Columbia despatched representatives to Ottawa to talk it over with the CRC. The matter concerning commercials originating from the U. S. was left hanging fire. Subsequent discussions left up to the reciprocity idea and it is believed that with its adoption the matter of ad copy has become a settled issue.

Slated retirement of Kate Smith from under the La Palina banner Sept. 6 is explained by the commercial as strictly due to general conditions in the cigar business. These conditions, it says, have made it necessary to revise the company's advertising policy. Instead of continuing with a general national campaign it now purposes centering its merchandising attention upon certain selected spots. This eliminates the idea of network advertising.

Several weeks ago Congress Cigar Co., distributor of the La Palina brand, took a survey in certain of the areas taking the Kate Smith program and found that she was being listened to at a specific time by one out of every three set owners polled. Method used here was the coincidental phone call, in which the inquirer asks what program the fan has on at that particular moment.

Two years that Kate Smith has been on CBS for La Palina her listening area has been limited to the middlewest and east, which coverage, it is estimated, allowed her only 60% of the potential loudspeaker audience in the country. CBS has already started to submit her to other commercials.

Major topic of comment current among the advertising trade is the battle of air blurbs being waged by Kraft-Phenix Cheese Corp. and Best Foods, Inc. In introducing its new salad dressing, through the Paul Whiteman-Al Jolson program, K-P described it as being liked better than mayonnaise by thousands and also set up the claim that it costs a third less. Since then Best Foods, biggest distributor of mayonnaise in the country, has used its Musical Grocery Store affair on NBC to score salad dressings as being not only inferior to mayonnaise but consisting of one-third water and another third of plain starch.

Broadcasting's only other case of the kind was the clash between Pepsodent and Listerine at the time the former introduced its mouthwash. Listerine charged its competitor with making comparisons on the air belittling to the Listerine brand and threatened to file an unfair trade practice complaint with the Interstate Commerce Commission. Situation was cleared up by Pepsodent eliminating the complained of material from its air copy.

Phil Harris, currently on the Hotel Pennsylvania Roof, N. Y., has six different sets of press agents looking out for his interests. In addition to the Harry Sobel-Dave Green freelancing combo assigned by Harris' personal mgr., Mina Wallace, there's the general NBC publicity staff, the p.a. division of the NBC Artists Service, Music Corp. of America, intermediary on the hotel booking, the J. Walter Thompson agency, concerned with Harris' Odorono program, and the hotel's own ballyhoists.

And another interested party is Harris' screen alliance, Radio Pictures, with 'Melody Cruise' still subject to nabe release.

Arrangement the Kraft-Phenix account has with Paul Whiteman and Al Jolson makes it mandatory that both be available in New York for every one of their Monday night broadcasts. To protect itself on this angle, in the case of Whiteman particularly, the commercial elected to pay $500 above the figure the bandman asked if allowed the privilege of being picked up from out of town theatre or dance dates.

Whiteman's contract as now written calls for $4,500 per program for a minimum of 24 weeks.

Not much fun for official cars and spots equipped with the new radio sets installed by all municipalities and counties in compliance with the Iowa law.

All sets are locked in on the state broadcasting wavelength of 1534 kilocycles over which the state department of justice station is operating KGHO. That means only news of interest to police and other officers.

Confab Still On

Mexico, July 27.

Measures designed to bring about reallocation of wave lengths and frequencies, and other matters beneficial to smooth radio operation, been parceled out to various subcommittees supervised by a general committee of three, composed of delegates from the United States, Mexico and Salvador, at the North Pan American regional radio conference now in session here.

Conference is one of the regional world conclaves at which groups of nations can get together to discuss ether problems. Between biz sessions the delegates are visiting radio stations, government functions and fiestas in their honor.

BEN PRATT MINUS SPOT

Chicago, July 31.

Following the Piccard-Settle stratosphere balloon ascension, the question of Ben Pratt's duties at NBC will come up. Pratt holds the post of public relations counsel but has been detached from actual or working authority since before the World's Fair opened.

Pratt was ostensibly to be placed in the program department but that's now uncertain. He was handling the balloon stunt, an exploit jointly promoted by NBC and the Chicago 'Daily News.'

IMPRESSIVE PROGRAM FOR NBC'S R.C. DEBUT

Though the office and studio setup will move over from 711 5th avenue Nov. 1, NBC won't hold its official Radio City opening until Nov. 15. First meeting of network officials and department heads to formulate plans for the event was held last week.

M. H. Aylesworth will personally supervise the makeup of the inaugural program and the allocation of invitations to state, national and international dignitaries. Among those figured to participate are foreign broadcasting systems with messages of felicitation and entertainment bits.

As now plotted the idea calls for clearing both the red (WEAF) and the blue (WJZ) links of commercial regulars and to make it an all-night inaugural fest.

DELOS OWEN AT WBBM

Chicago, July 31.

Delos Owen, replaced as musical director for WGN some weeks ago, has resigned from that station's staff to become assistant production manager under Walter Preston at WBBM. Owen remained with WGN on production after Adolphe Dumont was appointed musical director.

Advent of Owen at WBBM does not disturb status of Harold Fair, Preston's present assistant.

KICKBACKS START AT TOP

Chain Income from Time Sales

NBC

	1933	1932	1931	1930
January	$1,839,885	$2,635,447	$1,989,497	$1,418,979
February	1,742,784	2,571,609	1,924,778	1,347,874
March	1,997,463	2,864,783	2,164,434	1,652,629
April	1,690,177	2,649,892	2,195,800	1,574,523
May	1,669,194	2,305,448	2,101,525	1,731,409
June	1,512,129	2,081,466	1,931,155	1,509,224
July	1,411,000	1,825,433	2,027,975	1,692,680
	$11,862,642	$16,934,078	$14,335,164	$10,927,318

CBS

	1933	1932	1931	1930
January	$941,465	$1,348,842	$692,114	$644,685
February	884,977	1,319,414	750,621	592,943
March	1,016,102	1,436,050	1,110,526	726,093
April	775,487	1,354,592	1,076,103	705,442
May	624,256	1,326,994	1,065,352	642,782
June	553,056	915,830	1,057,230	592,248
July	445,414	591,183	877,366	431,428
Total	$5,240,757	$8,292,955	$6,629,312	$4,335,621

Webs' Sales Decreases Narrowing; NBC's July 22% Under '32, CBS 26%

Both NBC and Columbia continue to show a narrower margain of decreased income from time sales. In comparison with July grosses of last year NBC last month dropped 22% and CBS was down 26%. June had NBC 27% under the 1932 level for the same month, and Columbia 40%.

With the newly started General Motors business there is a possibility of CBS coming through August with a gross equal to, if not exceeding its tally for August, 1932. Involved here are the Frigidaire, Pontiac and Oldsmobile accounts. At NBC no upturn in income is expected before September.

For July NBC ran up total billing of $1,411,000 compared to $1,825,433 taken in for July a year ago. Contrasted to June the '33 July figure is only 7% below the month of brides.

Columbia's time disposals last month totaled $445,414 as compared to the $591,183 grossed for July, 1932. Former figure is $14,000 better than the July, 1930, level. Both May and June of this year gave this network less than it collected for the parallel months of 1930.

During August of last year Columbia grossed $540,342, and NBC $1,745,338.

Legit Players Will Dramatize Patri's Talks

When Cream of Wheat brings Angelo Patri back to the air in the fall his lectures will be augmented by dramatized interpolations and a string ensemble. Among the legit names already cast for the show are Guy Bates Post, Charlotte Walker and Mrs. John Coburn.

Present plan is to unveil the series the first week in October, the exact evening of the week depending on which of the chains, NBC or CBS, will supply the required time and stations. Program will run a half hour.

In previous years, Patri held two weekly 15-minute spots by himself on CBS.

RUSH HUGHES' SMASH

San Francisco, July 31.

A berserk auto crashed into Rush Hughes' car, sending the NBC air columnist and his wife to a San Rafael hospital. They emerged without serious injuries, although Hughes is confined to a wheel chair and is doing his daily news broadcasts for Langendorf from the moving seat.

His legs, badly cut and bruised, will keep him in the chair for another week. Mrs. Hughes was severely cut around the face, requiring 26 stitches.

Castoria Will Continue Its CBS Half Hour

Repeating its arrangement of last year, Fletcher's Castoria has obligated itself for a weekly half hour on CBS as well as the dramatic idea it debuts on NBC Oct. 8. The Columbia turn will consist of a band and warbling and link some 30 outlets starting Oct. 4.

Both contracts stipulate a minimum of 13 weeks. Young & Rubicam the agency.

Insull Utilities Feel Need of Good Will; Seek It Thru Radio

Chicago, July 31.

A combination of two former Insull utilities, People's Gas and Commonwealth Edison, have contracted for an hour a day over WGN and scattered time over WBBM, WENR and KYW in connection with an extensive advertising campaign including newsprint. Ostensibly the purpose is to foster electrically operated gas heating for homes, but locally it is believed the utilities feel the need to counteract the poison left behind by Sam Insull, now of Athens, Greece.

New regime in the utilities headed by James Simpson, formerly boss of Marshall Field's, desires, from report, to dissociate from the former Insull clique. WGN broadcasts will run 7:15 to 8:15 a. m. every morning and will alternate weather reports, news flashes, pro-utilities propaganda and music.

Elevating the Stooge

Los Angeles, July 31.

The stooge has finally come into his own in radio. KHJ has started a new late-evening program, 'Stooges Hour or Highlights That Failed.' Prof. Wurtle, Charlie Lung, Steve Stopopolis and a purposely terrible musical combo, lead by Sylvester L. Weaver, predominate.

Any number of m.c.s preside.

Using 2 NBC Loops

Father John's Medicine, a Carleton & Hovey Co. product, makes its network bow Oct. 15. It will use two quarter hour periods a week; Sunday evening over 19 stations on NBC'S red (WEAF) trellis, and Wednesday nights on the blue (WJZ) loop with 14 stations.

Although talent hasn't been picked it will be a musical frame titled 'Gems of Melody.' Account's air palaver had previously been limited to disk and spot broadcasting.

HIDDEN ANGLES IN RADIO SHOW BIZ

Failure to Correct Obvious Weaknesses Baffles Observers Until True Relationship Between Agency and Client Becomes Known — Agencies Preoccupied with Trade Politics to Exclusion of Merit —Results Hold Chicago Back as Radio Center

SKIMP ON TALENT

Chicago, July 31.

While looking for explanations of why Chicago fails to move ahead as a radio production center, and with the same explanation probably applicable to a lot of things wrong with radio, it is pointed out here that advertising agencies have yet to think in terms of entertainment.

Not 'How good' but 'How much' is throttling radio. The story of how this works out is hidden beneath layers of hooey.

It is a naive error to approach the average agency with a proposition based solely on the merit of a program. Idea men who first try to sell their hunch, and suppose that a discussion of terms will follow, are talking to deaf ears and getting the cart before the horse. The right way is to talk terms first. The program idea is secondary.

It's also been expressed in another way. Having submitted a program plan, however good but failing to give the tipoff on money, the agency listener says 'Awfully glad you dropped in,' and the idea man is bowed out. But when money is mentioned, and that always has a double meaning, the typical retort, accompanied by the first signs of real interest is, 'We can beat that!' That opens negotiations.

Some Results

Actors on commercial programs in Chicago are getting as little as $2.50 a broadcast and other budgetary outlays for talent, creative or interpretive, is in proportion. But the reason is not necessarily that the advertising agencies are instinctively stingy. That's all left over for production purposes after the kickback thing has run its course. The kickback doesn't always go to the agency or the advertiser. Insiders say individuals in either may be taking it.

Insiders agree that a vicious local circle has been cemented in radio by the practice of advertising agencies giving substantial rebates to clients in order to keep them, or because that's the way they got them from the other fellow. Fervid denials that the officially ordained 15% was being tampered with would be couched in terms of righteous indignation at the mere hint. Yet those most intimate with conditions assert that some accounts are handled with the kickback or split becoming the major portion of the 15%.

All this started of course, because of and during the depression with clients watching their pennies as never before. Unwilling to make a public reduction of their hallowed 15% the agencies adopted the sub rosa system. Everybody knows it but nobody will admit it.

Down the Line

With the agencies dominating radio and saying and doing two different things this model has become the practice throughout the broadcasting business. As a first result to make up for their losses to the client the agencies are willing to accept rebates from station representatives, program - builders, or anybody that isn't too naive not to comprehend. In a town like Chicago the system works out in terms of nickles and dimes for talent with programs of indifferent quality the outcome. That in turn fosters the blanket idea that Chicago cannot produce good shows.

Those agencies, and others, trying to avoid the taint and to deal in value for value are oppressed and handicapped by this system which starts as a clandestine concession to the advertiser but ends up by giving officials ideas. In some cases the rebates haven't gone into the corporations.

Average Account Now Changes Agency Every 18 Mons.; Radio A Factor in These Switches

Chicago, July 31.

Agencies are losing their advertisers oftener and easier. Whereas the average occount formerly stayed with an agency two years the best information at present is that accounts take wing every year and a half.

Radio has had a lot to do with this situation. It works out two ways. First, competitive agencies can reach an advertiser readily with a good radio program idea. Second, radio is such an unknown quantity to agencies that they make costly mistakes which anger the client. Thus an advertiser may transfer to another agency to take advantage of an attractive radio idea presented by that agency or the switch may be due to a feeling that the incumbent agency is fumbling the account.

As a rule the chances of an agency taking an account away from another agency are slim if the only argument is better handling of newspaper or magazine copy. That's palpably is not the Achilles heel to reach with the poisoned darts of competitive propaganda. In other words the ethical fence guards an agency as far as the radio pastures. Then it's wide open to trespassers.

Roadhouse Defaults on CBS Charges; Wire Out

CBS line into the Paradise Duck Farm, Elmont, L. I., niterie (formerly Handel's), came out last Tuesday (25) night, when the spot failed to pay off around $500 the network claimed coming to it. Ozzie Nelson has the band assignment here.

Operators of the farm offered yesterday (Monday) to clear up the debt provided the line were reinstalled, but the move struck a snag, according to CBS, when the spot was informed that it would have to add to the payment the regular cost of reinstallation.

Agencies Conflict As to Where Ideas Should Come From

One of the paradoxes that talent and agents contacting ad agencies encounter is the viewpoint toward program ideas proposed by anyone outside the agency. Some agencies advise that talent minus a program idea is of minor importance. Other agencies say they may be in the market for talent but they have no interest in discussing how it's to be routined.

Latter group give as their reason for this attitude that they want to avoid any obligation or entanglement with the outsiders over ideas. If the talent or the rep proposes an idea that is acceptable these agencies say they would feel morally obligated to use this same talent for the program even though somebody else they had in mind would fill the spot more effectively.

Any good agency, avers this group, should not be in a position where it has to get its ideas from others. It should have a safe full of them, all worked up and merely wating for an account to come along with the coin, is the point.

First Come Taken Care of, Seems NBC's System Now

NBC's good fall position is evidenced by the manner in which it urges accounts to take the entire networks and not split the time. Any curtailed budgets or plans seem to have others waiting to snap up what remaining commercial time there is.

General independence of the chain, through being well booked up for time, is exemplified in its unwillingness to wait for no prospect. First come, first contracted. It's been the means also of squaring off some fancied wrongs by advertisers in the past when the sponsors (or their agencies) became too insistent on concessions and the like.

SPITALNY AND TANNEN AIRING BEER OVER CBS

Julius Tannen and Phil Spitalny's orchestra start commercially Aug. 21 for Golden Rod Beer over the CBS and Yankee networks. The brewery is a New England outfit, hence the Yankee system added on to the CBS chain. It will be a half hour show at 8:30-9 p. m., E.D.S.T., every Friday.

This marks Spitalny's switch from NBC to the Columbia. He will have 30 men and introduce a new idea of orchestral-choral blending similar to the new style of music Spitalny first aired on behalf of the Nestle Chocalateers.

Fertig agency handling the account.

Hinds and Woodbury Without Programs

Though undetermined as to the makeup of its show, Hinds' Almond Cream is figuring on returning to the air Nov. 15. Cosmetic has an option on a half hour spot with NBC. In the event it closes with Bing Crosby the hookup, however, will have to be made through Columbia. Crosby has pledged himself to connect with no other than a CBS commercial.

Also without an attraction is Woodbury Soap, which has picked a half hour Friday evening spot on NBC with Sept. 15 the starting date.

Phillips Adds NBC

In addition to the kid show, 'Jack Armstrong - All American Boy,' (CBS) Phillips Milk of Magnesia will air a musical shindig over NBC starting Oct. 4. Abe Lyman tentatively set for this spot.

Time deal with NBC calls for the basic red (WEAF) tieup and a run of 52 weeks.

PETERSON JOINS AD AGENCY

Chicago, July 31.

M. H. Peterson has quit NBC to become director of the radio department store of Blackett-Sample-Hummert (agency). Peterson was assistant sales service manager at NBC and has not previously worked for an agency.

Edwin Ayleshire remains at BSH and will continue to have charge of certain radio programs.

OUTSTANDING PROGRAMS ON THE AIR

NATIONAL

(Taking in chain programs of coast-to-coast or regional hookups. Listing artist, chain and key station, time—EDST, out of New York—and days, if more than once weekly, commercial and advertising agency on the account. The time difference according to geographical location can be figured out for local reference accordingly.)

(This and Next Week, Aug. 1 to 7)

(All Time EDST)

Tuesday (Aug. 1)

Kate Smith (La Palina), 8:30-8:45 p.m., CBS-WABC. Also Wed & Thurs. (Batten-Barton, etc.).

Julia Sanderson and Frank Crumit, Parker Fennelly, Jack Shilkret orchestra. 'Blackstone Plantation,' 8-8:30 p.m., WEAF-NBC (Blackstone Cigars).

Raymond Paige's orchestra and soloists, California Melodies, from Don Lee chain on the west coast via WABC-CBS, 10-10:15 p.m.

The Goldbergs with Gertrude Berg, James Waters, 7:45-8 p.m., NBC-WEAF. Also Wed., Thurs., Fri. & Mon. (Pepsodent) (Lord & Thomas agency).

Amos 'n' Andy, 7-7:15 p.m., NBC-WJZ. Also Wed., Thurs., Fri. & Mon. Rebroadcast for the midwest and west 10 p.m., CDST (Pepsodent).

Clara, Lu 'n' Em, Louise Starky, Isabelle Carothers and Helen King., 10:15-10:30 a.m., NBC-WJZ. Also Wed., Thurs., Fri. and Mon. (Palmolive) (Lord & Thomas agency).

Little Orphan Annie, 5:45-6 p.m., NBC-WJZ. Also Wed., Thurs., Fri. & Mon. (Ovaltine) (Blackett-Sample-Hummert).

Ben Bernie orchestra, with Jackie Heller, 9-9:30 p.m., NBC-WEAF (Blue Ribbon Malt) (Matteson-Fogarty-Jordan agency).

Lowell Thomas, 6:45-7 p.m., NBC-WJZ. Also Wed., Thurs., Fri. & Mon. (Sun Oil Co.) (Roche, Williams & Cunningham agency).

Household Musical Memories, Edgar A. Guest, Alice Mock, Josef Koestner orchestra, 10-10:30 p.m., NBC-WJZ. (Household Finance Corp.) (Charles Daniel Fry agency).

'Skippy,' 5-5:15 p.m., CBS-WABC. Also Wed., Thurs., Fri. & Mon. (Wheaties-General Mills) (Blackett-Sample-Hummert).

Boake Carter, 7:45-8 p.m., CBS-WABC. Also Wed., Thurs., Fri. & Mon. (Philco).

C. C. N. Y. Stadium Philharmonic Symphony Concert, Hans Lange, conductor, Hall John choir, 9-10 p.m., NBC-WJZ.

Light Opera ('Rose of Auvergne,' by Offenbach), Harold Sanford, conducting, 8-8:30 p.m., NBC-WJZ.

Wednesday (Aug. 2)

Fannie Brice, George Olsen Music (Chase & Sanborn Tea), WEAF-NBC, 8-8:30 p.m. (J. Walter Thompson agency.)

Potash and Perlmutter (Jos. Greenwald and Lou Welch), WJZ-NBC, 8:30-8:45 p.m. (Feenamint) (McCann-Erickson).

The Poet Prince, WJZ-NBC, 11:15-11:30 p.m.

Irvin S. Cobb and Al Goodman's orchestra, 9-9:15 p.m., CBS-WABC (Good Gulf). Also Fri., same time (Cecil, Warwick & Cecil).

Guy Lombardo's orchestra and Burns and Allen (White Owl cigar), 9:30-10 p.m., CBS-WABC (J. Walter Thompson).

Fred Waring's Pennsylvania and 'Mandy Lou,' 10-10:30 p.m., CBS-WABC (Old Gold) (Lennon & Mitchell).

Edwin C. Hill, news, 10:30-10:45 p.m., CBS-WABC.

One Man's Family, sketch with Anthony Smythe, 9:30-10 p.m., NBC-WEAF, originating from NBC San Francisco studios.

Morton Downey, 7-7:15 p.m., CBS-WABC. Also Fri.

Eva Le Gallienne, 'Peter Pan,' 7:15-7:30, NBC-WJZ.

'Dance of the Ice Cubes,' Howard Marsh, Snow Queens, Jacques Renard, directing, 10:30-10:45 p.m., CBS-WABC (Frigidaire). With Jane Froman, Fri., same time.

Thursday (Aug. 3)

Rudy Valee-Fleischmann variety program, Walter Hampden, Sig Spaeth, Joe Penner, Giersdorff Sisters, WEAF-NBC, 8-9 p.m. (Fleischmann's Yeast) (J. Walter Thompson).

Cap'n Henry's Show Boat, including Chas. Winninger, Lanny Ross, Annette Hanshaw, Muriel Wilson, Molasses 'n' January, Don Voorhees orchestra, WEAF-NBC, 9-10 p.m. (Maxwell House Coffee) (Benton & Bowles).

Floyd Gibbons, the World's Fair Reporter, NBC service from Chicago to WJZ, 8:45-9 p.m.

Columbia Revue, variety half hour with Freddie Rich's orchestra, 9:30-10 p.m., WABC-CBS.

Countess Olga Albani, Louis Katzman, directing, 7:15-7:30 p.m., NBC-WEAF.

Concert Footlights, Mario Cozzi, Sada Shuchari, Joseph Littau, directing, 7:15-7:45 p.m., NBC-WJZ.

Glenn Gray's Casa Loma orch., midnite to 12:30 a.m., CBS-WABC.

Al Jolson, Paul Whiteman, Deems Taylor, m.c., and variety show, 10-11 p.m., NBC-WEAF, coast-to-coast. (Kraft-Phenix Products) (J. Walter Thompson).

Friday (Aug. 4)

Cities Service hour, with Jessica Dragonette, the Cavaliers (Henry Shope, Frank Parker, John Seagle, Elliott Shaw, Lee Montgomery), Frank Banta and Milton Rettenberg, Rosarie Bourdon's orchestra, WEAF-NBC, 8-9 p.m. (Cities Service Gasoline) (Lord & Thomas).

Fred Allen, Portland Hoffa, Ferdie Grofe orchestra, 9-9:30 p.m., WEAF-NBC (Best Foods) (Benton & Bowles).

Ilka Chase, Hugh O'Connell, Lee Wiley, Paul Small, Victor Young orchestra, WEAF-NBC, 9:30-10 p.m. (Ponds' Cream) (J. Walter Thompson).

Andre Kostelanetz presents Mary Eastman, Evan Evans, orchestra, choir, 9:30-10 p.m., WABC-CBS.

Lou Holtz, Grace Moore, Lennie Hayton's orchestra, 10-10:30 p.m., WABC-CBS (Chesterfield) (Newell-Emmett agency).

'First Nighter,' with June Meredith, Don Ameche, Carlton Brickert and Cliff Soubier, 10-10:30 p.m., NBC-WJZ (Campagna Italian Balm) (McCann Erickson).

Armour Hour, with Phil Baker, Harry McNaughton, Merrie Men, Neil Sisters, Roy Shield orchestra, 9:30-10 p.m., NBC-WJZ (Armour Packing) (N. W. Ayer agency).

'Let's Listen to Harris,' Phil Harris and orchestra, Leah Ray, 9-9:30 p.m., NBC-WJZ (Cutex) (J. Walter Thompson).

Andre Kostelanetz presents, with Mary Eastman, Evan Evans, 9:30-10 p.m., CBS-WABC.

Lum and Abner's Oldtime Sociable, 10:30-11 p.m., NBC-WEAF, originating from WTAM.

Ethel Waters, 11:15-11:30, NBC-WJZ.

Saturday (Aug. 5)

Rex Battle concert ensemble, WEAF-NBC out of Toronto (via CRCT, 1:30-2 p.m.

Week-end Revue, variety show, NBC-WEAF, 4-5 p.m.

Ferde Grofe orchestra, Conrad Thibault, WEAF-NBC, 9-9:15 p.m. (Philip Morris Cigaret) (Blow agency).

B. A. Rolfe orchestra, with Rudy Wiedoeft, WEAF-NBC, 10-11 p.m. (Hudson-Essex) (Blackman agency).

Philadelphia Summer Concerts from Fairmount Park, Philadelphia, 8:30-9:15 p.m., WABC-CBS.

Glen Gray and Casa Loma orchestra, 7:30-8 p.m., CBS-WABC.

The Witching Hour, Georgia Graves, Sidney Smith, Richard Maxwell, Darl Bathmann, Earl Waldo and Dana S. Merriman orchestra, 11:30-12 p.m., NBC-WJZ.

Sunday (Aug. 6)

Alfredo's marimba orchestra, WEAF-NBC, 10:30-11 a.m.

Major Bowes' Capitol Family from Capitol theatre, N. Y., 11:15 a.m.-12:15 p.m., WEAF-NBC, variety show, with Maria Silviera, Hannah Klein, Nicholas Consentino, Dick Dennis, Tom McLaughlin, Four Minute Men, Waldo Mayo, Phil Spitalny conducting.

Bert Lahr, Ilomay Bailey and Lee Sims, Leo Carillo, Rubinoff's orchestra, WEAF-NBC, 8-9 p.m. (Chase & Sanborn Coffee) (J. Walter Thompson).

Col. Louis McHenry Howe, President Roosevelt's secretary, 10-10:15 p.c., WEAF-NBC, Walter Trumbull interviewing him on national affairs. (RCA Victor.)

Radio City Music Hall Concert, Roxy (S. L. Rothafel) as m.c., with Erno Rapee's orchestra, choir and soloists, 12:15-1:15 p.m., WJZ-NBC.

Arthur Brisbane, The Revelers, Al Goodman's orchestra, WJZ-NBC, 9-9:30 p.m. (Good Gulf Gasoline) (Cecil, Warwick & Cecil).

Goldman Band, Edwin Franko Goldman conducting, from the N. Y. U. campus, 9:30-10 p.m., WJZ-NBC.

Frank Crumit and Julia Sanderson, 6:30-6 p.m., WABC-CBS (Bond-Bread) (Batten, Barton, etc.).

The Gauchos, Vincent Sorey conducting, with Tito Guizar, 9-9:30 p.m., WABC-CBS.

Manhattan Merry-Go-Round, Tamara, David Percy, Men About Town, Gene Rodemich orchestra, 9-9:30 p.m., NBC-WEAF. (Lyon's Tooth Powder) (Blackett-Sample-Hummert).

American Album of Familiar Music, Frank Munn, Elizabeth Lennox, Ohman and Arden, Bertrand Hirsch, Gus Haenschen orchestra, 9:30-10 p.m., NBC-WEAF. (Bayer's Asperin) (Blackett-Sample-Hummert).

Willard Robison's Deep River symphony, 5-5:15 p.m., CBS-WABC. Also Thursday, 10:15-10:45 p.m.

Symphony Hour, Howard Barlow, directing, 4-5 p.m., CBS-WABC.

Monday (Aug. 7)

A&P Gypsies, Harry Horlick directing, Frank Parker, WEAF-NBC, 9-9:30 p.m. (Atlantic & Pacific).

Clicquot Club Eskimos, Harry Reser directing, 'Rosey' Rowswell, Jimmy Brierly, NBC-WJZ, 8-8:30 p.m. (Clicquot club Ginger Ale) (Danielson & Son agency).

Sinclair Minstrels (Gene Arnold, Chauncey Parsons, Bill Childs, Mac McCloud, Clifford Soubier, Harry Kogen directing, NBC-WJZ out of Chicago, 9-9:30 p.m. (Sinclair Oil).

Jack Frost (sugar) half hour with Sam Herman, Josef Pasternack's orchestra and guest artist, 9:30-10 p.m. (Gotham agency).

Morgan L. Eastman orchestra, Gene Arnold, Lullaby Lady, 10-10:30 p.m., NBC. (No N. Y. release) (Carnation Milk) (Erwin Wasey agency).

LOCAL SHOWS

(Embracing same data as National programs, giving time, artists, commercial, agency, etc., of local programs, not on a network hookup, regional or national.)

NEW YORK

(Aug. 1 to 7)

(All Time EDST)

Tuesday (Aug. 1)

Eddy Brown, violinist, with miniature symphony maestroed by George Shackley, 8:30-9 p.m., WOR.

Footlight Echoes directed by Geo. Shackley, Lewis Reid announcer, 9:30-10 p.m., WOR.

Reinald Werrenrath, barytone, 7:45-8 p.m., WMCA-WPCH.

Jewish Little Symphony with Ghetto Singers, Nochum Goroschin, directing, 9-9:30 p.m., WINS (General Foods Products) (Benton & Bowles).

'Sleepy Time Lady,' Claire Stetson Russoto, 6:15-6:30, WINS. Same time every day but Sun.

Wednesday (Aug. 2)

Market and Halsey Street Playhouse, Roger Bower, m.c.; Lee Cronican, conductor, 10:30-11 p.m., WOR.

Beniamino Riccio, baritone, 9-9:30 p.m., WMCA (Simmons Tours).

'The Beggar's Bowl,' Basil Ruysdael, narrator, 10-10:15, WOR.

Thursday (Aug. 3)

Bronx Marriage Bureau, 9-9:15 p.m., WOR.

'Men of WOR,' variety, Sherman Keene directing, Grenadiers Quartet, Walter Ahrens, 10:30-11 p.m., WOR.

Merle Alcock, soprano, 9-9:30 p.m., WMCA-WPCH.

Merle Johnston's Saxophone Quartet and Pauline Alpert, pianist, 7:45-8 p.m., WOR.

Friday (Aug. 4)

Harold Stern's orchestra, 8:45-9 p.m., WOR (Crystal Corp.).

Olive Kline, soprano; Sol Shapiro, conducting, 9-9:30 p.m., WMCA.

Commonwealth Opera Co., Gabriel Sineoni, conducting, from George Washington Stadium, 10-11 p.m., WMCA.

Hendrik de Leeuw, 'Tales of a Globe Trotter; 8:15-8:30 p.m., WEVD.

Saturday (Aug. 5)

WOR Little Symphony orchestra, Philip James, conducting, with Edna White, trumpeter, 8-9 p.m., WOR.

Silverbell, with Sylvia Miller, Madeline Hardy, Elmo Russ, 9:15-9:30, WMCA.

Sunday (Aug. 6)

Irving Aaronson orchestra from Rits Park, Long Island, 7-7:30 p.m., WOR.

Woodbury revue, with Roxanne and her orchestra, Al and Lee Reiser, Jack Arthur, 7:30-8 p.m., WOR.

Red Lacquer and Jade, George Shackley, directing, Basil Ruysdael, narrator, 6-6:30 p.m., WOR.

Margaret Anglin Prevents, with Robert Beddele, organist, 6:30-7 p.m., WOR.

'Radiant Revue,' Al and Lee Reiser, Jack Arthur, Roxanne, conducting, 7:30-8 p.m., WOR. (Woodbury cosmetics) (J. Walter Thompson).

Choir Invisible, Vera Osborne, Annette Simpson, Veronica Wiggins, John Qhine, David Croswell, George O'Brien, Jack Keating; George Shackley, directing, 8:30-9 p.m., WOR.

Monday (Aug. 7)

Back Stage, with Borris Morros from Paramount theatre, N. Y., with orchestra, soloists, 8:30-9 p.m., WOR.

Alfred Wallenstein's Sinfonetta, Veronica Wi soloist, 10:30-11 p.m., WOR.

CHICAGO

(Aug. 2 to Aug. 7)

(All Time CDST)

Wednesday (Aug. 2)

Quinn Ryan at the Fair, 6:45-7 p.m., WGN. (Dodge Bros. Motors-Havoline Oil) (Ruthrauff & Ryan agency).

Art Kahn's orchestra with Fritz Clark, 7-7:17 p.m., WBBM. Also Fri. and Mon. (Dr. Bobo's Laxative) (Gunther-Bradford agency).

Palace Theatre Varieties with RKO vaude acts, 8:45-9 p.m., WMAQ. (Staged by John Joseph and NBC production staff.)

Ted Weems orchestra, WENR, 8:45-9 p.m., 12-12:30 a.m. nightly.

Hal Kemp orchestra, WGN, 7:30-7:45 p.m., 12-12:15, and 1-1:30 a.m.

Paul Ash orchestra, WGN (afternoons only), 12:30-12:45, 1-1:15, 2:30-2:45.

Francis X. Bushman, film gossip, 10:10-10:15 a.m., WGN. Also every other week day.

Thursday (Aug. 3)

Charlotte Learn (Mrs. J. J. Garrity) in dramatic skits, and every day, WENR, 10:30-10:45 a.m. (College Inn Tomato Juice) (Harry Atkinson agency).

Friday (Aug. 4)

Ben Bernie orchestra, WENR-NBC, 11-11:30 a.m. Pabstette Cheese. Supplementary to night program for same company's malt. (Premier Pabst Sales Co.) (Matteson-Fogarty-Jordan agency).

Sunday (Aug. 6)

Chicago A Capella Choir with Noble Cain, WENR-NBC, 3:30-4 p.m. (sustaining).

Monday (Aug. 7)

Singing Lady (Irene Wicker), daily except Sat.-Sun., WGN-NBC, 4:30-4:45 p.m. (Kellogg's Corn Flakes) (N. W. Ayer agency).

State-Lake Headliners, with Verne Buck and vaudeville acts. Continuity by Fritz Blocki, 6 p.m., WBBM.

Sunday (Aug. 6)

Merrymakers, KHJ, 9-10 p.m. Variety program. Sustaining.

English Coronets, KFWB, 9-9:30 p.m. Serial dramatization of English history. (Barker Bros.) (Ray Alden agency.)

'The Wanderer,' KFWB, 9:30-10 p.m. Narrator, Bob Sherwood, chamber music. (Kelvinator.) (Hammel agency.)

Monday (Aug. 7)

Kay Thompson, KHJ, 5:45-6 p.m. Songs. Sustaining.

'Front Porch,' KFWB, 7:30-8 p.m. Continuity, music. Jack Joy's orchestra, Ruth Durrell, Bob Shafer, Harriet Andrews. (National Life Insurance.)

Blue Monday Jamboree, KHJ (from KFRC, San Francisco), 8-10 p.m. (Shell Oil Co.)

'Makers of History,' KFI, 8-8:30 p.m. Dramatization. (Puritas Water.) (McCarthy Co.)

'English Clarinets,' KMTR, 8:30-9 p.m. Burlesk dramatization. Sustaining.

Tuesday (Aug. 8)

California Melodies, direction Ray Paige, KHJ (CBS), 6:30-7 p.m. Sustaining.

Guardsmen, KNX, 7:15-7:30 p.m. Quartet. Sustaining.

Wednesday (Aug. 9)

Mario Alvarez, KMTR, 8:15-8:30 p.m. Tenor. Sustaining.

Ray Paige and Symphony Orch., KHJ, 11-12 p.m. Sustaining.

Thursday (Aug. 10)

'Song Fashionettes,' KFWB, 7-7:15 p.m. Music, songs, talk. Jeanne Dunne, Nip and Tuck. Sustaining.

Light Opera Favorites, KNX, 7:15-7:45 p.m. With Charlotte Woodruff. Sustaining.

'Drums of France,' KFWB, 8-8:30 p.m. Dramatization of French history. (O'Keefe and Merrit) (Emil Brischacher and Assoc.)

SAN FRANCISCO

(Aug. 6 to 13)

(All Time PST)

Crosscuts from the Log o' the Day,' KPO, 8:15-9:15 a.m., daily except Sunday, Dr. Laurence L. Cross, philosopher, and Southern Harmony Four, colored quartet.

John and Ned, harmony team, KGO, 1:45-2 p.m., daily except Sunday.

Langendorf Pictorial, KGO, 3-3:15 p.m., daily except Saturday and Sunday. Air column by and with Rush Hughes. (Langendorf Bakery) (J. Walter Thompson).

Hodge Podge Lodge, KFRC, 4:15-4:45 p.m., Mon., Wed., Fri. Comedy lodge meeting by and with Jennison Parker.

(Continued on page 56

1 IN 3 READ AIR LISTINGS

Air Line News

By Nellie Revell

William Card, formerly NBC Artists Service and later with the Harry Bestry agency, is in the New Rochelle Hospital. Taken seriously ill 10 days ago while weekending at the home of Peter De Rose.

Helene Daniels' Date

Helene Daniels opens at the New York Paramount theatre in two weeks. Result of the impression she made on Boris Morros while singing at WOR.

An Axiom

A young New York radio executive said, 'The trouble with most program makers is that once they come to this little island (Manhattan) they can't see back across the river.

Hill's Omission

Edwin C. Hill, discussing the other day 'the human side of the news,' told about a screen actress, Jane Ball, who dove into shark-infested waters off Bermuda while making a picture. 'The human side of the news' he neglected to tell was that Miss Gail is Mrs. Edwin C. Hill.

A Long Wait

Eight years ago the management of WLS wanted Taylor Holmes to sign as m. c. for all programs. He turned it down, thinking any time would do to go radio. His present contract is the first satisfactory one he's been offered since refusing the first one.

Airminded Family

The entire Olsen family will soon be on the air. George Olsen has his tea commercial; Ethel Shutta starts on a new chocolate commercial Aug. 24, and now a children's shoe manufacturer is angling for the two Olsen boys.

Kate Spurns Cigaret

Kate Smith, whose La Palina contract expires in September, turned down a lucrative offer from a cigaret sponsor contemplating a return to the air. Reason given is that it would hurt her going from a cigar to a ciggy account, with possibilities of drawing unfavorable comment from listeners.

Marsh Gives Chase

Howard Marsh lives in New Jersey and owns a pet monkey named Joe. Joe escaped last week and took refuge in a tree. It cost Marsh a pair of pants and 20 bucks to have a hook and ladder capture the monk.

Dancing Tragedy

Verna Burke, dancer, is in the North Hudson Hospital in Weehawken, N. J., and when she leaves there she may never dance again. About two years ago Verna broke a leg and suffered internal injuries from a fall while adagio rehearsing. The man missed. After a long hospital session she was advised never to attempt to dance again. So she became a singer and was doing well with Bert Lown's orchestra. A neighbor's child was taking dancing lessons and she was having a particularly tough time with a jump split. Verna, disregarding the doctors, jumped in to show the child how it should be done. She probably will never dance again.

Tabbing Waring

Trade is watching the b. o. results at the Paramount, N. Y., this week, where Fred Waring is playing. This is because some wiseacres believe his radio performance before 3,000 people each week at Carnegie Hall will detract from the cash customers. Radio execs and Waring believe otherwise.

Quick Follow-up

Jacques Renard, formerly on the Camel hour, loafed for one year, unable to get another program. As soon as he landed the Frigidaire account, three others followed in rapid succession.

CBS Likes Its Wednesdays

CBS considers Wednesday its outstanding night. Between 7 and 11:30 it presents Mort Downey, Boake Carter, Tydol program, Tito Guizar, Mark Warnow's Curtain Calls, Kate Smith, Abe Lyman's band, Irvin S. Cobb and Al Goodman's orchestra, Vera Van, Burns and Allen and Guy Lombardo, the Old Gold program, Howard Marsh and Jacques Renard's band, Edwin C. Hill and Howard Barlow's Symphony.

Before Radio

Al Goodman got his start in the amusement world writing music for 'So Long, Letty' 16 years ago....Annette Hanshaw operated a music shoppe....Grace Donaldson (Donald Hall Trio) was a dancing instructress in Cleveland....Martha Lawrence (Martha & Hal) was Alice Joy's vaude partner and Hal (Bagg) had his own orchestra in vaude....Bunny Coughlin (Funnyboners) played sax and sang in the Meyer Davis orchestra at the Copley-Plaza, Boston....Howard Marsh worked his way through Dennison University by giving lessons in voice....The smart student who brought the teacher red apples and got A's in all his studies was Jacques Renard. Then he became a fiddler and later an orchestra leader, and he hasn't read a book in five years....Irving Aronson, WOR orch leader, began as a piano player in an east side film house....Nino Martini sang in opera in Italy....Jack Arthur ran away from home to join the Northwest Mounted Police and got as far as Newark....Rod 'They Call It Luck' Arkell used to publish newspapers in Florida....Valdez Olman, tango orchestra leader, was a child prodigy touring with his teacher, Leopold Auer, at the age of three....Ralph Kirbery, 'Dream Singer,' was a flour salesman....Rosario Bourdon was musical director for Victor records.

Short Shots

Gladys Rice has been signed by CBS for one year's sustaining on a nation-wide network beginning Aug. 7....James Melton's mother and his three sisters have arrived from Ocala, Fla., for the summer. Jimmy's touring in vaudeville, so he's taken a cabin for them in Connecticut....Leibert Lombardo, the trumpet-playing brother, is recovering from pneumonia. Returns from a cruise aboard his boat next week....In 10 years on the air Irving Kaufman has never been on a sustaining program....Frank Black, NBC general musical director, has placed a limit of three programs a week for himself this fall....A club a block from NBC is a rendezvous after hours for the smartest of the modern dance men. The boys go down there and play for their own amusement—you'll never hear anything on the air like it....Frank Hennigs has joined the staff of the new 'Radio Business' magazine....Marie Walsh, formerly in vaude with Frank Ellis, now the partner of Don Hunt on KSD, St. Louis....Mary O'Neill, radio columnist of the Albany 'Knickerbocker Press,' seriously hurt in an auto accident, has returned home....Lew Raderman's orchestra, which includes some of NBC's best musicians, auditioned last week at Columbia for the Camel account, which will be on six nights a week....Daniel McCloskey, NBC page boy, had an infected leg which had to be amputated. Returned last week and given a position in the NBC engineering department....Tommy Dorsey driving to Los Angeles to see his pal, whom he calls 'the old groaner,' Bing Crosby ....The networks have put their feet down on buildups for stars under contract to outside agencies, and they have very little of their own. To save $25,000 NBC took a number of noted acts off sustaining....CBS now has 12 renewals of last season's programs for this fall, several taking added time....The unemployed Musicians' Symphony Orchestra, giving concerts at the White Plains County Center, has discontinued playing there. Broadcasts also cancelled due to union trouble. And they were doing so well....The five Messner brothers now have four NBC spots....Hazel Walton, WMCA's latest torcher, owns a single seater plane....Don Haggerty, son of the famous political writer, 'Jim' Haggerty, is studying radio at WOR....Mary Lewis, former prima of the Metropolitan Op, resumes her regular program on WMCA next week.

Scrambled Notes

Marion Talley, tired of domesticity, is staging a comeback via radio....Norma Pearce, WMCA Bachelor Poet, is planning a whirlwind vacation to his home in the Antipodes....Vaguely reported that Singin' Sam will move over to NBC next month....Newark industrial captains are hatching a broadcast on WOR in support of the President, rumored to be a wow....Phil Carlin went on vacation and did his own cooking. Put his stomach on the bum, now on a diet and has lost 30 pounds....Teddy Bergman is torn between two fires. Either he will become the butt of Fred Allen's jokes or he will fly to the Coast to ghost for Rubinoff, thus

(Continued on page 42)

AGENCY MAKES ITS OWN SURVEY

George Gallup Scans 10 Cities for Young-Rubicam —Finds Radio News Now Ranks with Films and Legit—Personalities from Screen-Stage a Reason

PRESS CAN'T IGNORE

Regardless of what policy newspaper publishers may adopt toward radio publicity and program listings they're now faced with the fact that reader interest in radio now ranks with theatrical news, which includes film chatter columns, says George Gallup, research head of the Young & Rubicam agency. Gallup declared he found this out in a survey recently conducted under his direction.

Gallup, once among radio's severest critics as a medium for merchandising, set out to ascertain what percentage of newspaper readers refer to the press' daily program listings. Inquiries were made in 10 widely scattered cities and his findings were that one of every three readers questioned consults a newspaper for what's on the air and also scans the paper's radio chatter column. Percentage here, avers Gallup, is about the same that prevails for theatrical news.

In developing his inquiry Gallup segregated the sexes and found that the percentage giving attention to the radio columns was about equal. In Cleveland 33% of the men queried said they referred to the listings and the percentage for women was 32%. In St. Louis it was 34% for men and 35% women. In Richmond the survey showed 28% male and 39% femme interest.

A Carry Over

Responsible for the increase in radio column interest the past year, according to Gallup, has been the entry into broadcasting of a host of personalities from the stage and screen. This, he adds, is a carry over of interest from pictures and legit.

As the battle for listeners becomes more intense among commercials, program spotlight advertising in the dailies will increase. So far the air backers, Gallup says, have shown little showmanship or advertising acumen in the newsprint adjunct. Air commercials, he declares, should borrow a leaf from the picture house style of advertising and in the spotlight (press) ad. it should blurb up its show and its personalities similarly.

Now Agree Too Much Horror for Kids, Junior Programs Turning to Fantasy

Commercials are yielding to the agitation launched by parent-teachers associations and others against the blood and thunder programs for kids. For juvenile entertainment this fall they are turning to fantasy. Maker of Jello-O is leading the parade in this direction with a dramatized version of 'The Wizard of Oz' which it will debut over NBC the latter part of September. Another commercial is mulling the idea of serializing 'Alice in Wonderland,' while a third is readying a trip to the moon with scientific embellishments.

Ad agency specialists in the juve phase of radio now admit they have overdone the horror and express surprise that the protests didn't start long before the actual avalanche. Of the many mistakes that the business of broadcast advertising may have made in its time, they say, the most illogical one was this tendency to fill the junior mind with heavy doses of dramatic realism. Aside from the fact that it antagonized the parent, it also is pointed out that it created a boomerang for its practitioners. Once the kid taste for thrills was stimulated demand was that each successive episode contain moments equally or even more tense, and once the program ran out of thrills is was through. It was inevitable, aver the agency authorities, that the means would defeat the purpose.

Some agency experts hold that realism has no place in kid entertainment. The world that the child lives in, they point out, is make believe and of a comic strip quality, and any effort to embellish a story for them with realistic background and detail basically runs counter to and cannot for long entice the youngster's imagination.

Hamp and Dr. Patch Up

San Francisco, July 31.

Charles Hamp and Dr. Strasska have made up, after their falling out of last year when radioist left his ether program and also vice-presidency of the company.

Hamp starts Aug. 7 on NBC's KPO for the Strasska toothpaste, broadcasting five nights weekly at 7.45.

Disenfranchised WIBO Questions Powers of F.R.C.

Chicago, July 31.

Although the wavelength under dispute is now being operated by Ralph Atlass and his station WIND, the Nelson Bros., owners of WIBO here, are continuing their fight against the Federal Radio Commission. The brothers, who lost their court battle to retain control of the wavelength for WIBO, have undertaken circularizing of every other commercial outletin the country with a view of obtaining opinions for legislation that would curb the FRC's authority.

In their circular the Nelsons state they are compiling a book, 'The Case of WIBO,' telling of their '2½-year struggle' with the commission, which, they say, will be distributed among broadcasters, legislators and newspapers. Queries put by the circular to broadcasters seeks to find out what they think about the present status of the FRC which makes that coterie answerable to no one for their actions and whether the broadcasters aren't of the opinion that their investments in the business shouldn't be protected by new radio laws.

Atlass made a bid for the WIBO 1,000-watt wavelength on the ground that Chicago, and that included the state of Illinois, was over-quota in broadcasting facilities while the state of Indiana, where his own station, WJKS was located, was much under quota. After obtaining the rights to WIBO's wavelength Atlass changed the WJKS call letter to WIND.

Mexico's 59th

Mexico, July 27.

Mexico's radio stations have been increased to 59 with the inauguration here of XEB, 10,000 watts, and operated by a cigaret manufacturer.

Loew's Ether Merge

Loew circuit intends consolidating its four stations, WHN, WPAP, WQOA, WRNY, located in the metropolitan sector, into a single outlet operating from the same studios and transmitter. Major Edward Bowes, mgr.-director of the Capitol theatre, will head the unification when and if it takes place.

Major Bowes announced that the order for transmitter equipment has been put in but the location of either the studios or sending plant hasn't been decided. All four stations operate on the wave band of 1,010 kilocycle and when merged will likely take the call letters of WMGM, the last three representing Loew's picture subsid. WHN is the Loew's State outlet, WPAP is connected with the Palisades Amusement Park, located in New Jersey, and WRNY is the station the circuit took over several months ago. All four stations are licensed to operate with 250 watts.

New WOR Accounts

Remington-Rand last week signatured a 13-week contract with WOR, Newark. Other accounts taken in the same week were General Baking, 13 weeks; Buick-Olds-Pontiac for 26 weeks of five-minute announcements three times weekly, and the Wilkening Manufacturing Co., 10 five-minute announcements.

GENE CARR'S NEW BERTH

Cleveland, July 31.

Gene Carr, program director at WTAM, is resigning to become director of the newly formed radio instruction department of Cleveland Institute of Music.

Carr's been with station for four-and-half years, beginning as singer.

Radio Directory

(As a convenience for readers unfamiliar with who's who in Radio, 'Variety' prints below a directory for New York, Los Angeles, San Francisco, and Chicago.)

New York City

NBC

(Stations WJZ-WEAF)

711 Fifth Ave.
Plaza 3-1000

M. H. Aylesworth, President.
Richard C. Patterson, Jr., Executive V.-P.
G. C. McClelland, V.-P. on Sales.
John Elwood, V.-P. on Operations.
A. L. Ashby, V.-P. and Gen. Atty.
George Engles, V.-P. on Artists' Service.
John F. Royal, V.-P. on Programs.
Roy C. Witmer, V.-P. on East Div. Sales.
Frank Mason, V.-P. on Public Relations.
Lewis MacConnach, Secretary.
Mark J. Woods, Secretary.
H. F. McKeon, Auditor.
H. F. Kelly, Asst. Auditor.
C. W. Horn, Gen. Engineer.
Frank Mullen, Agricultural Dir.
J. deJara Aimonte, Evening Operations.
Bertha Brainard, Program Mgr.
G. W. Payne, Operations.
R. J. Teichern, Asst. to Treas.

Department Heads

Donald G. Shaw, Eastern Sales Mgr.
Thos. H. Belviso, Music Library.
W. D. Bioxham, Purchasing Agent.
John R. Carey, Service Supervisor.
O. B. Hanson, Mgr., Plant Operation and Engineering Dept.
Ruth Keeler, Personnel Supervisor.
Donald Withycomb, Mgr. Sta. Relations.
Paul F. Peter, Mgr. Statistical Dept.
G. W. Johnstone, Mgr. Press Relations Dept.
Harold Kemp, Artists Service Popular Talent.
D. S. Tuthill, Sales Mgr., Artists' Service.
Quinton Adams, Mgr. Electrical Transcription Dept.
E. P. H. James, Sales Promotion Mgr.
T. G. Sabin, Eastern Service Mgr.
Mrs. Frances Rockefeller King, Mgr. private entertainment.

CBS

(Station WABC)

485 Madison Ave.
Wickersham 2-2000

William S. Paley, President.
Edward Klauber, Executive V.-P.
Sam Pickard, V.-P.
Hugh Kendall Boice, V.-P. in Charge of Sales.
Lawrence W. Lowman, V.-P. on Operations and Secretary.
M. R. Runyon, Treasurer.
Kari Knips, Sales Mgr.
William H. Engisn, Asst. Sales Mgr.
Julius S. Seebach, Program Operations.
Paul W. White, Publicity.
Edwin K. Cohan, Technical Dir.
Paul W. Kesten, Sales Promotion.
John J. Karol, Market Research.
John S. Carlisle, Production Mgr.
Frederic P. Willis, Educational Dir.
Julius Mattfeld, Music Library.
Hugh Cowan, Commercial Engineer.
Ferrin Fraser, Editor, Continuity.
Marion R. Parsonnett, Dramatic Dir.
Herbert B. Glover, News Broadcasting.
Ralph J. Wonders, Mgr., Artists' Bureau.
Peter De Lima, Mgr. of Contracts.
Paul Ross, Mgr. Personal Bookings.
Samuel Fallow, Mgr. Club Bookings.

WOR

Bamberger Broadcasting Service, Inc.
1440 Broadway
Pennsylvania 6-8383

Alfred J. McCosker, Station Mgr.
A. A. Cormier, Sales Mgr.
Walter J. Neff, Asst. Sales Mgr.
Lewis Reid, Program Dir.
George Shackley, Musical Dir.
Robert I. Wilder, Press.
J. R. Poppele, Chief Engineer.

WINS

American Radio News Corp.
114 E. 58th St.
Eldorado 5-6100

Bradley Kelly, Station Mgr.
John S. Martin, Sales Mgr.
John McCormick, Program Dir.
Harold Shubert, Production Mgr.
Bernard Levitow, Musical Dir.
George Wieda, Press.

WMCA-WPCH

Knickerbocker Broadcasting Co.
Broadway at 53d St.
Columbus 5-6660

Donald Flamm, President.
William Weiman, V.-P. and General Counsel.
John T. Adams, V.-P. on Artists Service.
Sidney Flamm, Commercial Director.
Robert S. Wood, Press.
Jack Ricker, Studio Director.
Fred W. Dyson, Business Mgr.
Harry Carlson, Program Director WMCA.
J. Bill Williams, Program Director WPCH.
Arthur Baron, Educational Programs.
A. L. Alexander, Chief Announcer.
Elmo Russ and Irving Selzer, Musical Directors.
Frank Marx, Chief Engineer.
Harry Pascoe, Continuity.
Bide Dudley, Dramatic Critic.
Sam Taub, Boxing.
Jack Filman, Hockey, Sports.
Charles Martin, Dramatic Presentations.

WLWL

Universal Broadcasting Corp.
415 W. 59th St.
Columbus 5-7030

H. F. Riley, Dir.
J. P. Kiernan, Business Mgr.
R. W. Bjork, Sales Mgr.
George O'Brien, Program Dir.
Rudolph Forst, Musical Dir.
Joseph Deppe, Chief Engineer.

Chicago

NBC

Merchandise Mart
Superior 8300

(Stations WENR—WMAQ)

Niles Trammel, V.-P. in charge.
P. G. Parker, Asst. Gen. Mgr.
Fred Weber, Station Relations Mgr.
John Whalley, Office Mgr.
Roy Shield, Chief Musical Dir.
C. L. Menser, Production Dir.
Sidney Strotz, Program Mgr.
Alex Robb, Asst. Program Mgr.
Sidney Strotz, Artists Mgr.
John Gordon, Continuity Editor.
Frank Mullen, Dir. of Agriculture.
Judith Waller, Educational Dir.
Kenneth Carpenter, Sales Mgr.
Bill Hay, Local Sales Mgr.
I. E. Showerman, Sales Service Mgr.
E. C. Carlson, Sales Promotion Mgr.
Howard Luugens, Chief Engineer.
M. W. Rife, Chief Field Engineer.
B. R. Dongee, Maintenance Mgr.
Ben Pratt, Public Relations Counsel.
Al Williamson, Publicity Mgr.

CBS

Wrigley Bldg.
Whitehall 6000

(Station WBBM)

Leslie Atlass, V.-P. in charge.
Leonard Erickson, Western Sales Mgr.
Walter Preston, Program Dir.
Bobby Brown, Gen. Production Mgr.
Jeff King, Traffic and Office Mgr.
Harold Fair, Asst. Program Dir.
Howard Neumiller, Musical Dir.
William Cooper, Continuity Editor.
Larry Fisk, Chief Engineer.
Kelly Smith, WBBM Sales Mgr.
Steve Trumbull, CBS Publicity Mgr.
Ruth Betz, WBBM Publicity Mgr.
Harlow Wilcox, Chief Announcer.
Richard Elpers, Sales Promotion Mgr.
Arthur Wesner, Community Concert Mgr.
McClure Bellows, CBS Concert Mgr.

KYW

Strauss Bldg.
Wabash 4040

Homer Hogan, Gen. Mgr.
Parker Wheatley, Production Mgr.
Harold E. Bean, Asst. Production Mgr.
Rex Maupin, Musical Director.
H. E. Randall, Chief Engineer.
Turner Turner, Publicity Dir.

WCFL

Furniture Mart
Delaware 9600

John Fitzpatrick, President.
Edward N. Nockles, Gen. Mgr.
Franklin Lundquist, Bus. Mgr.
Maurice Lynch, Treasurer.
Howard Keegan, Production Dir.
Eddie Hanson, Musical Dir.
Howard Keegan, Chief Announcer.
Maynard Marquardt, Chief Engineer.

WJJD

Lake and Wells Sts.
State 5466

Ralph Atlass, Gen. Mgr.
Art Linick, Commercial Mgr.
Joe Allabough, Chief Announcer.

WLS

1230 W. Washington
Haymarket 7500

Burridge Butler, President.
Glenn Snyder, Gen. Mgr.
George Biggar, Program Mgr.
D. R. McDonald, Adv. Mgr.
Tom Rowe, Chief Engineer.
Clementine Legg, Artists Mgr.
Hal O'Halloran, Chief Announcer.
Harry Steele, Publicity Dir.

WGN

Drake Hotel
Superior 0100

W. E. Macfarlane, Gen. Mgr.
Quin Ryan, Station Mgr.
George Isaac, Commercial Mgr.
Edward Barry, Production Mgr.
Delos Owen, Musical Dir.
Carl Mygrant, Chief Engineer.
Frank Schreiber, Publicity Dir.

WGES

128 N. Crawford
Van Buren 8000

Gene Dyer, Station Mgr.
Charles Lanphear, Production Mgr.
Joseph Brubaker, Chief Engineer.
John Van, Musical Dir.
Don Crosnor, Chief Announcer.

WIND

201 North Wells.
State 5466

Ralph Atlass, President.
Frances Kennedy, V.-P.
Frank Morrow, Program Director.
John Muri, Musical Director.
Ty McMurray, Chief Engineer.
Art Jones, Chief Announcer.

Advertising Agencies

Lord & Thomas—Henry Sellinger.
J. Walter Thompson—Tom Luckenbill.
Erwin-Wasey—William Weddell.
McCann-Erickson—Fred Ibbett.
N. W. Ayer—W. G. McGuire.
Critchfield—Frank Steel.
McJunkin—Lou Hagerman.
BBD&O—George May.
Blackett-Sample—Edwin Ayleshire.
Henri-Hurst-McDonald—Art Decker.
Hayes McFarland, Don Bernard, Madge Childs.

San Francisco

NBC

(Stations KGO-KPO-KYA)

Pacific Coast Division
111 Sutter Street
Sutter 1920

Don E. Gilman, V.-P. of NBC and Pac. Coast Div. Manager.
C. L. McCarthy, Asst. Gen. Mgr.
Lew Frost, Program Dir.
Harry Anderson, Sales Mgr.
A. H. Saxton, Chief Engineer.
H. J. Maxwell, Office Mgr.
Lloyd E. Yoder, Publicity Dir.
Karl Shullinger, Dir. Artists Bureau.
Jennings Pierce, Chief Announcer.
Meredith Wilson, Musical Dir.
Cecil Underwood, Prod. Mgr.
Roy Frothingham, Sales Promotion Mgr.

KYA

988 Market St.
PRospect 3456

Edward McCallum, Station Mgr.

KFRC

(Don Lee-Columbia outlet)
1000 Van Ness Ave.
PRospect 0100

Fred Pabst, Don Lee Gen. Mgr.
Harrison Holliway, Station Mgr.
William Wright, Prog. Dir.
Walter Kelsey, Musical Dir.

KJBS

1380 Bush St.
ORdway 4146

Julius Brunton & Sons, Owners.
Ralph Brunton, Mgr.
Ralph Smith, Prog. Dir.

Los Angeles

KHJ

(Columbia Don Lee Broadcasting System)
1076 West 7th Street
Vandyke 7111

Don-Lee, President.
Leo B. Tyson, Gen. Mgr.
C. Ellsworth Wylie, Gen. Sales Mgr.
Raymond Paige, Musical and Program Dir.
Paul Rickenbacher, Production Mgr.
Kenneth Niles, Asst. Prod. Mgr.
Van C. Newkirk, Traffic Mgr.
Arthur J. Kemp, Asst. Adv. Mgr. (KHJ only).
Leslie Mawbinney, publicity.

KFI and KECA

(NBC outlets)
Earle C. Anthony, Inc.
1000 So. Hope Street
Richmond 0111

Earle C. Anthony, President.
Arthur Kales, V.-P. and Gen. Mgr.
Glen Dolberg, Program Dir.

KFWB

Warner Bros. Pictures Corp.
Warner Theatre Bldg.
Hollywood 0315

Gerald King, Gen. Mgr.
Chester Mittendorf, Commercial Mgr.
Jack Joy, Program Dir.
Johnnie Murray, Charge Vaude Programs.
Kay Van Riper, Charge Dramatic Prog.
Les Hewett, Chief Engineer.
Frank Murphy, Supervising Engineer.
George Fischer, Publicity.

KNX

Western Broadcasting Co.
Paramount Studios, Hollywood
Hempstead 4101

Guy C. Earl, Jr., President.
Naylor Rogers, V.-P. and Gen. Mgr.
Carl B. Nissen, Commercial Mgr.
Kenneth C. Ormiston, Technical Supervisor.
Drury Lane, Program Mgr.
Wilbur Hatch, Musical Dir.

KMTR

KMTR Radio Corp.
915 No. Formosa, Hollywood
Hillside 1161

Reed E. Callister, President.
L. W. Peters, Gen. Mgr.
Harold Horton, Prod. Mgr.
Salvatore Santaella, Musical Dir.

KGFJ

1417 So. Figueroa Street
Prospect 7760

Ben S. McGlashon, owner.
Duke Hancock, Mgr.
Fireside Broadcasting Co.

KRKD

541 South Spring Street
Madison 1176

Frank Doherty, President.
V. G. Fretag, Gen. Mgr.
Del Lyon, Sales Mgr.

KTM

Ivkwick Broadcasting Co.
214 So. Vermont
Exposition 1341

Charles Wren, Pres.
George Martinson, Manager.
R. L. Rust, Sales Mgr.
C. B. Juneau, Production Mgr.

KFAC-KFVD

Los Angeles Broadcasting Co.
645 Mariposa Ave.
FIlzroy 1221

E. L. Cord, President.
Tom Brenneman, Gen. Mgr.

Air Line

(Continued from page 41)

becoming the butt of Eddie Cantor's jokes....Phil Spitalny signed for an NBC commercial in September directly after his Capitol engagement ....One of the biggest exploitation stunts in connection with radio shortly will be pulled on the King's Beer program over WABC....Ben Brooks, '16, harmonica player, has joined the 'Stout Heart Club,' which meets Mondays and Thursdays at WCDA under direction of Benny Leonard....Peggy Page, dramatic actress of NBC, is the wife of Tony Stanford, production manager....Stevens Fox, former dramatic actor, has been selected as the leading man for the CBS stock air dramas.... No truth to the rumor that the American Tobacco account is changing ad agencies....Lewis James, lead tenor of The Revellers, lost his mother ....Mr. and Mrs. William Rainey are on vacation....Miss Bert Green, secretary to Alfred J. McCosker, starts Aug. 11 for Averill Park, N. Y., where the horses will get some exercise....John Seagle, who became a father a week ago, neglected to mention the fact to his press agent until Monday. That kid has a squawk coming....James F. J. Maher, WOR press department, vacations next week....Bertha Brainard takes August off....Al Short called back from his vacation....Ernest Hare and Billy Jones have gone in for transcriptions in a big way....Welcome Lewis and NBC have severed....Will Donaldson (Men About Town) pricing perambulators....The violin that Don Hall, leader of the NBC trio, features during programs has been in his possession more than 20 years.... Thursday night is the busman's holiday parade at 10 o'clock on WJZ. Ray Perkins and a few more laying off between commercials, including your correspondent, are going to face the microphone just to 'keep their voices in'....Al Cameron of 'Al and Pete' believes that two can live as cheaply as one and is receiving congratulations at the North Beach hotel, Chicago....Sylvia Blue, who sings blues over WHOM, on the sick list after having picked beautiful vines to transplant in her garden. The vines were poison ivy....Breen and De Rose have completed 10 years with NBC. Never off the air more than two weeks at a time and never late for a broadcast....Frank Pinero, one of NBC's fiddlers, crippled with a dislocated kneecap....Did you hear that traveling salesman joke on the Hollywood program following Jack Denny's orchestra last week? ....The Harding Sisters, NBC piano duo, have left their morning spot ....Flora Starr, who broadcasts over WHOM, adopts that French accent for radio. She's an American girl.

ROY FOX
AND HIS
BAND
KIT-CAT
LONDON
B.B.C. NETWORK

LENNIE HAYTON
AND HIS
CHESTERFIELD-HOUR ORCHESTRA
EACH FRIDAY 10 P.M.
WABC
Direction
MORRISON-WINKLER
Corporation

ARTHUR TRACY
"The Street Singer"
Every Mon.-Wed.-Fri.
9:15 P. M., E. D. S.
WABC, Coast to Coast
MANAGEMENT
MORRISON-WINKLER
CORPORATION
Park Central Hotel
NEW YORK

"Radio's Loveliest Lark"
JANE FROMAN
IN SONGS
FRIGIDAIRE PROGRAM
Friday 10:30 p. m. CBS.
Direction, Morrison-Winkler Corporation
Park Central Hotel,
New York City

Isham Jones
AMBASSADOR HOTEL
Atlantic City, N. J.
Direction
Columbia Broadcasting System

JOE HAYMES
AND HIS C.B.S. ORCHESTRA
Steel Pier, Atlantic City
WABC-C.B.S.—Wed., Fri., Sat.
Columbia, Brunswick, Victor Records
Exclusive Mgt. C.B.S. Artists Bureau
RALPH WONDERS, Mgr.

"Your New Old Friend"
DON ROSS
Pontiac Program
Coast-to-Coast Columbia System Broadcasts
Tuesdays and Thursdays at 2:45 P.M.
Management MORRISON-WINKLER, Inc.

ABE LYMAN
AND HIS
CALIFORNIA ORCHESTRA
Columbia Broadcasting System
PHILLIP'S DENTAL MAGNESIA
Tues., Wed., Thurs., 8:45 to 9 P.M. E.S.T.
COAST-TO-COAST
WABC

"The Lass Who Comes from Dixie With a Song That's Meant to Cheer. So Tune Her In and You'll Begin To Find Happiness Is Here."
BETTY BARTHELL
RICHFIELD OIL PROGRAMS
WABC Monday 10 P.M. | WEAF Friday 10:30 P.M.
WABC NETWORK
Thursday, 6:30 P.M.
Direction CBS ARTIST BUREAU

AL GOODMAN
RADIO'S ★★★★★ MUSICAL DIRECTOR
GULF GASOLINE
WITH IRVIN S. COBB
WABC WED.-FRI. 9 P. M.
WITH ARTHUR BRISBANE
WJZ SUNDAY 9 P. M.

There IS Something New Under the Sun!
THREE ROBERTS BROTHERS
IN MUSIC AND SONG
Different!
WEAF Saturday, 6:45 P. M. Monday, 7:15 P. M. Thursday, 6:45 P. M.
Personal Management DAN HEALY

PHIL BAKER
Sponsored by
ARMOUR & CO.
Fri., 8:30-9 P. M., CDST
WMAQ (N.B.C., Chicago) Network

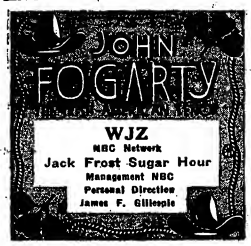
TED BUD EDDY-BURSTON ORCH.
Summer Season
FELTMAN'S MAPLE GARDENS
CONEY ISLAND, NEW YORK
Management Tom O'Connell
1560 Broadway

DANCE OF THE ICE CUBES
Howard Marsh, Jane Froman, Jacques Renard
Songs, Band
COMMERCIAL
WABC, New York

Frigidaire has two of these 15-minute musical whirls a week on CBS with Howard Marsh taking the Wednesday night inning and Jane Froman the Friday eve occasion. With either voice it's a pleasant interlude. As an orchestral background the Jacques Renard penchant for muted strings and trumpets makes a perfect fit. It's Renard's first commercial since Camel vamoosed from the air.

To her end of the Frigidaire entries Miss Frohman brings a wealth of mike experience and reputation, while Marsh, though without previous air servitude, can lay claim to sound grounding in the warbling art. His voice seeps smoothly out of the loudspeaker with his repertoire confining itself to the ultra romantic in pop tunes. For either program there's an unbilled femme quartet to lend an occasional humming obbligato.

An plug is of the dialog genre, running no more than a couple minutes and leading up to the info that the refrigerator maker has a booklet on meal planning that it's giving away. Only note out of keeping with the soothing pace and atmosphere is the forte pitched contributions of the announcer Louis Dean. It's a voice that doesn't jell here. *Odec.*



PHIL REGAN
"Melody Headlines"
SATURDAY
9:45 P.M.
WABC
Columbia Broadcasting System

Featured in Columbia Revue
MONDAY & THURSDAY
11:15 P.M.

LEON BELASCO
OLDSMOBILE
10:30 Tues. and Thurs.
WABC
NIGHTLY
ST. MORITZ HOTEL, NEW YORK
Sole Direction HERMAN BERNIE
1619 Broadway, New York

THE GREEK AMBASSADOR OF GOOD-WILL
GEORGE GIVOT
This Week (July 28)
Keith's Memorial, Boston
Sole Direction
Herman Berni
1619 Broadway, New York

LOU LUBIN
WOR—Tuesday, 1 p. m.

VERA VAN
Songs
Sustaining
WABC, New York

Columbia is giving this miss unlimited support in every phase of her buildup except where it is most required. That is in the selection and balancing of her numbers. Here is a torch voice of arresting quality and personality but once taken out of that genre it's just another singer.

In phrasing a love lament, Miss Van gives out that low throaty register that has her where she belongs. Yet the moment she goes into a lively number up pops this same voice a couple of octaves and the result is not good.

Program caught (28) accorded her a chance to shine with 'Blue Hours.' It was an interpretation that effectively brought out her knack for weaving a slow, insinuating tempo and that revealed a keen flair for rhythm and melody. She followed the heartbreak with 'I Got Rhythm' and the transition was not in her favor.

The talent is there and also enough of a distinctive style to give her true air possibilities. The leader of the accompanying combo on the stanza was unbilled. The fine musicianly support rates comention. *Odec.*

VICTORY VARIETIES
Food Talks and Songs
COMMERCIAL
WGY, Schnectady

A 15-minute program, one morning weekly, sponsored by the Victory chain grocery stores. Consists of food-menu talks by Mrs. Charlotte Carter and musical numbers by a 'guest.' Roger Sweet, tenor, filled the latter role on the broadcast caught.

Mrs. Carter's talks are, as usually, heard on women's a.m. programs, but they are delivered with little of that aggressively confident style affected by certain food experts. She speaks easily, clearly and pleasantly. Mrs. Carter also handles some advertising chatter—not overdone.

Sweet is an excellent ballad singer. However, he has been using the same numbers too frequently on recent WGY shots. With little spieling by announcer, program is above the average for a local of its kind. *Jaco.*

JACK DENNY Orchestra
Scrappy Lambert, Jeanie Lang
15 Mins.
COMMERCIAL
WABC, New York

Nightly 15-minute commercial for Silver Dust, dishwashing product, is snappily purveyed by the Denny orc, and Scrappy Lambert-Jeanie Lang vocalizing.

Formula program with free dish cloth giveaway for the audience check-up and moderate quota of ad spieling that's not overdone. *Abel.*

"The time has come," the Walrus said,
"To talk of many things:
Of Shoes and Ships—
Of Sealing-Wax—
Of CABBAGES And KINGS."
AUSTIN STRONG
Monday Wednesday Friday
WEAF
5:15 P.M. N.B.C. Network

GYPSY NINA
"The Haunting Romantic Voice of Radio"
WABC
COLUMBIA BROADCASTING SYSTEM
TUESDAY 7 P.M. | SATURDAY 7:15 P.M.
Mgt. CBS

(TOMMY) REILLY and (BILLY) COMFORT
NOW IN LONDON PLAYING VAUDEVILLE
Making records for Decca and broadcasting regularly from May Fair Hotel for the British Broadcasting Corporation.
PERMANENT LONDON ADDRESS, CARE VARIETY

VAGABOND VOICE
Michael Romano
Songs
Sustaining
WMCA, New York

An out and out ape of the Street Singer of CBS build-up days, Romano has adopted Arthur Tracy's old draggy style of lyric delivery, the accordion self-accompaniment and the announcer's attending patter with its saga of the 'voice that pauses before your window...takes you down the highroad of romance ...then, like the troubadour of old, passes on, etc.'

But with the routining the similarity ends. Romano is a tenor, a fine lyrical one at that, but lacking in those pipes at present is personality. This may develop. Technically Romano is a fine voice. However, his enunciation reveals heavy traces of English diphthongs and sibilants still unmastered and indicates that he would be more at home with a Sicilian air than a Tin Pan Alley ditty. What should help him build on this wavelength is his skill on the accordion.

Romano's schedule gives him three 15-minute periods a week, Monday, Wednesday and Friday evenings. It's a voice with exceptional mike personality and worth attention. *Odec.*

COMPLAINT DEPARTMENT
With Robert Wildhack, The Guardsmen
Talk, Songs
Sustaining
KNX, Hollywood

Good idea not given the elaboration sufficient to make it click as a serious or comedy program. Once weekly over KNX for 15 minutes Robert Wildhack, who does excellent vocal and noise imitations over this station and KFAC, reads letters sent in either plugging or panning the originating station's programs, the former predominating.

Several constructive criticisms voiced in the program caught. One was the appeal of Horatio Winslow, the Saltpost author and a Pasadena resident, for the development of comedy material writers along the lines of George Ade and Booth Tarkington. Winslow's letter stated that there must be young newspapermen throughout the country who can develop a native brand of humor in contrast to the wisecrack type which he deplores.

One woman wrote that she had no kick coming because there was no time during the day that she couldn't find some kind of program to interest her.

This letter reading is interspersed with vocal numbers by the Guardsmen, quartet, with mike mixing not as good as it should be.

Wildhack's sig is a snore and the singers' parody, 'The Radio, She Ain't What She Ought to Be.' *Leny.*

'ALL ABOARD'
Fill In Program
KOA, Denver

Announcers and staff of KOA were rudely awakened from their noonday snooze one day last week with the news the NBC broadcasts would be shut off from 2 to 3. A program was arranged in a rush.

Broadcast started with the announcement that it was so hot at the station the staff were going to take an outing and were going to broadcast it. Listeners were 'taken' to the union station, where the 'special' was waiting to take the crowd to Colorado Springs. The 'train,' according to announcements, consisted of the engine, empty baggage car, where the orchestra played for the dancing, and a parlor-observation car. Some of the announcers were on the train, sending the broadcast by 'short wave' (with the station sound equipment giving the effect), and Walter Campbell, the unfortunate left behind, kept things going at the station. The orchestra played for the dancing, and all the while the sound equipment kept the train running.

Vance Graham acted as m. c. aboard the choo-choo. Other announcers available were drafted.

Program proved it does not always take a lot of planning to make an entertaining air show, but that sometimes an emergency trick like this can get over nicely.

Medbury Stays East

Although he has settled his difference with Walter Futter and will make a new series of shorts, John P. Medbury has not returned to Hollywood.

Humorist is kept in New York for another year by radio contracts.

Radioites Will Recover

Cleveland, July 31.

Vince Percy, WHK organist, and Jack Graney, sport announcer, both seriously injured in auto accident.

Graney, with a skull fracture, was first expected to die, but is slowly recovering.

ROSS PEARDON
Songs
Sustaining
WJZ, New York

Ross Peardon, one of NBC's latest recruits for a buildup, holds both Thursday and Saturday evening spots. On the former night he's one of the items filling the hour's stretch on the web's blue link, while the Fleischmann varities are on the red loop. As a filler this baritone rates attention from those who like their singing unalloyed by flourishes and their tunes plucked from those that mother used to sing.

Peardon heaves a rich voice that's mellow, well rounded in tone and range. He lacks any distinctive style, but the training and experience is there to make it enjoyable for the sensitive ear. His routine is neatly framed and packs a signature ditty that fits his warbling personality. The accompaniment is limited to piano and violin. This, too, is aptly adapted. *Odec.*

EDELWEISS JOE
Basso
COMMERCIAL
WENR, Chicago

Edelweiss Joe, alias Jingle Joe, alias Joe Parsons, has a pip subterranean vocal apparatus, naturally at its best in such numbers as "Asleep in the Deep." For more popular stuff he has some understandable difficulties getting numbers in the right key.

Three times a week at 9:15 p. m. Edelweiss Joe booms out the praises of Edelweiss beer, an ale that puts beef, sinew and bass voices in skinny, weak, and squeaky mortals, so they say.

It's a nice program and different from the run of male soloists. Some talk that it may go network in the fall. *Land.*

MORNING GLEE CLUB
Sustaining
WGY, Schenectady

Male group, directed by Charles Albert Baker, heard weekday mornings over NBC. A 15-minute program at 8.30 with numbers including marching songs, ballads, spirituels, humorous bits, and occasionally, pops.

Unit well balanced vocally, both the tenor and the bass sections being strong. Tone is excellent and volume adequate. While all numbers are done smoothly, the group seems to reach its greatest heights in serious selections. Ballads well handled, too. Some soloing which is good.

Question whether 8.30 a. m. is the best hour for such a broadcast. Real singing may not be appreciated at such an hour. *Jaco.*

KANE AND KANNER
Songs, Patter
Sustaining
WJZ, New York

NBC started this pair off with the Memphis Five sharing this Friday evening quartet hour. For their last week's (28) contribution they had the going all to themselves. The difference with or without the instrumental quintet is of little import. The two boys stack up as just one of those hundred odd comedy-harmony teams that filled the deuce when vaude was vaude.

When they give way to straight warbling they produce a good quality of blended harmony but they insist upon interpolating a cross-fire between numbers which just doesn't jell. For the major part of their delivery the lads lean to special numbers, medleys and parodies. Most of this material isn't badly confected and without the comedy patter the impression would likely be in their favor. Particularly inept for air purposes is that repeated bon mot, 'Aw, nerts, let's go!' Aside from the question of taste, the boys leave themselves wide open to a quick vote of assent on the part of the listener. *Odec.*

LOU HOLTZ

WABC
EVERY FRIDAY 10 P. M.
Chesterfield Program

LEE SIMS
ILOMAY BAILEY
Headlined on Their Initial Stage Appearance in New York at the Capitol Theatre (Week July 14)

Returning to the CAPITOL for 3 WEEKS
Beginning August 4
CHASE & SANBORN COFFEE PROGRAM
Every Sunday Evening
8-9 P. M., WEAF
Management MORTON MILMAN
WARWICK HOTEL, NEW YORK

RADIO CHATTER

East

Dick Leibert doing his own announcing.

Jim Cornell, WGY announcer, a real ball fan.

Felix Fernando's orchestra, at Burden Lake, N. Y., now over WGY.

Rush Gilbert conducting the 'Cheerio' program over NBC while originator is vacationing.

Muriel Wilson and Fred Hufsmith replace Norman Price and Selma Johanson on the Saturday afternoon WEAF matinee revue which features Lew White at 3:30-4 p.m. EDST.

Edwin R. Wolfe, former stage director, is on the NBC production staff.

Buddy Cantor leads Lillian Bond to WRNY, N. Y., mike this Saturday (3) for an exchange of picture gossip.

Tex Ritter, WINS, N. Y., cowboy, is recovering from a surgical encounter in the Brent Brigham hospital, Boston.

Ralph Freese, who once dished it out for NBC in New York, is now doubling from chief continuity writer to chief announcer on KOH, Reno.

The Wall Street Brokers, who mix vocal harmony on both WMCA and WPAP, are breaking in a vaude turn at the RKO Flushing, Flushing, L. I., this week.

Mrs. John T. Kelly, widow of the comedian, has taken up radio technic.

Roland Martini, headman in the Gardner agency's radio department, was once an editor of the Delacorte pulp group.

Pete DeLima, contract authority in the CBS Artists Bureau, out last week with a twisted ankle.

Staff announcers at WLW, Cincy, are Arthur Ainsworth, Joe Ries, Peter Grant and J. Howard Doyle.

Most extensive autograph book of radio notables is owned by J. de Jara Almonte, director of evening operations at the NBC. He urges all distinguished visitors to Johnhenry his book.

Dorothea Ponce (Ponce Sisters) in Flower hospital, New York, following aprendicitis operation; recuperating nicely.

West

True Boardman added to Catherine, the Great,' KHJ, Los Angeles. 'Globe Headlines' over KHJ, L. A., took advantage of its newspaper office atmosphere and covered the film studio strike last week.

New tri-weekly half hour sustainer on KMTR, Los Angeles, is 'Highway 66.' Is in nature of a travelog.

New KNX, Hollywood, program is 'College Daze and Knights,' written by Victor Potel, former screen comedian, who is also directing.

KHJ, L. A., has a new sound effect engineer, Fred Bowen.

KICK has okay to move from Red Oak to Carter Lake, Ia.

Lincoln, Neb., gets a new police license, 50 watts. Ditto Lincoln Park, Mich.

James Isherwood and Hal Sherman of KHJ, booked into L. A. Loew's State Aug. 3.

Kay Parker has a new beauty secret program five days weekly over KHJ, L. A.

Son and daughter of Naylor Rogers, g. m. of KNX, Hollywood, are both improved following an auto accident two weeks ago.

Sam Hardy m. c.'d the Blue Monday Jamboree, coast CBS, tonight. Lew Cody formerly held the spot.

Eugenia Wills, Phoenix, breaking into radio in skit

Dick Lewis, manager of KTAR, en route to Century of Progress.

Bun Caverly still holding down a spot at KTAR.

Jimmie Geare, son of a dairyman, is one of Phoenix's best tenors.

Mid-West

WBBM bought time from its wavelength partner KFAB, Lincoln, in order to stay on air continuously for Wiley Post broadcast.

Ted Weems auditioned in Chicago for Schlitz Beer. Same company also considered Paul Whiteman.

Al Buettner back in Milwaukee following screen tests at the World's Fair. Al was chosen to appear in a picture which is to have representative boys and girls from all over the country on view. His regular job is behind the mike at WISN.

Thomson Bartlett, WISN, is the fourth member of that station's staff to head for the Coast on vacation. But Bartlett is bound toward the Atlantic.

Walter Gelhard has been added to the announcing staff of WTMJ, Milwaukee 'Journal' station.

Leonard Labowitz, Cleveland attorney and theatrical producer, has patented idea of distributing radio recordings in canned products. Records for phonographs will be miniatures in size, including trade announcements, and plan is to sell them to canned goods manufacturers who have radio programs. Labowitz now trying to tie up with William Morris agency on idea.

RUBY NORTON
Summering in White Mountains
JACK CURTIS
CURTIS and ALLEN
Palace Theatre Bldg, New York

BEN MARDEN'S RIVIERA
Presents
EMIL COLEMAN
AND HIS
RIVIERA ORCHESTRA
WABC—WOR
Personal Management
BEN MARDEN

PAUL WHITEMAN Presents
RAMONA
N. B. C. Network
KRAFT-PHENIX PROGRAM
WEAF
Thursday 10 P. M.
VICTOR RECORDS

DOLPHE MARTIN
And His ORCHESTRA
TYDOL HOUR
7:30 P. M., Mon.-Wed.-Fri.
CBS
A Ben Rocke Production

MANDY LOU
with FRED WARING'S MUSIC
OLD GOLD HOUR
WEDNESDAY, 10 P.M.
WABC Columbia Broadcasting System

JOE PARSONS
Radio's Low Voice
AS 'EDELWEISS JOE'
Mon-Wed-Fri, 9:15 P.M., CDST, WMAQ
SINCLAIR MINSTREL
Every Mon., 8 P.M., N.B.C.
CHICAGO

TITO GUIZAR
NOW APPEARING Original ROXY, NEW YORK (July 28)
NEXT WEEK (August 4), FOX, BROOKLYN, N. Y.
Also BILTMORE CASCADES, BILTMORE HOTEL, Nightly
BROADCASTING WABC
Wednesday, 8, P.M. Saturday, 5:45 P.M. Sunday, 7 P.M.
Management C.B.S.

Ad Agencies

Radio Execs (Associated With the Show or Performance End of Radio)

N. W. Ayer & Son, Inc.
500 Fifth Ave., N. Y. C.
Douglas Coulter.

Batten, Barton, Durstine & Osborne, Inc.
383 Madison Ave., N. Y. C.
Roy Durstine.
Arthur Pryor, Jr.
Emilie L. Haley.

Benton & Bowles, Inc.
444 Madison Ave., N. Y. C.
E. M. Ruffner.

Biow Co., Inc.
521 Fifth Ave., N. Y. C.
Milton Biow.

Blackett-Sample-Hummert, Inc.
330 Park Ave., N. Y. C.
Frank Hummert.
George Tormey.

Blackman Co.
122 E. 42d St., N. Y. C.
Douglass Storer.

Campbell-Ewald Co.
292 Madison Ave., N. Y. C.
C. Halstead Cottington.

Cecil, Warick & Cecil, Inc.
230 Park Ave., N. Y. C.
J. H. McKee.

The Paul Cornell Co.
580 Fifth avenue, N. Y. C.
L. S. Caskin.

Samuel C. Croot Co.
28 West 44th street, N. Y. C.
Arthur Anderson.

Erwin, Wasey & Co., Inc.
420 Lexington Ave., N. Y. C.
Charles Gannon.

William Esty & Co., Inc.
6 E. 45th St., N. Y. C.
William Esty.

Federal Adv. Agency
444 Madison Ave., N. Y. C.
Mann Holiner.

Albert Frank-Guenther Law, Inc.
70 Pine St., N. Y. C.
Frank A. Arnold

Gardner Advertising Co.
330 W. 42d St., N. Y. C.
R. Martini.

Gotham Co.
250 Park Ave., N. Y. C.
A. A. Kron.

Hanff-Metzger, Inc.
Paramount, Bldg., N. Y. C.
Louis A. Witten.
Shirley Buchanan.

Joseph Katz Co.
247 Park Ave., N. Y. C.
Joseph Barnett.

Lambert & Feasley, Inc.
400 Madison Ave., N. Y. C.
Martin Horrell.

Lennen & Mitchell, Inc.
17 E. 45th St., N. Y. C.
Arthur Bergh.
Ray Virden.
Robert W. Orr.

Lord & Thomas
247 Park Ave., N. Y. C.
Montague Hackett.

McCann-Erickson, Inc.
285 Madison Ave., N. Y. C.
Dorothy Barstow.

Newell-Emmett, Inc.
Richard Strobridge.

Ruthrauff & Ryan, Inc.
Chrysler Bldg., N. Y. C.
Jack Davidson.

J. Walter Thompson Co.
420 Lexington Ave., N. Y. C.
John U. Reber.
Robert Colwell.
Gordon Thompson.
Cal Kuhl.
A. K. Spencer.
Herschel Williams.
Nathan Tufts.

Young & Rubicam
285 Madison Ave., N. Y. C.
Hubbell Robinson.
W. R. Stuhler.
Donald Stauffer.

Crawford Back at Par

After being abroad several months, Jesse Crawford comes back to the Paramount, N. Y., Friday (7). Prior to European engagements he had been at the New York Par since its opening.

On the return, he and Mrs. Crawford will both be at the consoles.

Sachs Ork Indef

Birmingham, July 31.

A new floor show has succeeded the Raymond Lehr unit at the Terrace Gardens room of the hotel Thomas Jefferson here.

Jimmie McConnell is director of the room and has signed Coleman Sachs' orchestra indef.

Coast Musikers

Los Angeles, July 31.

It's off-again-on-again with Lou Diamond, who has prepared to fly east every day during the past week. Air companies are beginning to doubt those daily reservations.

The Bobby Crawfords ensconced with the Sammy Lees in Beverly Hills currently.

Henry Meyers and Dimitri Tiomkin have written a tune, 'Easy to Meet and Hard to Forget,' for 'A Man's Castle' at Columbia.

Jerry White, formerly with the Radio Franks and Irving Berlin, now at Paramount, acting as musical advisor on the Marx Bros. 'Duck Soup.'

Earl Dancer's band, 14 pieces, and 20 line girls and specialists, all colored, open Aug. 1 at the Hollywood barn, replacing the Buddy Fisher orch.

Word is around that Gottler, Mitchell and Conrad will reassemble for pic work, but Con denies it.

After 'Dancing Lady' at Metro, Adamson and Lane shift to United Artists to score 'Joe Palooka.'

Jack Mills here for a rest.

Joe Young on his way and dickering with Paramount.

Talk of the Gershwins at a studio this fall.

Harry Barris has assembled an orchestra to open Aug. 4 at Casino Gardens, Ocean Park, replacing the Lou Traveller aggregation. Clarence Rand will handle the vocal choruses.

Art Schwartz is a scrambled egg fiend.

Jimmy Grier flew over the week end from L. A. to Seattle to get his first look at his son, born a week ago. The mother is Berta Collier, formerly of the Collier Sisters, vaude act.

Warren and Dubin wrote 'Honeymoon Hotel' and 'Shanghai Lil' for Warners' 'Footlight Parade.' Sammy Fain and Irving Kahal wrote 'By a Waterfall' and 'Sitting on a Backyard Fence' for the same pic.

With Urban Thielman joining Sid Lippman's orchestra at Cocoanut Grove, Walter Ruick, formerly pianist at Loew's State, replaced him with Ray Paige's KHJ orchestra.

Harms, Witmark and Remick offices moved from the Warner's Hollywood building to larger quarters in the Warner Sunset studio.

Songpluggers won a baseball game at last, defeating George Hamilton's orchestra, 14-8, last week. Ditty demonstrators claim their score would have been higher if most their men hadn't scrammed back to work during the last two innings.

Frank Skinner arrived at Metro from New York to do the dance arrangements on 'Paid to Laugh,' the Marion Davies-Bing Crosby film.

All the songs in the Ed Wynn and Jack Pearl pictures at Metro will be comedy tunes. Wynn will use oldtimers and Rodgers and Hart will do the Pearl words and music, with a possible tune or two being sent from New York by Dorothy Fields and Jimmy McHugh.

Edgewater Beach Club

Detroit, July 29.

This spot has everything to offer to nightlifers except accessability. Located on Lake St. Clair quite a way from downtown Detroit, it comes under the classification of a roadhouse rather than night club. However, the type of show presented could be transferred successfully to any night spot in the country.

Spot itself is as pretty as can be desired. The music very dance-stimulating and the location is on cool St. Clair. Show, headed by Phil Saxe and Ethel Norris, is big time. Phil Saxe m.c.'s and sings; Miss Norris sings. Patsy and Mickey and Patricia Reynolds are dancers.

Saxe looks good for an indefinite stay here. With a seemingly unlimited quantity of material he tops it all with a limitless supply of extra verses for 'Let's Do It' from the musical show 'Paris' in which he appeared with Aaronson's Commanders. Saxe is the best of the parade of m.c.'s who have appeared at various local night spots.

Miss Norris has appeared at various night spots locally and seems to have developed a very good night club style. Sitting on a piano for her songs she accents her diminuitiveness. Running a chance of being accused of lifting the Helen Morgan trademark she has her own style and has achieved a very nice following.

Patsy and Mickey are a nice fast dance team who can play anywhere. Doing okay on a night club floor. Act offers some fast dancing and sold with a lot of speed.

Patricia Reynolds' dances include a rhumba. She makes a very nice appearance, dresses nicely offering a nice set of dances.

Bob Chester orchestra offers a very high type of dansapation. As-

(Continued on page 48)

Linit's One-Hour Variety Show, but No Talent Set

Linit comes back to CBS Oct. 2 with an hour's Sunday night variety show. Stanza will be built around a name comic-m.c, and band, but ncthing in the way of talent as yet has been signatured.

Hookup will be from coast to coast with around 40 stations involved.

A New High

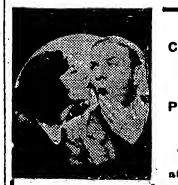
Estes Park, Colo., July 31.

The highest spot from which the regular broadcasting has been done is Estes Park, over 7,000 feet high.

Eddie Jungbluth and his orchestra are furnishing the programs from the Riverside amusement park three times a week over KOA, Denver.

HAROLD ARLEN
NOW PLAYING SEVERAL WEEKS' ENGAGEMENT LOEW CIRCUIT
Personal Appearance of the Young American Composer of "Stormy Weather" and Other Current Song Hits
Assisted by His 16 Voice Choir
MANAGEMENT
R. A. WACHSMAN
353 West 56th Street, New York
CO-5-1106 or CI-7-6990

DON LANG
and his
TRUE ANIMAL STORIES
WABC
Coast-to-Coast Network
Monday—Friday, 5 P. M.
Columbia Broadcasting System


DUMB CRACKERS
ROBERT BURNS PANETELA
WABC
Every Wednesday Evening at 9:30 P. M.
BURNS AND ALLEN
Dir.: WM. MORRIS AGENCY

This Week (July 28)
FOX, PHILADELPHIA
JAMES MELTON
"The Golden Voice of the Air"
WJZ
Sunday, 9 P.M.
GULF OIL PROGRAM
Management, NBC Artists' Bureau

For That Boy Part
ANDY (Skippy) DONNELLY
A Season as "Skippy" Past 9 months as "Bill" 'Maud & Bill'—NBC Network. Fine singing voice, too. rite: Mrs. M. Donnelly, care Variety, N. Y. C.

RAYMOND BAIRD
THIS WEEK, JULY 29
RKO ALBEE, B'KLYN
NEXT WEEK, AUG. 5
RKO PALACE, NEW YORK

Revival of Interest in Organists By Picture Theatres Noticeable

Revived interest in organists is manifested with the likelihood console artists will receive more billing attention with the new season. Circuits are putting on organists in increasing numbers and the organists themselves recognize this by the manner in which they have been consulting the name organ soloists for special theatre material.

Lew White, for example, is writing organologs for them, conned from his past experience at the Roxy. White is now concentrating solely on NBC broadcasting from the Radio City Music Hall and from his own organ studios.

The following is a list of organists in the New York metropolitan area who are new or recently engaged, or who are planning to extend their presentations:

Ambitious Organists

Adolph Gobel, Proctor's 86th St.; Betty Gould, Proctor's 58th St.. Johnny Winters and Leo Weber, just set for the Paramount, Stapleton, Staten Island, and also on WEAF, Bob Machat, RKO Madison, Brooklyn; Con Maffie, Loew's Paradise, the Bronx; Lou Bonder, Park Plaza; Wild Oscar, Loew's 175th St.; Al Curtis, Academy of Music; Ted Meyn, Loew's, Jersey City, also via WAAT. Andy, St. George theatre, St. George, S. I.; Max Marlin, Loew's Met, Brooklyn; Egon Dougherty, Loew's Kings, Brooklyn; Jack Meyer, Marlboro, Brooklyn; Ralph Walker theatre, Brooklyn; John Ward, Savoy, Brooklyn; John Hammond, Strand, Brooklyn; Henrietta Kamern, Loew's Pitkin, Brooklyn; Bill Meeder, RKO Richmond, Brooklyn; Joe Stoves, Loew's Valencia, Jamaica, L. I.; Bernie Cowham, RKO, Flushing, L. I.

MAYBE CRAWFORD WILL PRODUCE AT STUDIOS

Bobby Crawford, now in Hollywood on picture song publishing deals, may remain on the coast in production, with Warner Bros. or Darryl Zanuck.

It's the same hook-up as four years ago during the heydey of the songwriters' gold rush when Warners bought up several of the Harms' group of publishing subsids and others, including Crawford's DeSylva, Brown & Henderson firm. The DeSylva firm has since been repurchased by Crawford.

At that time the publisher was sitting in on WB production. He was a sort of assistant to Jack Warner and also Zanuck.

Meantime DeSylva is tieing in strongly with Paramount. Lou Diamond, in charge of Par's song pub activities, favors DeSylva as a publishing outlet, veering away from Par's Famous Music Co. connection.

Calloway's Plans

Cab Calloway is slated to bow back into the Cotton Club, in Harlem, Sept. 15. As now plotted the combo after completing its engagement at the Ambassador, St. Louis, Aug. 31, will play a few one-night dance dates on the way east and lay off for a week's rest prior to the fall unveiling at the Harlem niterie.

Blue Rhythm unit, the spot's current incumbent, may follow its exit with a European tour, something that Irving Mills now on the other side is negotiating.

A VOCAL THRILL
PHIL REGAN
Gaining new friends daily with his masterly singing thrice weekly over the Columbia air waves...Phil is on top, and will stay there, because he features:
"SWEETHEART DARLIN'"
"LOVE SONGS OF THE NILE"
"HOLD YOUR MAN"
"LET'S MAKE UP"
"HOLD ME"
"MARCHING ALONG TOGETHER"
"DON'T BLAME ME"
ROBBINS
MUSIC CORPORATION
799 SEVENTH AVENUE
NEW YORK

Berlin UA-Radio Songs Set for Pub by Dreyer

Hollywood, July 31.

David Dreyer has returned to the coast from New York after consulting with home office officials of United Artists and Radio regarding the publishing of all songs from their pictures by Berlin. He is ironing out final details here with studio execs.

Berlin is forming two subsids, with half interests owned by the studios. Dreyer will remain here permanently to take charge of music publishing and to act as consultant on spotting of songs in films. Expected that the two new firms will be called United Artists Music company and RKO Music Co.

Dreyer will act as a liaison between songwriters and the studios and also dash off a number now and then.

NEW SYNC PACT FOR FILM MUSIC

Drafting of the new synchronization agreement between the music publishers and picture producers is now practically completed. Only item remaining under negotiation is the scale of prices for foreign usages, with that angle expected to be ironed out at a meeting between Major Edward Bowes, representing the film men, and Francis Gilbert, of Gilbert & Gilbert, attorney for the pubs.

Pact provides for the appointment of a board of three, one from the publishers, another from the producers, and a third to be jointly selected, to serve as adjudicators of any price or copyright tangles that may come up.

OLSEN LOST, TOO, ON GOLDMAN-SACHS

George Olsen, who trailed along with Eddie Cantor on stock investments, is suing Goldman, Sachs, its individual officers and the Price, Waterhouse accounting firm for a $10,000 actual loss which the bandsman sustained on GS stock. Olsen, through Julian T. Abeles, argues that Price, Waterhouse erred in its statement of the GS financial condition, and avers that only one year's commitment on the Manufacturers Trust Co. purchase was included, as against the longer period of commitment.

Arthur Sachs and Benjamin Weinberg of GS have consented to a modified examination before trial, but Ralph Jonas protested. Price, Waterhouse and Goldman, Sachs, at the same time, are making a motion to dismiss the complaint. Both these legal moves come to a head in the course of this week.

Cantor, some time ago, started suit against GS for similar reasons but on different cause.

INJUNCTION DENIED

Preliminary injunction in Tony Shayne's suit against Rosita and Ramon was denied by Justice Smith in the Jamaica, N. Y., Supreme Court when the dancers decided to walk on Shayne's management. They are now operating the El Patio roadhouse at Valley Stream, L. I., themselves, with Charles Pepi associated.

Shayne was previously a third partner, but when the pay-off didn't arrive dance team decided to go on their own.

RECHRISTEN GLASER

Ben Glaser is now Bob Grant as maestro at the Piping Rock, Saratoga, for the August racing season. Helen Morgan, Yacht Club Boys, Brady and Barron, Marianne Davis and the Godoy tango band round out the show.

Lou Irwin professionally rechristened Glaser.

MILLS BUYS BRULL RIGHTS

Deal With Berlin House Gives American Strauss 'Waltzes'

Irving Mills who sails Aug. 3 on the 'Majestic' from Paris for New York with the Duke Ellington orchestra, closed with Karl Brull of Berlin for the U. S. and Canadian rights to the Brull catalog.

It includes quite a few compositions by Franz Lehar and Robert Stoltz, including the 'Waltzes From Vienna' show score, based on the Johann Strauss waltzes.

Mills will split the copyrights between Mills Music and the Lawrence Music companies in both of which he is interested.

Foreign Societies Give ASCAP Tough Radio Checkup Job

At the request of foreign performing rights societies, the American Society of Composers, Authors and Publishers is setting up an elaborate system for charting the percentage of these foreign owned copyrights used by broadcasting stations in this country. Those that have asked for this data are France, Germany and England. Since these countries pay off on the basis of individual performance, they hold that this info is imperative to them so that their members may receive their proper allotments.

Part of the ASCAP system here calls for checking the logs of 10 representative stations scattered around the country, with the batch of 10 being changed each week. Included, patently, in the charts will be the foreign owned copyrights broadcasts daily by the national webs.

DANCE DATES REFLECT UPPED BIZ CONDITIONS

Band bookers say that the one-nighter business, while showing something of a pickup in the near east regions, is still a nip-and-tuck struggle through the middle west. As a result of this situation booking offices, they say, are passing up the latter sector and, instead, are centring their routing attention on such areas as Pennsylvania, upper New York state and New England.

The ballroom business, aver the bookers, merely reflects the relative industrial conditions prevailing in these two sections of the country. The slight nudge upward of industry felt in the south, New England and other parts of the east hasn't as yet found a kindred reaction through the middle west.

Rather Involved, but All Got Their Tunes

Hollywood, July 31.

Three Adamson-Lane tunes have been traded for one Rodgers and Hart ditty in a deal involving the four writers, two studios and a pair of music publishers.

Richard Rodgers and Larry Hart were borrewed from Metro by Sam Goldwyn to write 'That's Love' for 'Nana.' Then Goldwyn entered into a pact with Irving Berlin to pub all tunes from UA pics.

Metro then wanted Harold Adamson and Burton Lane, under Berlin's wing, to write three tunes for 'Dancing Lady.' So Metro gets the Berlin tunesmiths' ditties and Berlin gets the R-H chansonette.

Half-Pint Maestro

Tommy Rockwell has imported Half-Pint Jaxon from Chicago and placed him at the head of a 12-piece combo at Small's Paradise, Harlem niterie.

Jaxon's Chi connection was WJJD, where he did a long sustaining run.

Himber's with NBC

Dick Himber's orchestra has been taken over by NBC for management, with Moe Gale remaining as personal rep.

Brunswick has engaged the Essex House orchestra for a series of records, first of which will also be Himber's own 'It Isn't Fair' composition. With NBC's management, two extra periods, Wednesdays and Saturdays, have been allotted the orchestra.

Standard Pubs Holding Up Music Code; Tin Pan Alleyites All Set

General meeting of the pop publishers was called for last night (Monday) at the Hotel Astor, New York, to consider the report of their code committee with advance sentiment indicating that the document will have difficulty receiving immediate ratification. Even after the pop men have okayed their committee's work the agreement will not be passed on to Washington until the standard publishers have completed their own agreement and the two sets of regulations merged into the one official code of the music industry.

Standard men are not expected to finish their end of the trade covenant for at least another week. Their code committee is currently concentrating its attention upon collecting statistics and other data from many sources to refer to in drawing up a scale of minimum prices and the regulations pertaining to dealer and consumer discounts.

The School Discount

Prime objective here is to establish a discount for schools and other institutions that will not be lower than that granted the distributor so that the dealer after he has bought his merchandise from a publisher will not find that the local market is practically barred to him because the school teachers are able to buy the music at cheaper levels from the publisher direct.

Pop publishers' code calls for a maximum working week of 40 hours and a minimum wage of $15. Several publishing houses, including the Warner Bros. group, have under consideration the idea of putting these provisions into effect before the submission of the code to the NIRA authorities. One firm, Shapiro, Bernstein, already has taken the step, with the hours here, effective yesterday (Monday), cut to 38 per week. This company is also increasing its staff.

Brown-Freed Tune Rates $85,000 Scene for 'Lady'

Hollywood, July 31.

Although Harold Adamson and Burton Lane were hired by Metro to do three songs for 'Dancing Lady', studio will still use a Nacio Herb Brown-Arthur Freed number, 'Life Is a Merry-Go-Round', in the film. Latter tune will be a big production number, studio expecting to spend around $85,000 on the scene.

Also a Rodgers and Hart song, written around the picture's title, may go in.

The Gus Kahn-Walter Donaldson song, 'Dancing in the Moonlight', written for 'Footlight Parade' and rejected by Warner studio execs, has been taken by Metro for an elaborate scene in 'Hollywood Party'.

Kahn and Donaldson are currently writing a four-song score for some future picture at Metro's.

Par Remaining In Famous, but Sans Tune Tieup

Hollywood, July 31.

The half-interest held by Paramount in Famous Music will be retained by the film company despite the termination of its five-year agreement whereby Famous published all Par music. But in the future, the production company will hand out publishing rights on songs from its pictures to other pubs, mainly De Sylva, Brown and Henderson. Unless for copyrighting purposes, it will not form a Paramount Music Co. as originally intended, Lou Diamond, head of Par's music activities, stated.

Gordon and Revel were given a year's contract by Par and have two assignments at 20th Century. 'Broadway Through a Keyhole', and another when available later. All of their tunes will be published by DS, B. & H.

Crawford Enters

Bobby Crawford, who is here, may furnish Par with other writers under similar arrangements, but will also publish numbers from the studio's pix when it can be done without violating the contracts of Ralph Rainger and Leo Robin, bound to Harms and loaned to Par with the publishing rights to their tunes going to Famous; and Sam Coslow and Arthur Johnston, contracted to Famous and under a similar loan and publishing agreement.

Diamond feels that Famous songs have not been getting the sales break they deserve in some instances because musicals from Par have been released too close together for one publishing firm to plug them all to the best advantage.

Studio considers its half interest in Famous, other half owned by Harms, as too valuable to let go and would not relinquish rights to the catalog of Par pic songs, considering them in the same light as negatives of pictures.

In the future, Par will feel free to pick any writers it desires and make deals with publishers to whom these tunesmiths are under contract for publishing of numbers. Diamond, who has been here a month, leaves for N. Y. early this week by plane.

3 C-C ENGLISH SONGS SOLD FOR OVER HERE

Berlin's has taken over two Campbell-Connelly songs for America.

One title, 'Peter, Peter,' will be changed both lyrically and by name owing to the difference in the mass American interpretation of the English original. The other number is 'There's No Harm in Hoping,' which Morton Downey did on an international broadcast from London and thus brought it to Berlin's attention.

Feist's has taken 'All Over Italy' from the Irwin Dash Co., a C. & C. London subsid.

RADIO SONG SITUATION IN CANADA TO A HEAD

Ottawa, July 31.

The Canadian Performing Rights Society has secured an injunction restraining Radio Station CKCO, Ottawa, from playing various popular musical numbers for which the society claims to hold the assignment of playing privilege. Dr. G. M. Geldert is the owner of the station in which was recently installed the pipe organ from the Regent Theatre, Ottawa.

Application for the injunction was unopposed by Dr. Geldert despite the decision of the Royal Commission which recently investigated the broadcasting situation in the Dominion in relation to copyright and performing rights. The commission came to the conclusion that an improvement was needed in the method of imposing fees for performing rights.

Bands Go Traveling With Hillman Active

Los Angeles, July 31.

Band barnstorming increasing around Southern California, with Famous Bands (David Hillman) active. Has Jo Trent and his 14-piece colored combo at Pismo Beach, Aug. 5 and 6, and Sam Coslow's band at the Ambassador, Santa Barbara, Aug. 5. Trent steps into the latter spot the following week and Henry Halstead goes to Pismo Beach, 12 and 13.

Orville Knapp's orchestra goes into the Civic Auditorium for dancing Aug. 4 and 5, booked by the Tommy Lee Artist bureau.

To Glorify Vivian Janis

Vivian Janis, songstress with Leon Belasco's orchestra last week at the Palace, N. Y., has been signed for Billie Burke's Ziegfeld 'Follies,' to be produced by the Shuberts. Contract was negotiated by Herman Bernie.

Bernie also set the Pancho orchestra, which has been at the Central Park Casino, for the Arrowhead Inn, Saratoga, opening tomorrow (Wednesday) for the racing season.

Bands and Orchestras

Week of July 31

Permanent address of bands or orchestras will be published without charge.

No charge is made for listing in this department.

For reference guidance, initials represent: H—hotel, T—theatre, P—park, C—cafe, D H—dance hall, B—ballroom, R—restaurant.

As far as possible, street addresses in large cities are also included.

A

Aaronson, Irving, Rils Park, Neponsit, L. I., N. Y.
Agnew, Chas., care Kennaway, Chicago.
Alexander, Dan, Lyndhurst Pav., Snyder's Lake, N. Y.
Aladorf, U. J., 98 Liberty St., Newburgh.
Amidon, A., 912 E. 8th St., Flint, Mich.
Andrus, Bud, WESG, Elmira, N. Y.
Arand, Henry, 643 Broad St., Newark.
Aristocrats (Wm. Hughes), 404 Blandina Utica, N. Y.
Arkell, Lee, KVI, Tacoma, Wash.
Armbruster, J. L., B, A. C., Buffalo.
Arnheim, Gus, St. Francis H., San Francisco.
Ash, Paul, care Wm. Morris, Chicago.
Atkins, A. P., 3614 6th Ave., Des Moines.
Averill, Bud, Boos Bros., L. A.
Axt, Dr., Wm., M-G-M Studio, Culver City, Cal.

B

Bachman, Lew, 211 N. Central, Chi.
Baird, Maynard, Crystal T., Knoxville.
Ballew, Smith, Forrest C., New Orleans.
Barnard, B., 830 W. Morrell St., Jackson, Mich.
Barangeos, Dan, C Alabam, Chi.
Henry S. Barth, 3215 N. 6th St., Phila.
Barton, Herbert, 545 5th Ave., N. Y. C.
Basile, Jos., 65 No. 14th St., Newark, N. J.
Bauer, F. J., 67 Ormond St., Rochester, N. Y.
Baum, Babe, 220 Rose St., Reading, Pa.
Baxter, Phil, WDAF, K. C.
Beasley, Sherwood, Club Ballyhoo, Hollywood, Calif.
Beban, Walter, NBC, S.F.
Beckley, T., 102 E. 8th St., Wilmington, Del.
Belasco, Leon, St. Moritz H., N. Y.
Belton's Syncopaters, Box 1863, West Palm Beach, Fla.
Bennett, Dave, Station WJJD, Palmer House, Chicago.
Bentley, Billy, KXO, El Centro, Calif.
Bercowitz, Abe, KGW, Portland, Ore.
Berge, W. E., 67 Grand Ave., Englewood, N. J.
Berger, W. J., 5449 Penn Ave., Pittsburgh.
Berlin, Paul, 4238 Archer Ave., Chi.
Bernie, Ben, MCA, Chica.
Berrens, Freddie, CBS; N. Y. C.
Bestor, Don, Lake George Show Boat, Lake George, N. Y.
Benford, Jack, Jack & Jill Tavern, Portland, Ore.
Biddick, Jimmy, Jonathan Club, Santa Monica, Calif.
Bissett, Billy, Log Chateau, Lurecne-in-Quebec.
Black, Ted, 1619 Broadway, N. Y. C.
Blaufuss, Walter, N.B.C., Chicago.
Blue Rhythm, Cotton Club, N. Y. C.
Blumenthal's Orch., Sovereign H., Chicago.
Bob's Sunnysiders, 80 E. Haverhill St., Lawrence, Mass.
Borr, Mischa, Ens., Waldorf-Astoria, N. Y.
Boulanger, Chas., Ocean View Park, Norfolk, Va.
Bowley, Ray, 21 Beacon St., Hyde Park, Mass.
Boyd, Tommy, Sacramento H., Sacramento, Calif.
Boyle, Billy, Copley-Plaza H., Boston.
Boyle, Marian, KHQ, Spokane, Wash.
Brandy's Singing Bd., Palmer's Park, Lansing, Mich.
Brashin, Abe, KJR, Seattle.
Breeskin, Daniel, Earle T., Washington.
Breuer, Ted, Charles Inn, Burdin Lake, N. Y.
Brigode Ace, Coney Is., Cincy.
B'way Collegians, Walled Lake B., Detroit.
Broudy, Dave, Grant T., Pittsburgh.
Brown, Murray, Follies and Club Royale, Chi.
Brownagle, T., 922 9th St., Harrisburg, Pa.
Bryant, W, H., 1526 S. 6th St., Terre Haute, Ind.
Buckeye Wonders, 645 So. Main St., Akron, O.
Bunchuk, Yasha, Capitol T., N. Y. C.
Burk, Milo, Brockton, Mass.
Burke, Chick, Amesbury, Mass.
Burke's Canadians, New Constant Spring Calif.
H., Kingston, Jamaica.
Burtnett, Earl, Lakeside Country Club, Fort Worth.
Burns, Jimmy, Lido Venice H., Sandwich, Ont.
Burson, Bennie, McFadden's B., Oakland.
Busse, Henry, Rice H., Houston.

C

Calloway, Cab, 709 7th Ave., N. Y. C.
Candullo, Joe, Pelham Heath Gardens, Pelham, N. Y.
Caperoon, Fred, 401 B'way, Camden, N.J.
Cappo, Jos., Lakeside Park, Dayton, O.
Carlin, Herb, Guyon's B. R., Chicago.
Carberry, Duke, Walpole, Mass.
Carpenter, Earl, Hollywood Beer Gardens, Pelham, N. Y.
Carper, Gordon, Lighthouse B., Compton, Calif.
Casa Loma, Glenn Gray, 799 7th Ave., N. Y. C.
Casa Nova, Greenwich Village, Dayton, O.
Casale, M., 140 Pine St., Williamsport, Pa.
Cassidy, D. L., Vancouver H., Vancouver, B. C.
Cavallaro, John, Murray's Patio, New Haven, Conn.
Cavato, Eta, Flotilla Club, Pittsburgh.
Cave, Don, Knickerbocker H., Hollywood, Calif.
Cervone, Izzy, 502 Blackstone Bldg., Pittsburgh.
Charles, Roy, Golden Pumpkin C., Chi.
Childs, Reggie, Roosevelt H., N. Y. C.
Chio-E-Revelers, Station WJBO, New Orleans.
Christensen, Paul, WKY, Oklahoma City.
Christian, Tommy, Palisades Amus. Pk., Palisades, N. J.
Christie, H. J., 1831 N. Ormsby Ave., Louisville.
Church, Ross, Buckeye Lake P., Buckeye Lake, O.
Clarke, Bob, 1660 Roxbury Rd. ( ), Columbus, O.
Clarke, Herb, L., Municipal Band, Long Beach, Cal.
Coakley, Tom, Athens C., Oakland, Calif.
Coleman, Emil, Riviera R., Englewood, N. J.
Cole, King, Solomon's D. H., L. A.
Cole, Richard, Palmer House, Chicago.
Conley, Raiph, 1110 Grand St., Wheeling, W. Va.
Connecticut Collegians, Green Lantern Inn, Saratoga, N. Y.
Conrad, H., 1088 Park Ave., N. Y. C.
Cook, Arthur, WXYZ, Detroit.
Cooley, Fritz, Maple View, Pittsfield, Mass.
Cooney, Bernard, KWG, Stockton, Calif.
Cott, Frank, Edgewater Beach H., Point Claire, Quebec.
Coyle, L. H., 210 E. 10th St., Easton, Pa.
Craig, Francis, Hermitage H., Nasoville.
Crescent Orch., Armory, Middletown, N Y.
Craft, Charlie, Frolics Club, Chicago.
Crawford, "Buzz," 2115 Pennsylvania Ave., N. W., Washington.
Crawford, Jack, Coney Island, Cincinnati.
Cugat, Xavier, Waldorf-Astoria Roof, N. Y. C.
Cullen, S. E., 314 E. 6th St., South Boston.
Cummings, Johnnie, Webster H., Canandaigua, N. Y.
Cummins, Bernie, Baker H., Dallas.
Cummins, Leo, WTIC, Hartford, Ct.

D

Dahl, Ted, Leighton's Arcade, L. A.
Damski, Henri, KJR, Seattle.
Dantzig, Eli, St. George H., Brooklyn, N. Y.
Dantzler, T., Westward Ho H., Phoenix.
D'Artri's Orch., 51 14th St., Norwich, Conn.
Daugherty, Emery, Jardin Lido, Arlington H., Washington, D. C.
Davis, Meyer, 18 E. 48th St., N. Y. C.
Davis, Chas., Hollywood R., B'way & 48th St., N. Y. C.
Davis, Eddie, Morts R., 144 Bleecker St., N. Y. C.
De Costa, Vincent, 35 Pineapple St., Brooklyn, N. Y.
DeForest, Don, 171 King St., Portland, Ore.
De Francisco, Louis, Fox Studio, Westwood, Calif.
Delary, Jack, KLX, Oakland, Calif.
Delbridge, Del., 404 Madison T. Bldg., Detroit.
Demnitker-King Orch., Harbor Inn, Far Rockaway, N. Y.
Denny, Jack, Waldorf-Astoria H., N.Y.C.
Dewees, Lowell, 1200 Jackson St., Springfield, Ill.
Ditmars, Ivan, KOL, Seattle.
Dolbier, Geo., Cafe de Paree, L. A.
Domine Orch., 22 4th St., Troy, N. Y.
Donnelly, W. H., 239 Glenwood Ave., E. Orange, N. J.
Dornberger, Chas., Mt. Royal H., Montreal.
Dougherty, Doc., Adelphia H., Phila.
Dowell, Boots, Cotton C., San Diego.
Duchin, Eddie, on Ross Fenton Farms, Asbury Park, N. J.
Duerr, Dalph, 11404 Orville Ave., Cleve.
Durso, Mike, 151 W. 54th St., N. Y. C.

E

Eddy-Burtson, Maple G., Feltman's, Coney Island, N. Y.
Edmunds, Glen, Elk's C., L. A.
Edson, Eda, Leighton's, 7th & B'way, L. A.
Ellington, Duke, 799 7th Ave., N. Y. C.
Elmwood Band, 872 Van Nostrand Ave., Jersey City.
English, Brick, Valencia B., Santa Ana, Calif.
Eppel, 5736 N. 7th St., Philadelphia.
Eppinoff, Ivan, College Inn, Chicago.
Erickson, Harry, Saltair Beach Co., Salt Lake City.
Esiick, J., New Madison H., Seattle.

F

Fay, Bernard, Fay's, Providence.
Farrell, F., Inn, 4 Sheridan Sq., N. Y. C.
Feeney, J. M., 226 E. 11th St., Oakland.
Fabello, Phil, Albee T., Brooklyn.
Fagan, Ray, Sagamore H., Rochester.
Farr, Aaron, Miami Beach Country C., Miami Beach.
Feldman, Jos, 1063 E. 98th St., Cleveland, Ohio.
Ferko, Jos. A., 500 W. Glenwood Ave., Phi , Pa.
Ferron, Chas., Poli Palace T., Bridgeport, Conn.
Feyl, J. W., 378 River St., Troy, N. Y.
Fio-Rito, Ted, M. C. A., L. A.
Fischer, Carl, Majestic, D. H., Detroit.
Fischer, C. L., 3122 Waite Ave., Kalamazoo, Mich.
Fisher, Buddy, Hollywood Barn, Hollywood.
Fisher, Mark, Edgewater Beach H., Chi.
Finston, Nat, Par. Studio, Hollywood.
Fitzpatrick, Eddie, N.B.C., S. F.
Foard, Don, 1419 Reed Ave., Kalamazoo, Mich.
Fogg, M., 174 Beacon St., Me.
Forbstein, Leo, Warner-FN. Studio, Burbank, Calif.
Friary, George, Rockland, Mass.
Freeman, Jerry, Paradise R., 49th & B'way, N. Y. C.
Friese, J. F., Strand T., Stamford, Conn.
Frost, Jack, Station WJAR, Providence, R. I.
Furliett, Frank, Vanity Fair, Chi.

G

Gaines, Charlie-Ross Hawkins, 5023 Haverford Ave., Phila., Pa.
Galvin, J. J., Plaza T., Worcester, Mass.
Garber, Jan, Trainor B. R., Chi.
Gardner, C. C., 1527 N. 24th St., Lincoln, Neb.
Gasparé, ick, Lido Country Club, Long Beach, N. Y.
Gates, Hal, KGER, Long Beach, Calif.
Gates, Manny, Alcazar H., Miami.
Gaul, Geo., Washington, D. C.
Gaylord, Chas., La Boheme, Hollywood.
Geidt, Al., 117 S. N. J. Ave., Atlantic City.
Gersten, Roger, Gov. Clinton H., N.Y.C.
Gervin, Hal, 1025 Gough St., S. F.
Gerun, Tom, Chez Paree, Chicago.
Gibson's Blue Devils, I. O. O. F., Ballroom, Baltimore.
Gilbert, Peggy, Tivoli C., L. A.
Gili, Emerson, Totem Pole B. R., Boston.
Gillen, Frank, Detroit Yacht C., Detroit.
Ginsberg, Ralph, Palmer H., Chi.
Glaser, Ben, Embassy Club, N. Y. C.
Goff, Mark, Briggs R., Detroit.
Goldberg, Geo., Celestial R., Bay Shore Park, Baltimore, Md.
Golden Neal, WOR, N. Y. C.
Goldkette, Jean, Book Tower, Detroit.
Gonzales, Aaron, c-o David Hillman, Hollywood, Calif.
Gonsalves, S. N., 310 E. 4th St., Santa Ana, Cal.
Goodman, Al, NBC, N. Y. C.
Goodrich Silvertown, 160 Wadsworth Ave., N. Y. C.
Goodwin, Hop, 26 S. Church St., West Chester, Pa.
Gorrell, Ray, 404 Madison T. Bldg., Detroit.
Graham, Paul, Jenkinson Pav., Pt. Pleasant, N. J.
Grass, Chet, 2040 S. Corona, Denver.
Grayson, Hal, Grand H., Santa Monica, Cal.
Green, G. F., 101 W. 55th St., N. Y. C.
Green, Jimmy, Beach View Gardens C., Chicago.
Greenough, Frank, Biltmore H., Santa Barbara, Calif.
Grofe, Freds, 195 Norma Rd., Teaneck, N. J.
Gross, Prentis, McElroy B., Portland, Ore.
Greer, Billy, 1002 Main St., Davenport, Ia.
Grier, Jimmy, Rainbow Gardens, L. A.
Griselle, Tom, WEAF, N. Y. C.
Gurnick, Ed., 36 Reynolds Ave., Providence.
Gutterson, M., Valencia T., Baltimore.

H

Haas, Alexander, 254 W. 75th St., N.Y.C.
Haefely, Geo., Luna Park, Coney Island, N. Y.
Haenschen, Gus, 50 W. 50th St., N. Y. C.
Haines, 'Whitey,' Tavern Inn, 183 N. Bend St., Pawtucket, R. I.
Hall, George, Taft H., N. Y. C.
Hall, Sleepy, MCA, Chicago.
Hallett, Mal, care Chas. Shribman, Little Bldg., Boston.
Halstead, Henry, Muehlebach H., K. C., Mo.
Hamilton, Geo., Airport Gardens, L. A.
Hammond, Jean, Sky Room, Milwaukee.
Hammond, Chestine, KIT, Yakima, Wash.
Hamp, Johnny, La Salle Roof, Chicago.
Hancock, Hogan, Jefferson H., Birmingham.
Handler, Al, Via Lago, Chi.
Harris, Phil, Pennsylvania H., N. Y. C.
Harkness, Eddie, 2510 Van Ness Ave., S. F.
Harrod, Bud, Yoeng's R., 1607 B'way, N. Y.
Hatch, Nelson, Old Mill Tea Garden, Toronto, Can.
Hatch, Wilbur, KNX, Hollywood.
Haney, Ad., 26 Capitol St., Pawtucket, R. I.
Hays, Bill, Cathay Tea Garden, Phila.
Heidt, Horace, Hillstreet T., L. A.
Henderson, Fletcher, Rosciand BR. N. Y. C.
Henderson, Gordon, Casino, Mission Beach, Cal.
Henry, Tal., care NBC, 711 5th Ave., N. Y. C.
Hewitt, Al., NBC, Boston, Mass.
Himber, Richard, Essex House, N. Y. C.
Hines, Earl, care Ed Fox, Grand Terrace, Chicago.
Hirabak, A., 1128 Gotiman St., Pittsburgh.
Hite, Les, Cotton C., Culver City, Calif.
Hobbs, Frank, St. Catherine H., Catalina Island.
Hoffman, Earl, Casa de Alex, Chi.
Hoffman, L. G., 78 Ernst St., Buffalo.
Hogan, Bill, MCA, L. A.
Hogan, Tweet, Chanel Lake, Ill.
Hoagland, Everett, Rendezvous, B. R., Balboa, Calif.
Holden, Callie, Laguna Beach, Calif.
Holman, Bob, Tivoli C., L. A.
Holmes, Wright, Martinique H., N. Y. C.
Holst, Ernie, Lexington H., N. Y. C.
Hopkins, Claude, Roseland B, B'way and 50th St., N. Y. C.
Hornick, Joe, NBC, S. F.
Hueston, Billy, 1658 B'way, N. Y. C.
Hyde, Alex, care Wm. Morris, Mayfair T. Bldg., N. Y. C.
Hyde, Doc, Southernaires, c-o Moss-Hallett, 1650 B'way, N. Y. C.

I

Innis, Ed., Vanity Fair Huntington, W. Va.
Irwin, Don, Terrace Garden, Chi.
Iseminger, Bill, Hagerstown, Md.
Izitt, Doug., Butte, Mont.
Iula, Felice, Rivoli T., Baltimore.
Iula, Ruffino, City Park Bd., Baltimore.

J

Jackson's Jazz, 13 Chestnut St., Ioversville, N. Y.
Jaffy, Gilbert, Leighton's Arcade, L. A.
Jansen, Edward, KVI, Tacoma, Wash.
Jehle, John, 75 Driggs Ave., Brooklyn.
Jenkins, Polly, and Her Playboys, WCAU, Phila.
Johnson, C., Small's Paradise, N. Y. C.
Johnson, Gladys, KTM, L. A.
Johnson, Johnny, M. C. A., N. Y. C.
Johnston, Merle, 151 W. 46th St., N.Y.C.
Johnston, O. W., 45 Grove Ave., Ottawa.
Jolly Joyce's Syn., 915-17 Walnut St., Philadelphia.
Jordan, Art, 6241 Norwood St., Phila.
Jones, H. I., Nashold's B., San Diego, Calif.
Jones, Isham, Ambassador H., Atlantic City, N. J.
Jorgensen, Ruth, 1235 Sheldon St., Jackson, Mich.
Joslin, Chas., Silver Spray B., Long Beach, Calif.
Joy, Jimmie, Variety, Hollywood.
Joy, Jack, KFWB, Hollywood.

K

Kahn, Art, Coffee Cll 701 7th Ave., N. Y. C.
Kahn, Harry, 5210 Gainor Road, Phila., Pa.
Kahn, Herman, Capitol T., Newark, N.J.
Kahn, Roger W., 1607 B'way, N. Y. C.
Kalla, H., Lido Venice C., Boston.
Kamas, Al, Swance B. R., Washington.
Kardos, Gene, Roseland B. R., N. Y. C.
Kassel, Art, M. C. A., L. A.
Katzman, Louis, 1780 B'way, N. Y. C.
Kaufman, W., 28 N. 10th St., Lebanon, Pa.
Kay, Herbie, Peabody H., Memphis.
Kayser, Joe, Music Box, Chicago.
Kesegan, Ross E., 22 Gold St., Freeport, L. I.
Keller, Bert, 447 R. R. Ave., Pen Argyle, Pa.
Keller, Wm. R., 4115 51st St., Woodside, L. I., N. Y.
Kennedy, Clem., KTAB, S. F.
Kennets, Larry, 801 Keenan Bldg., Pittsburgh.
Kentner, H., Benj. Franklin H., Phila.
Kerr, Chas., Adelphia H., Phila.
Kibbler, Red, Recreation Pier, Long Beach, Cal.
Koestner, Jos., N. B. C., Merchandise Mart, 222 North Bank Dr., Chicago.
King's Melody, 63 Mueller St., Binghamton, N. Y.
King, Henry, Pierre H., N. Y. C.
King, Wayne, Aragon B. R., Chi.
Kline, M., 5450 Spruce St., Philadelphia.
Knapp, Orville, Cafe de Paree, L. A.
Kneisel, E., Biltmore H., Atlanta.
Knutson, Erling, President H., K. C.
Kostelanetz, Andre, CBS, N. Y. C.
Kogan, Harry, NBC, Chicago.
Kozals, Jim, Station WLBL, Chicago.
Kratzinger, Ed, World's Fair, Chi.
Krausgrill, Walt, 347 Claremont Bldg., S. F.
Krueger, Art, WISN, Milwaukee.
Krumholz, G., P. O. Box 404, New Bedford, Mass.
Kyte, Benny, Station WJR, Detroit.

L

La Ferara, Vinton, 1821 Grant Ave., S. F.
Lagasse, P., 513 Merrimac St., Lowell, Mass.
Lampe, Del, MCA, Chi.
Lampham, Clayton, Luna Park, Coney Island, N. Y.
Landry, Art, 45 5th Ave., N. Y. C.
Lanfield, M., BBB's Cellar, Hollywood.
Lang, Sid, Paramount, Chi.
Lange, J. V., 27 Abbott St., Lowell, Mass.
Lanin, Sam, care CBS, 485 Madison Ave., N. Y. C.
Lanin, Howard CBS, N. Y. C.
Large, Rolph, Richieau H., Quebec, Can.
Lawe, Bernie, Pattie C., Des Moines, Ia.
Lefcourt, Harry, 27-10 Newtown Ave., Astoria, L. I.
Lefkowitz, Harry, Casley H., Scranton, Pa.
Leftwich, Jolly, Oceanic H., Wrightsville Beach, N. C.
LeRoy, Howard, Vanity Fair, Chicago.
Levant, Phil., MCA, Chicago.
Levey, Harold, NBC, N. Y. C.
Levin, Al, 470 Whalley Ave., New Haven.
Levitow, Bernard, Commodore H., N.Y.C.
Lewis, Ted, The Dells, Morton Grove, Ill.
Lido Orch, Suite 56 Loew Bldg., Washington, D. C.
Lippman, Sid, Cocoanut Grove, L. A.
Lofner, Carl, Bal Taborin, S. F.
Lombardo, Guy, Pavilion Royal, Lynbrook, L. I.
Lopez, Vincent, Congress H., Chi.
Lorraine, Carroll, Playground, Chi.
Lowe, Maxime, Shoreham H., Washington.
Lowd, Howard G., 4106 3rd St., W. Washington, D. C.
Lowe, Bernie, Nanking Cafe, Des Moines.
Lowe, Sol, Manchester T., L. A.
Lown, Bert, Park Central, H., N. Y. C.
Laury, Paul, Schuler's Grosvenor B. R., Mansfield, O.
Ludeke, Frank, Davenport H., Spokane, Wash.
Lund, O. M., Coliseum B. R., Tacoma.
Luse, Harley, Wilson's B. R., L. A.
Lyman, Abe, Ambassador H., L. A.
Lynn, Sammy, 2006 Wichita St., Dallas.

M

Macdonald, Rex, Coliseum St., Petersburg.
Maoe, Art, Rendezvous B. R., Monica, Cal.
Mack, Dave, Paris Inn, L. A.
Mack, Ted, Muehlebach, K. C., Mo.
Madreguera, Enric, c-o Variety, N. Y. C.
Major, F. J., 3007 3d St., Ocean Park, Cal.
Malopey, R. B., 806 Elinor St., Tenn.
Manthe, 807 N. Francis, Madison, Wis.
Marburger, oseland B. R., N. Y.
Marshall, Red, Hacienda la Ramble, Wilmington, Calif.
Martin, Freddy, Bossart H., B'klyn, N. Y.
Martin, Sil , Edgemont Club, Hollywood.
Masii Sam, Seneca H., Rochester.
Mason, Bobbie (Mi), New China R., Youngstown, Ohio.
Maupin, Rex, KYW, Chi.
Maurice, Jack, KGEJ, L. A.
McCarthy, Hoey, Lake Arrowhead, Calif.
McCloud, Mac, care Paul Cohen, 54 West Randolph, Chi.
McCoy, Clyde, Drake H., Chicago.
McDaniel, Harry, Edgewood Inn, Albany-Pittsfield Road.
McDowell, Adrian, Town & Country C., Milwaukee.
McEnelly, J., 96 Sylvan St., field, Mass.
McGay, J., Detroit Country Club, Detroit.
McGowan, Loos, care R. W. Kahn, 1607 B'way, N. Y. C.
McIntyre, James, Chateau Laurier, Ottawa.
McVeas, L. S., 1221 E. 33d St., L. A.
Meeker, Bobby, Claridge H., Memphis.
Mella, Wm., 91 Edwin St., Ridgefield Park, N. J.
Memphisonians, 92 S. Main St., Memphis.
Meroff, Ben, MCA, Chicago.
Messner, Dick, London Terrace H., N.Y.C.
Meyer, M. F., 929 Broadway, Brooklyn, N. Y.
Meyer, Oscar, 4529 Camas St., Philadelphia.
Meyerinch, Herb, States Hofbrau, S. F.
Meyers, Al, 6200 Girard Ave., Phila.
Meyers, Louis, Zenda B., L. A.
Meyers, Vic, c-o Dave Trepp, Seattle.
Miles, Dusty, The Roof, Kenosha, Wis.
Miles, Jack, Granada C., Chicago.
Milholland, H. I., KGA, Spokane.
Miller, Gladys, KOMO, Seattle.
Miller, Jack, Press Club, Montreal.
Miller, N., 121 Williams St., Chelsea, Mass.
Miller, Vic, Loew's State, Syracuse.
Milan, Bert, Eastwood Park, Detroit.
Mills, Floyd, 786 Fayette St., Cumberland, Md.
Milne, Del, 876 E. Washington St., Portland, Ore.
Miner-Doyle, 1192 Middlesex St., Lowell, Mass.
Minich, Ed., 1101 Prospect Ave., Scranton, Pa.
Mintz, Herbie, Granada Club, Chicago.
Misheloff, Sol, Commodore H., N. Y. C.
Mitchell, Al, 4 Reed St., So. Norwalk, Conn.
Mohrman, Mabel, KJR, Seattle.
Morton, Fran., Italian Gardens, Spokane, Wash.
Molino, Carlos, Congress H., Chicago.
Moore, Carl, care Kennaway, Chi.
Moore's, Dinty, Washington Arms, Mamaroneck, N. Y.
Moore, Pryor, Schaber's C., L. A.
Moore, Tom, Cinderella B., Long Beac Cal.
Morey, Al, Worth T., Ft. Worth.
Morris, Glen, Silver Slipper, Baltimore.
Mosher, V., 3137 10th Ave. S., Minneapolis.
Moss, Joe, 501 Madison Ave., N. Y. C.

N

Napoleon, Phil, NBC, N. Y. C.
Nappi, Bill, Tutwiler H., Birmingham, Ala.
Nash, Len, Len Nash's Barn, Compton, Cal.
Naylor, Oliver, Walton H., Phila.
Neff, Art, 6228 Spruce St., Philadelphia.
Nelrbauer, Eddie, Frolics C., Chi.
Nelson, Ozzie, Paradise Duck Farm, Sunset Highway, L. I., N. Y.
Nelson, Tom, Roosevelt H., N. Y. C.
Newman, Alfred, U. A. Studio, Hollywood.
Nichols, Red, Ritz Carlton H., A. C.
Nolan, Bob, Fisher T., Detroit.
Noonan, Jimmy, Lido C., Chi.
Norman, Jess, 1770 Green St.,

O

O'Brien, Tom, Saranac Lake H., Saranac Lake, N. Y.
O'Connell, Mark, 316 W. 98th St., N.Y.C.

(Continued on page 54)

If You could but glance thru the keyhole into the office of your potential buyer, you'd find -*that for information pertaining to show-business he reads*

NEW YORK
154 West 46th Street

HOLLYWOOD
Taft Building

CHICAGO
Woods Theatre Building

LONDON
8 St. Martin's Place

NEW ACTS

LANNY ROSS (1)
Songs
15 Mins.; One
Palace, New York

Radio has contributed few new stars from within its own ranks. There are many with ether prominence, but just as many have had equal prominence in other show business, or at least have had standing on the stage. Exceptions are few.

Lanny Ross evidences the makings of such an exception. He's a straight singer, just like James Melton, from the ether, is more or less fresh to the rostrum. Both are likened in that both evidence or have evidenced capabilities for stage progression.

In this case, Ross will have to achieve both mike and theatre fame almost concurrently for he's by no means one of the elect of the air waves; not as yet, anyway. He's the very engaging tenor of the Captain Henry's Maxwell House Showboat hour on WEAF-NBC, where the general ambitiousness of the full hour program rather than its individual components has commanded public attention.

Stepping out in solo, Ross discloses an highly engaging personality with plenty of that dentifrice front for the femmes. He fortifies this more than averagely good appearance with a telling tenor. Perhaps his choice of unorthodox vaude material alone handicaps him, and then again this very departure from the accepted formula of song routining may be of best value. Still, it does require editing. Two Irish numbers are okay only for John McCormack. 'Love Is the Thing' is a fetching enough number, which he specially intros, but then too it's a bit too quiet in that particular spot. 'Sparkling Eyes' from 'The Gondoliers,' Gilbert and Sullivan operetta, is certainly not vaude, but it's okay radio seemingly.

This new show business of the air is rewriting requirements for the stage.

Anyway, and this is the smartest bet yet, Ross eschews the mike. For one thing he doesn't need it in an intimate auditorium such as the Palace, which was built for vaude. For another, it would kill his engaging personality. Save for the thematic intro of 'Let's Have Another Cup of Coffee' (the sig. song of his Maxwell coffee air show), there is no mike. 'Coffee' is miked from the wings, prior to appearance. And, incidentally, this loyalty of the air talent to their ether sponsors is something almost beautiful. They never miss a bet in slipping over an in-person plug for the air advertiser.

Ross has been around a few weeks prior to hitting Broadway. He evidences possibilities. With better pacing of numbers, and further fortified by a little more air rep, he's a type of warbler who can stay a few weeks at a time in a theatre. He's not a crooner by any means, singing his stuff in forthright fashion. Generally appealing and he may even get somewheres when more legit shows get to the casting stage. *Abel.*

LE ROY, DARE, McDONALD and BAIRD
Dancing, Musical
16 Mins.; Fullstage
Albee, Brooklyn

Hal LeRoy has three people with him in his present bid for vaude favor who provide him with the kind of support he should have. They are Dorothy Dare and Barbara McDonald, a pair of lookers who came out of the 'Strike Me Pink' musical with LeRoy, and Raymond Baird, saxist, formerly doing a single in vaude. Quartet's turn, built up here with the Albee pit crew and Phil Fabello on the stage, need have no trouble getting by.

Act is down to the meat and includes but one dance routine singly by LeRoy. This closes, which might seem odd, but it's that number which stands out. Limber-legged tap dancer, opening with a gag that gets there, is followed by Miss Dare in a song. LeRoy then pairing with Miss McDonald for a double eccentric in which speed is notable.

Baird is about middle, doing a tough sax solo of the finale to the 'William Tell' overture, topped by playing two saxes simultaneously. On later he should be facing the audience instead of going profile.

LeRoy's dance number, a cutie, with the two girls precedes his single for the getaway.

Closed show here and over well. *Char.*

LEROY SMITH ORCHESTRA (19)
18 Mins.; Full (Special)
Academy, N. Y.

Negro band of 18 men and leader with two women singers (neither of whom does 'Stormy Weather') and three dancing boys. Band, about equally divided between strings and brass, is nicely instrumented, with the trumpets held down for a sweet and low effect. Band can produce good music, which makes it tough that three-quarters of the time is wasted on indifferent colored vaudeville.

One of the women, a shouter type, gets over nicely with a rowdy song, but the other is a high-class soprano without being sufficiently high-class to wow them. Her selections were poorly chosen for this house, but garnered applause at the finish. Three boy dancers and singers—and just dancers and singers; not bad, but with no distinction. Band should go better with more music and less hoofing. It can produce. *Chic.*

SAMUELS BROS. REVUE (5)
Dances, Comedy
15 Mins.; One and Full
Orpheum, New York

Three boys and two girls are good routine dancers and have a sense of comedy that might be developed. They stick too closely to the flash routine stuff to prove any individual class, but okay for the neighs and deuce.

Here on in the middle and fare okay as they wedge in between two light comedy turns.

Comedy is mostly slapping around among the lads and generally causing one another to step out of line.

Manages for titters that way. Costumes okay.

All finish in a military precision number for a fadeout. Over when caught. Simple spot lighting utilized. *Shan.*

FOUR FRANKS
Dancing, Music
13 Mins.; One and Three
Academy, N. Y.

Two boys and two girls, ostensibly brothers and sisters. Open with a brass quartet and then alternate music with hoofing and imitations. Latter mostly by the younger girl, who is hampered by her self-consciousness, but who has the makings if she'll lay off the imitations and play for straight comedy. Only one bit got over strongly, and that was a travesty, done with one of the boys. That could stand up in its own right.

With proper seasoning this act can come out strong; but it is too uncertainly routined at present, suggesting something the kids threw together for an amateur entertainment in its lack of continuity. On third here and back for bows in spite of a scant and ennuied audience. *Chic.*

THREE BLUE STREAKS
Skating
5 Mins.; Three (Special)
Academy, N. Y.

Man and two girls in fancy skating, which embraces some of the standard stunts, but ends on a double carry and swing that makes for an applause finish, with one girl clinging to the man and the other hanging to her shoulders. That lifts it out of the ruck, not to mention several solo tricks by the boy. No stalling for time, but solid meat every moment.

Nice costuming and appearance to help the speedy work. Good opener anywhere. *Chic.*

Marcus Loew
BOOKING AGENCY

General Executive Offices
LOEW BUILDING
ANNEX
160 WEST 46TH ST.
BRyant 9-7800 NEW YORK CITY

J. H. LUBIN
GENERAL MANAGER

MARVIN H. SCHENCK
BOOKING MANAGER

Seek 75% of Members Before Going to Equity

Hollywood, July 31.

Not until 75% eligible players have been enrolled in its ranks will the Screen Actors' Guild seek to close the expected agreement with Equity. This was emphasized by execs of the Guild preceding a meeting at the home of James Gleason set for last night (Monday).

No charter in the American Federation of Labor will be sought until local organizers are assured of a solidly knit body. A player must have had three years' screen credit, or one year in legit, to be eligible.

Edgewater Beach Club

(Continued from page 44)

sisted by a few outstanding musicians who in themselves can put on a show equal to most. Dave Hoag playing trumpet doubles as stooge and Slim Branch sings low-down numbers as good as Jack Teagarden. Al Green at the piano makes the arrangements and plays plenty of piano.

Spot plays to the ultra ultras locally, with very few of the hoi polloi. A week day index usually includes many of the auto millionaire names. Biz pretty fair. *Lee.*

ROOSEVELT ROOF

Hollywood, July 27.

Hotel Roosevelt has been trying hard to popularize the Blossom Room and roof garden since the hotel took a dive two years ago. Numerous bands have been in and out during the two years—some good, some bad. New combo, headed by Terry Dantzler, brother of Mary Brian, is about up to the hotel's average—neither good nor bad.

Main trouble is with Dantzler, who lacks sufficient personality to sell his orchestra, and is more lead than leading. Band leans to the sweet side and with some good arrangements manages to impress in most of its numbers. However, to sell a room these days an aggregation that's just fair is at a disadvantage. Outfit is on the air during the late evening, too late to encourage home folks to trot out to a hoofing spot.

Vocalists are Eadie Adams, low-down blues singer, formerly at the New Yorker; Sugar Felt, taking the sweet choruses; Hal Borne and Nick Escott. All are capable with good personalities. However, open air singing, despite a public address system, is never satisfactory.

Spot is ideal for the California nights, tucked away in a sheltered corner of the second floor roof. It is at a disadvantage, however, because of street noises, particularly when the Chinese, across the street, is breaking. Other open air cafes here have folded fast, due to the good old dampness and fog which usually crops up about midnight. Roosevelt, however, has ducked the unfavorable weather, due to the protected location of the roof.

Tap is light with prices sane and the minimum kept down. Place needs a lot of plugging, which it hasn't been getting. Opening night got a good picture mob with Miss Brian responsible. From now on, it's Brother's job, and it's no cinch. *Call.*

Many Angles in Strike

(Continued from page 5)

Brotherhood of Carpenters and Joiners, and the International head of the Chauffeurs and Teamsters. This would require, it is claimed, from four to six weeks, with the studios continuing to operate as now manned by workers who adhered to the basic agreement and others who were employed to replace the strikers.

In various quarters it is hinted Elliott might encounter stiff opposition to this move from IBEW, which claims that it had been granted sound jurisdiction by the Board of Awards of the American Federation of Labor, and possibly from the Carpenters and Joiners. Contention of the IBEW, it is understood, would be that it and allied unions had sufficient men to capably handle the posts vacated by the striking union.

Elliott, in abrogating the basic agreement after Green had called a general strike, placed himself in an embarrassing position, according to the feeling here, and may hesitate in approaching the other Internationals. He was not inclined in the first place, it is understood, to break the agreement, and did so only after pressure from the five striking unions.

Should William Green, president of the A. F. of L., be drawn into the fracas through the claim by producers that it is a jurisdictional fight over the sound technicians between the IATSE and the IBEW, it is possible he will appeal to the other signatories to the basic agreement to permit the IATSE to negotiate a new deal with the Producers Labor committee. Latter is composed of Adolph Zukor, Nicholas M. Schenck, Sidney Kent, Earl Hammons, Harry W. Warner and R. H. Cochrane.

Gov't Gets In Case

Federal government entered the strike situation Thursday (27), when Edward H. Fitzgerald, local head of the Federal conciliation service of the Department of Labor who had flown in Wednesday from Washington, conferred with union chiefs. At that time he was unable to reach Pat Casey, the producer-labor rep, or any of the producers.

Fitzgerald stated that so long as the film industry had no code, the National Industrial Recovery act administrators could not intercede in the walkout.

Government's method of settling the strike would be to have the unionists return to work, with the Federal reps sitting in on subsequent arbitration meetings between labor and producers.

Daily Union Meetings

Daily mass meetings, the first Thursday, are being held by members of the striking unions at the American Legion stadium. Initialer brought out around 3,000, with Harold V. Smith, biz agent for the soundmen, presiding.

All studios are now reported to be working normally, with more applications for jobs than there are of the latter. Many deductions in the cameramen's ranks have been reported. It is understood that many of the acers have returned to the lots at from $250 to $750 a week salaries under five-year contracts.

Those reported as returning, all members of the American Society of Cinematographers, which has fought continually against union rule, are:

Cameramen Working

Par.—Victor Milner, Charles Lang, Theo Sparkuhl, Leo Tovar, Harry Fischbeck, Karl Struss.

Warners—Arthur Rodd, Rex Wimpy, Hans Konecamp, George Barnes and two others.

Metro—William Daniels, Ollie Marsh, Hal Rossen, Max Fabien and three others.

Radio—Nick Museracca, Edward Cronjager and Henry Gerrard.

Fox—George Schneiderman and one other.

UA—Gregg Toland.

Dept. Heads in Labs

Laboratories at Paramount, Fox, Metro and Warners are being operated by department heads, with the aid of any one on the lots having experience. Union workers at Consolidated walked Tuesday (25) when, after being told that no film from the striking studios would be handled, the lab is understood to have tried to put through rushes on 'The Bowery', 20th Century.

It has been brought out that most studios' contracts with term-engaged players have clauses providing for the release of the players after a four, six, eight or 12-week strike period, the time element depending upon the importance of the contractee. Universal has suspended Tom Brown and Onslow Stevens, while Fox is understood to have taken the same action in the case of Herbert Mundin and Frank Lloyd, although the latter has not been substantiated.

Agents and lawyers contend that the present situation does not warrant suspension, unless the studios are taking advantage of another suspension clause.

Roach Last to Move

Considerable trouble was encountered by the studios at the inception of the strike a week ago, with production activities moving slowly during the period of training new technicians and familiarizing others with duties to which they had been transferred. It was not until Saturday (29) that all the studios affected by the walkout were reported as functioning. The Roach lot was the last to get going.

Early in the strike all studios added to their police forces, although at no time has there been any real violence. Several verbal skirmishes outside the gates with maybe an occasional exchange of blows were reported, but they were not of a serious nature.

Studios are understood to have run up against a problem which had not been foreseen, when some players refused to go on the set unless a competent cameraman was manning the lens. Claudette Colbert is one reported to have raised such an objection at Paramount.

Inside Stuff-Vaude

'Massa Laurie' is how Joe, Jr., is addressed by J. Rosamond Johnson, one of the old timers in the 'Memory Lane' current at the Capitol, N. Y. There are 17 performers in the turn whose aggregate ages are 1,000 years, 91 being the top age.

One of the surprise appearances in 'Lane' is Emma Francis, 62, in a buck and wing dance topped off by four flip-flaps. About four years ago she broke her back while on the Interstate time and was in a plaster cast for two years.

'Memory Lane' is the outcome of the oldtimers' night at the Friars last spring. It was Laurie's idea and the act was framed by him.

Indie vaude bookers are getting so jealous these days they squawk if a competitor is credited with having a split week house, whereas actually it's only a half-weeker or with vaude two days a week. They'll go to the trouble of correcting things, in case anyone gets an idea so-and-so has nabbed a split somewhere.

Vaude on even one day a week is so hard to find, the indie bookers hate to have it known one of their competitors is good enough to land a split or two.

Things that drive agents nerts are such preemptory orders as the case at the Fox Brooklyn a couple of weeks ago, when an additional act was found necessary to bolster the show. On 45 minutes' notice the manager wanted a $175 team delivered and 'if they miss the second show I'll dock 'em $12.50 and everything else pro rata'.

The Broadway Paramount needed a colored woman for a bit on the stage. She asked for $50; they offered $30. Big business ensued of outwaiting each other until a compromise was reached.

Alex Gerber may withdraw from the vaudeville field to accept a political post that is being worked out for him by the Edward F. Flynn organization of the Bronx, N. Y.

VAUDE'S FUTURE CONFUSING

Izzy Rappaport Sez a Mouthful On Indie Vode Op

Izzy Rappaport, indie operator of the Hipp, Baltimore, and a sticker on stage shows, tells vaude men he hasn't found anything wrong with vaude so far and offers as an explanation why there isn't more of it that the chains load themselves up with too much overhead. The chain theatre, in Rappaport's opinion, has to bear the brunt of high circuit official salaries, big time film buying ideas, etc., which the smart indie operator avoids.

The Baltimore operator stands before most vaude showmen as a shining example of what vaude can do when properly handled. Playing combination 52 weeks out of the year, Rappaport sometimes does not let high salaries for talent interfe.e, his judgment in that direction usually receiving justification at the boxoffice.

McVICKERS, CHI, BACK TO VAUDE, VIA JONES

Chicago, July 31.

McVickers, Chicago, is persistently mentioned in the loop as a possibility for vaudeville in September. That eventually is presumed to follow a return of the house to Aaron Jones operation. Balaban & Katz it is understood will have the option in the fall of paying substantial back payments on their contract with Jones or giving him the house.

During the past several months McVickers has gotten B&K's fifth choice, or slough, product and in consequence grosses have been poor. But whether B&K would relish McVickers aggressively competitive along the lines revealed by the State-Lake now under Jones management is a question loopites were wondering about last week.

CBS' Dramalet for Vode

CBS has put the 'John Henry, Black River Giant' sketch on the personal appearance block, making it the first dramatic show the network has offered to theatres out of its New York office. Program has been on a sustaining basis for about six months.

Show carries a cast of 16, headed by Juan Fernandez, and including a mixed chorus for the chant interludes in the Roark Bradford saga.

Chi Wins Out

Engaged through the William Morris office to open at the Chez Paree, Chicago club, this coming Wednesday (2), for a couple of weeks or more, means that Belle Baker is giving up that scheduled boat ride to the other side this week.

She was to have sailed for London for a two weeks' engagement at the Paladium, but canceled.

Split Week Vaude Out

Pasadena, Cal., July 31.

Stage shows on a twice-a-week split, dropped by Lou Bard at his Colorado.

Presently, house is using straight vaude acts each Saturday and Sunday, with a complete change for each day.

HARRIS TWINS SAIL

Harris Twins and Loretta sail Aug. 11 for London on some English bookings set via Milton Berger.

They open Aug. 21 at the Palladium.

ROSENBLATT APPROVES ABA'S SUBMITTED CODE

So far as all show business codes are concerned, the Actors' Betterment Association wants representation for all branches where artists are employed. ABA, not unmindful there may be something of a fight with one or more branches before codes are put through, is first contacting the legit side in this connection.

From Sol. A. Rosenblatt, for the legit code, the ABA has received an invitation to be heard. This followed several conferences with Rosenblatt, who after studying the $10-a-day minimum for all actors, issued a statement strongly favoring the ABA code proposal.

Following statement made by Rosenblatt for the ABA in which he indicated his approval of the code, a resolution was drawn asking for representation on the legit code, including attendance at all meetings and discussions. This petition was forwarded to Rosenblatt, who replied that he will take the matter up with Gen. Hugh S. Johnson, NIRA administrator.

Rosenblatt said, in part:

'I think you have presented a very fine and helpful document and I will personally call to the personal attention of Gen. Hugh S. Johnson, upon my visit to him in Washington your code which has already been submitted. I am sure your code, containing many helpful provisions for the betterment of conditions of the actor in all branches of the show business, will get every consideration from the administrator, Gen. Johnson, and President Roosevelt. As I have no authority beyond those conditions governing the legitimate stage, I suggest you wait further word from Washington on the code you have submitted.'

No approach has been made by the ABA to the picture people or radio if latter draws up a code to cover acting talent.

The ABA code is already in Washington, but whether or not there is to be conflict with other show business codes is yet to be seen. Gen. Johnson has wired the ABA that the organization will be given an opportunity to be present and heard when other codes affecting it are brought up. The NIRA administrator, in another wire, has advised that the ABA will be notified as to the date set for hearings on its own codification.

NBC Acts for State-Lake

Chicago, July 31.

A number of NBS radio acts with stage experience are prospective bookings for the State-Lake. Sidney Strotz, of NBC artists service, and Billy Diamond booking the house are in negotiations.

Only radio personalities capable of doing something more than take bows are wanted for the vaude house. Pat Barnes may be the first booking.

Vode Back in Rochester?

Rochester, July 31.

Resumption of vaudeville at both the RKO Palace and Loew's Rochester is foreseen early in the fall. Both houses are over 3,500-seaters, and were built for stage shows. Neither has done well with straight films.

The Regent, which reopens the last week in August, may hop in ahead with vaude and switch to films when the larger houses go stage. Last spring the Regent was successful with flesh, but started too late to get full benefit.

Pat Rooney's Broken Rib

Pat Rooney is working Loew's State, N. Y. under a handicap, with a broken rib not entirely healed up yet.

He suffered the fracture in trying for some he-man exercise by putting on boxing gloves and up to the day before opening at the State was afraid he might have to cancel.

HIGH HOPES BUT ALL VERY INDEF

Requirements Very Uncertain—Fear to Invest in Hopes of a Future Vaude Revival Is Keeping Enterprise Way Down—Realize That Something Will Eventuate, However

BANK ON CIRCUITS

Vaudeville is in a highly confused state. No one knows what's going to happen nor what to do. Or exactly what to expect or what not to expect.

While hopes are traditionally running high that there will be a marked improvement in vaudeville activity this fall, the condition of this branch of showmanship just now is at its poorest. Salaries are away down, business in the majority of stage show houses this summer is poorer than it was a year ago, and producers, exhibitors, booking offices, agents and artists alike admit they have given up guessing.

There was a time, it's pointed out, when all of vaude knew about what to expect and could lay plans for a newly-arriving season with some degree of definiteness. Theatres could sense what their requirements and possibilities might be, booking offices smelled the way the trend would go, producers would have some idea of probable policies and demand, and actors would usually have some thing to work on, too.

All Up in the Air

The producer, actor, agent and booking office now knows no more what might be wanted, if anything much is wanted, than they know where next week's booking is coming from. They frankly admit this.

Producers virtually to a man are afraid to sign up people at the moment or make any plans whatever that would involve expenditure or time. The average artist, also, is in doubt as to what the circuits might want of him. In former years, comedy acts in one would be in high demand, or flashes would be the cry, blackout sketches or something.

Some optimism accrues from the belief that perhaps one or two of the major circuits, as well as independent operators will at least give vaude a fresh trial this fall.

F&M SHOWS FOR B'KLYN PAR; NO PAYOFF AT FOX

Fanchon & Marco will handle the stage show bookings for the Brooklyn Paramount when that house reopens around Aug. 25 under Par's own management with Bill Raynor, operator in charge. F. & M. stepped out of Fox Brooklyn to take the Par booking, after some difficulties arose at the Fox over payments. Stan Meyer will m. c. the music end at the Brooklyn Par.

Raynor, who comes in to handle the Brooklyn spot, was formerly division manager for RKO in Boston and comes to Brooklyn.

FALL TABS

Gordon Preparing 'Bandwagon,' and Rose Has One or More

Max Gordon is tabloidizing 'Bandwagon,' past Broadway musical success, for the combination houses. Billy Jackson is going to Chi to interest Nate Blumberg in some bookings.

Billy Rose has other tab production plans for RKO outlet following his 'Crazy Quilt,' which starts Aug. 13 in Schenectady.

Affidavits and Statements Filed by NVA Patients with N.Y. State Board; Preparatory to Possible Investigation

POST'S $5,000 SPLIT AND COMPLICATIONS

Wiley Post's booking at $5,000 for the week at the Radio City Music Hall, plus a 50-50 split over $65,000 net gross by the house may result in a suit by Billy Jackson, agent, who has retained John L. Backer, attorney, to represent him. Jackson claims priority negotiations on behalf of the aviator, having been in communication with Lee Trenholm, Wiley's personal manager.

S. L. Rothafel made the Post booking direct, after meeting the globe girdler at an Advertising Club function. This was on top of a circuit understanding not to go over $2,500 on Post's booking.

Paramount, RKO, Warners and the Morris agency, the latter representing the Steel Pier, Atlantic City, had been approached by Jackson for Post. Harry Kalcheim and Boris Morros at the Broadway Par were interested in Post; also Lou Lipstone of the Chicago theatre, Chi, excepting for the money.

Post's manager eventually told Jackson there were too many angles attached and that he was turning the flyer over to Dick Lamarr of the Max Hart agency for handling. Jackson meantime deems himself entitled to commish and has retained Attorney Backer.

When presenting his claim to the agents' association, it told Jackson they 'could do nothing' as it was a direct booking by Roxy.

WOMAN BURNED IN BARREL DURING TRICK

Atlantic City, July 31.

With flames writhing about her while her husband frantically pulled swords from the barrel in which she was trapped, a woman performer was painfully burned in convention hall at Wildwood, Friday (28) night.

The woman, Mrs. Charles Herbert, of Boston, had climbed into the barrel and her husband seemingly drove the sword through her body. The fire started with gasoline spilled from a container which was also in the barrel.

Mrs. Herbert is in Mace's hospital, Wildwood.

3d F-WC House Trying

San Francisco, July 31.

Third Fox-West Coast house in this district to get stage shows within a month in Fox California, San Jose.

Arch M. Bowles has set vaude for three days weekly, Thursday to Saturday, beginning Thursday (3).

Stage band, too, with Eph Engleman, San Jose fav, swinging the baton.

BUTTERFIELD, RKO POOL

Grand Rapids Alliance Gives Butterfield RKO Stands

Pooling deal has been made between the Butterfield circuit and RKO in Grand Rapids. Under terms as concluded Butterfield takes over the RKO Regent and the Keith's in the Michigan City.

Butterfield operates and shares with RKO. Pool is set to begin around Aug. 28.

While an early investigation by the State Board of Charities into the N. V. A. and an inspection of the N. V. A. Sanitarium at Saranac Lake are promised, some doubt has arisen as to whether the Attorney General of New York can intervene in the matter of disbursement of NVA funds.

Anxious to co-operate, it is indicated, the Attorney General has advised prime movers on an NVA showdown that he isn't certain he can go ahead to inspect the books, as requested. It may be that the N. Y. Supreme Court will be petitioned to force production of the NVA books. Despite that, some legal contention is that to do this, the petitioners must allege misappropriation and it might be possible the court would take into consideration the fact no one can honestly make such a complaint.

Explanation is that no one knows, since the NVA has never filed a statement, through support of the institution by public hat passing contributions. Because the NVA has represented to the public in its theatre begging that contributions are for ill actors, claim may be made that other than actors have benefited from the NVA funds.

Six Affidavits

Yesterday (Monday) statements of six dismissed artists from the NVA San, together with supporting affidavits, were forwarded to the State Board of Charities at Albany by Irving Schneider, of 299 Broadway, New York, attorney representing the six complainants. These statements and affidavits were asked for by the State Board in clearing the way for any investigation it deems proper.

Among the six statements-affidavits is one signed by Frisco De Vere, who was dismissed from the San on two days' notice, it is alleged, and collapsed at the Saranac railroad station with a temperature of 100 degrees. She is now in another hospital and seriously ill, it is claimed.

Some efforts, following dismissal from the San, to obtain aid from the NVA in New York was reported made by actors who were penniless. Such requests seemed to meet with a routine reminder that 'now, you know, conditions weren't so bad in Saranac,' when askers were told to put it all in writing.

It is said by investigation sources since petition for a look at NVA affairs was made, that of dismissals made, none left the San as cured. Dr. Edgar Mayer, in notifying patients of their dismissal, said he could not give certificates of discharge as cured, it is stated, but he was acting on orders from the New York NVA headquarters.

L&L Now 4 Ways

Lyons & Lyons becomes a four-ply firm as L. & L., Walter Bachelor and Jerry Cargill. It's a reunion for the last two who were previously associated with L. & L. as staff members but returning as firm members after operating independently.

Cargill's own agency was last abandoned when he joined Bachelor.

Fogarty for Loew's

His first date for Loew's will be played by John Fogarty, radio tenor, starting Friday (4) at the Paradise, Bronx. Additional Loew time in abeyance.

Fogarty finishes for F. & M. this week at the Metropolitan, Boston.

Semon-Davis Getting Set

Primrose Semon and Joe Davis back from Hollywood, after a fling in pictures, are preparing for vaude again.

Variety Bills

NEXT WEEK (Aug. 3)
THIS WEEK (July 27)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (5)
Pickens Sis
George Givot
Hal Le Roy
Barbara McDonald
Dorothy Dare
Raymond Baird
(2)
Russian Art Circus
Lewis & Moore
Lanny Ross
Chas. Slim' Timblin
Ray Bills & La-Rue
Academy of Music
1st half (5-8)
Joe Kelso Co
Ernie Golden Orch
(Three to fill)
2d half (9-11)
Jay C Flippen
Virginia O'Brien
Sid Garry
P'ggy H'pkins J'yce
Milton Berle
Madeline Killeen
Georgie Tapps
DANVILLE, ILL.
Fischer (5)
'Shuffle Along'
DECATUR, ILL.
Lincoln (9-10)
Marcus Show
DES MOINES.
Keith's
1st half (5-8)
Tom Mix Show
DETROIT
Downtown (4)
Jack Benny Rev
3 R Bros
(28)
Leo Carrillo
(Three to fill)
(28)
Johnny Pastine
Aunt Jemima
Walter O'Keefe
3 Keys
Leavitt & Lockw'd
WASHINGTON
Earle (4)
Jack Gwynne Co
Bolce & Marsh
Ralph Olsen Rev
Nick Lucas
4 Trojans
Goss & Barrows
Major Sharp & M
Ethel Barrymore

At
Loew's Washington
THIS WEEK
FRED ZIMBALIST
with
ILDRED HAMLIN
Placed by
LEDDY & SMITH

Bert Lown Orch
(Three to fill)
2d half (2-4)
Gautier's Toy Shop
3 Miller Bros
Sid Marion
Will Oakland
Maurice Colleano
BROOKLYN
Albee (5)
Sammy Krevoff Co
Frank Richardson
Irene Rich Co
Medley & Dupree
Lester Cole Ens
(2)
Case Bros & Marie
4 Carlton Bros
Pickens Sis
Bob Hall
Hal Le Roy
Barbara McDonald
Dorothy Dare
Raymond Baird
BOSTON
Keith's (5)
J & M Mason
C & J Preisner
Rex Weber
Mijcs & Siegal
(One to fill)
(29)
Karro Lo Baron Co.
Ray & Harrison
George Givot
Lita Grey Chaplin
Mells Kirk & M
CHAMPAIGN, ILL.
Virginia (6-8)
'Shuffle Along'
CHICAGO
Palace (4)
Eleanor Holm
W & E Howard
(Others to fill)
Mary Livingston
Frances Williams
Murray Bloom
Jans & Whalen
Benny's Afterpiece
HEMPSTEAD, L. I.
Rivoli
1st half (5-8)
2 Blue Streaks
Wells & Gilmore
Chester Fredericks
Eddie White
Cliff & Murray Rv
KANSAS CITY
Mainstreet (29)
Tom Mix Show
NEWARK
Proctor's (4)
6 Buccaneers
J & J McKenna
Radio Haymakers
Frank Gaby
Colby & Murray Rv
(28)
Stanley 2 & H'rris 2
Margot & L Robin
Barney Grant Co
Harry Hershfield
Will Osborne Orch
SIOUX CITY
Keith's (9-11)
Tom Mix Show
SPRINGF'LD, ILL.
Orpheum (6-8)
Marcus Show
TRENTON
Capitol
1st half (6-8)
Lull & Joy
(Others to fill)
2d half (2-4)
Marilyn Mack
Eddie Rio Co
(Three to fill)

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway
This Week: Jessie Crommette, Bernice and Tabor

Loew

NEW YORK CITY
Capitol (4)
Joe Penner
Sims & Bailey
Phil Spitalny Orch
Robert Montgomery
Boulevard
1st half (4-7)
Diaz & Pomers
Louis Deppe
Francis & Wally
Hilton & Garon
Buddy Wagner Or
2d half (8-10)
Geo W. Moore Co
Joy Lynn
Joe Besser Co
Collette Lyons
Ilcs & Kover Rev
Orpheum
1st half (4-7)
4 Trojans
Joy Lynn
Walter Walters Co
Glenn & Jenkins
G & P Magley Rev
2d half (8-10)
Grubor's Oddities
Galo & Carson
Sybilla Bowhan
Heller & Reilly
(One to fill)
Paradise (4)
DeLong Sis
John Fogarty
Joe May & Dotty
Ann Pritchard Co
Ben Blue
State (4)
R. Whiteside & A
Ann Lestor
Stratf'rd & Mayb'ry
Diamond Boys
Jack Ostonian
Hal Menken
Annetto Ames
BROOKLYN
Gates Avenue
1st half (4-7)
Lillian St. Leon Co.
Sybilla Bowhan
Joe Besser Co
Milos & Kover Rev
2d half (8-10)
Diaz & Powers
Louis Deppe
Hilton & Garon
Buddy Wagner Or
(One to fill)
Metropolitan (4)
Serge Flash
Smith & Hart
Sarnoff, C & E Rev
Harry Rose
Primo Carnera
Valencia (4)
5 Arleys
Chas King
Joe Morris Co
Reiss, Irving & R
Doc Baker Co
BALTIMORE
Century (4)
Lee 2 Co
Radio Aces
C Fredericks Co
Senator Murphy
H Arlen & Choir
BOSTON
Orpheum (4)
Redford & Wallace
Cully Bros
Foley & LaTour
Steve Evans
Hackett & Carthay
Runaway 4
JERSEY CITY
Loew's (4)
Duncan Sis
(Others to fill)
NEWARK
State (4)
Van Cello & Mary
Tyler Mason
Donia & McNeill
Fred Ardath Co
Gracelia & Theod're
NEW ORLEANS
State (4)
Kam Tic 3
Fred Weber Co
Harriett Hutchins
Chas Foy Co
PROVIDENCE, R.I.
Loew's (4)
3 St. John Bros
Bill Telaak
M Montgomery
Jack Powell
Sharon DeVries Co
WASHINGTON
Fox (4)
Mills Bros
Don Redmond Orch
Red & Struggo
Earl Lattimore
Pete Peaches & D
Myra Johnson
Snowball
12 Line Girls

WARNER

ELIZABETH
Ritz
1st half (29-1)
Jack Hedley 3
O'Neil & Manners
W'shb'd Serenaders
Neil Kelly
Adler & Bradford
2d half (2-4)
3 Lordens
Bill Arronson
C & J Weisser
Jackson & Gardner
Balabanow 5
PHILADELPHIA
Earle (4)
Dave Harris Co

Fanchon & Marco

NEW YORK CITY
Roxy (4)
Will Osborne
Buster Shaver
Olive & George
Herman & Gaby
Kay Katya & Kay
Bobby Bixler
BOSTON
Metropolitan (4)
Teatro Del Piccoli
(Others to fill)
HARTFORD, CONN.
Capitol (4)
Johnny Marvin
(Others to fill)
LOS ANGELES
Paramount (4)
Aileen Stanley
4 Abbottiers
Benny Ross
Maxine Stone
PHILADELPHIA
Fox (4)
James Melton
Joe Laurie Jr's Co
Dave Genero
Gus Gill
Jo R Johnson
W C Handy
Tommy Harris
Lizzy Wilson
Emma Francis
Annie Hart
Bill Swan
Tom Phillips
Maxwell 3
Harry Brooks
SAN FRANCISCO
Loew's Warfield (4)
Aby Lyman Orch
ST. LOUIS, MO.
Fox (4)
Ray Sax
Arron & Broderick
Jones & Hall
(Two to fill)
W'TRB'RY, CONN.
Poli (4)
Arthur Tracy
(Others to fill)

London

Week of July 31

Canterbury M. H.
1st half (31-2)
4 Paulettes
Archie Glenn
2d half (3-5)
Lucienne & Ashton
Jock McKay
Dominion
Beam's 24 Babes
Jeanette & Scott
Peggy Bayfield
New Victoria
Raffini Bd
Palladium
Gracie Fields
Clapham & Dwyer
Yates & Lawley
Palladium Girls
Ted Lewis
Franklyn D'Amore
Co as booked
FINSBURY PARK
Empire
Cheyalier Bros
Russ Carr
Peter Fannan
Carlyle Cousins
Will Somers
HAMMERSMITH
Palace
John Myrddin
HOLBORN
Empire
Louis Armstrong
Peter Fannan
Raymond Smith
3 Rascals
Co as booked
ISLINGTON
Blue Hall
1st half (31-2)
Lucienne & Ashton
Jock McKay
2d half (3-5)
4 Paulettes
Archie Glenn
LEWISHAM
Palace
Cotton Bd
SHEPH'DS BUSH
Pavilion
Raffini Bd
SOUTHEND
Palace
John Myrddin
STREATHAM
Palace
Cotton Bd

Provincial

Week of July 31

BRADFORD
Alhambra
Mrs Jack Hylton B
Florence & Clifton
Nosmo King
Tiny Mite & Baird
Vernon Watson
Al & Bob Harvey
GLASGOW
Empire
York & King
Wells & 4 Fays
Randolph Sutton
Were Bros
7 Hindustans
Jamlo Reid
Pell & Little
Zanfrellas
MANCHESTER
Palace
First London Palladium Crazy Show
D & J O'Gorman
Joe Young
Allen & Lavole
Ernie Gerrard
Syd Railton
Toni Raglan
Michel & Arnova
Archie Gordon
Garson Sis
Fisher's Girls

Cabarets

NEW YORK CITY

Arrowhead Inn
Irving Conn Orch
Astor Roof
Ben Cutler Orch
Bal Musette
Anita & Millard
Leonard Keller
George Marchal
Nicholas Hopo
Nano Marco
Walter White
Georgette
Leon Bedow
Biltmore Hotel
Harold Stern Orch
Ann Pennington
Caperton & Biddle
Lalanda
Barry DeVine
Hermandez Bros
Jamesworth Bd
Central P'k Casino
Pancho Orch
De Marcos
Coffee Cliffs
Art Kalm Orch
Lestra La Monte
Isabel Brown
Cotton Club
Ethel Waters
G D Washington
Henri Wesnol
Swan & Lee
Anise Boyer
Roy Atkins
Nicholas Bros
Leitha Hill
Elmer Turner
Norman Astwood
4 Flash Devils
Necodemus
Alma Smith
Lillie Wills
Bobby Sawyer
Jimmie Baskette
Millis Mus Playboys
El Patio
Rosita & Ramon
Vivian Maddux
Tamara
Rhys & Owens
Arthur Brown
Lucille Perkins Orch
Glen Island Casino
Gem Gray Orch
Golden Gleeks Grill
Roger Gustin Orch
Ha-Ha Club
Danny Healy
Jack White
Sheila Barrett
Jerry Beigan
Jerry Blanchard
Dolores Ferria
Lillian Fitzgerald
Rath-Andrews Orch
Harbor Inn
Gus Van

Picture Theatres

NEW YORK CITY
Paramount (28)
Fred Waring Orch
Tom Waring
Evalyn Nair
Lane Sis
3 Smoothies
Poley McClintock
Johnny Davis
Stuart Churchill
'Midnight Club'
Roxy (28)
Tito Guizar
Dave Schooler
Gypsy Nina
Hernandez Bros
Les Ghezzi
Alice Kellerman
Runaway 4
'Phantom B'cast'
ROXY (28)
Metropolitan (28)
Molly Picon
John Fogarty
Emil Boreo
Claude Hopkins
Roseland Orch
'Her Bodyguard'
'Eye Dears' Rev
Denniker-King Orc
Hotel Pierre
Henry King Orc
Darlo & Diana
Ernst Charles
Barbara Blane
Hollywood Gardens
Muriel Lee
Kay Picture
Ronald Brooks
Reynard & Stacey
F Henderson Orc
Earl Carpentier Orc
H'lyw'd R'staurant
Chas Davis Orc
Chaney & Fox
Frank Hazzard
Blancha Bow
Kendall Capps
Capt. L Barrison
Barbara Blain
Marian Martin
Alice Kellerman
Hotel Lexington
Ernie Holst Orc
Hotel Montclair
Wm Scotti Ore
Marlo Daniels
Hotel New Yorker
Barney Rapp Orch
Hotel Pennsylvania
Rudy Vallee Orc
Alice Fay's
Hotel Roosevelt
Marjorie Moffett
Reay Childs Orc
Lounge Vue
George Olsen Orc
Ethel Shutta
Maison Royale
Walsh & Arnold
Antobal Orch
Marcovan's Riviera
Mickey Alpert
Gertrude Niessen
Fritz & J Hubert
Kathryn Rand
Martha Ray
Emil Coleman Orc
Gomez & Winona
Paradise
N T G Rev.
Jerry Freeman Orc
Park Central Hotel
Buddy Kennedy
Rachel Carlee
Bert Lown Orc
Pavilion Royal
Pepino & Rhoda
Guy Lombardo Orc
Pelham Gardens
Agnes Ayres
Joe Candullo Orch
Pierre Roof
Henry King Orch
Darlo & Diana
Ros Fenton Farms
Georges Metaxa
Yolanda Mulurphy
Duchin Orch
Russian Arts
Joe Morapte Orch
Renee & Laura
Nickolas Hadarick
Barra Sis
Misha Usanoff
Simplon Club
Clark & De Lys
Larry Siry's Orch
Chas Johnson Orch
St. Moritz Hotel
Leon Belasco Orch
Alfredo's Orch
Gypsy Nina
St. Regis Hotel
Meyer Davis Orch
Small's Paradise
'Black Rhythm' R
Myra Johnson
Meers & Norton
3 Speed Demons
Geo Walker
Wm Spellman
2 Palmer Bros
May Alex
Taft Grill
Geo Hall Orch
Tavern, B'klyn
Eddie Jackson
Jack Murray Orc
Village Barn
Josh Medders
Elsie Gilbert
Hyers & Fritchard
Ruth Delmar
Bhf Barton
V'ge B'n Hillbillies
Anthony Trini Orch
Waldorf-Astoria
Nina Laughlin
Jack Denny Orch
Xavier Cugat Orch
Margo

CHICAGO

Blackhawk
Wade Booth
Ruth Pryor
Diana & DeMar
Harriet Cruise
Desne Janis
Hal Kemp Orch
Bismarck
Bob Bohannon
Norm Sherr
Verne Buck Orch
Cafe DeAlex
Irene George
Mary Stone
Evelyn Hoffman
Enrico Clausi
E Hoffman Orch
Cafe de Paree
Joe Frisco
Billy Carr
Geo Burnett Orch
Chez Paree
Helen Morgan
Georgie Price
Collette Sis
Alice Sis
Rose Deering
Florence & Alvarez
Tom Gerun Orch
Cafe de La Paix
(World's Fair)
Fred Williams Orch
Club DeWitt
Dorothy Harris
Sally Joyce
Morey Carter
'Cookie' Sidell
Dorothy Hanford
Al Mandell Orch
Club Lido
Jeneva Washington
Hank Gilliam
Bobby Caston
Clarence Weems
Lola Porter
Jimmy Nonne Orch
Club Leisure
Vivian Brown
Timmy Rogers
Fredda Gordon
Irene Wilson Orch
Club La Masque
Al Garbell
Edna Leonard
Edna Mae
Buddy Berg
Art West
Earl Willis Orch
Club Royale
Nancy Kelly
Nellie Nelson
Fifi D'Orsay
Julia Gerrity
Marie & Elliott
Bennett & Green
Kilhap & Dupree
Eddie Court Ens
Club Variety
Joan Macoy
College Inn
Jackie Heller
Abbottcers
Buddy Rogers
Congress Hotel
(Joe Urban Room)
Vincent Lopez
Robert Royce
Colosimo's
Art Buckley
Countess Boriska
Latos Barsony
Nicholas Prokikalas
Bobby Danders
Lurleneg Griffith
Tripoli Trio
Cole Sis
The Marionettes
Geo Devron Orch
Club Alabam
LeRoy & Hack
Evelyn Nesbit
Don Barzago Orc
Drake Hotel
Fowler & Tamara
Jane Carpenter
Clyde McCoy Orch
Edgewater Beach
Mark Fisher
Esther Todd
DeRonda & Barry
Art Carroll
Hotel Harding
(The Tavern)
Edna May Morris
Mona & Marino
Clyde Snyder
Phyllis Rae
Eddie Hankins Orc
Hangar
(Hotel LaSalle)
Chas. Kaley
Jane McCloy
Helen O'Shea
Pauline Baleau
Paul DeWees
Abbe Wells
Johnny Hamp Orcn
Hi-Hat Club
Dick Hughes
LRoy & Mack
Dorothy Morton
Bliss & Ash
Effie Burton
Jeffery Tavern
Sammy Clark
6 Saccosettas
Babe Payno
Ray Parker Orch
K-9 Club
George Oliver
Billy Harrero
J'n & B'by Lemar
Lee Carr
Lyle Page
F & G Doran
Billy Brannon
Johnny Mangum
Dominiquo Orch
Lincoln Tavern
Ted Weems Orch
Andrea Marsh
Elmo Turner
Dick Cunliffe
5 Maxellos
Baron & Blair
Sammy Walsh
6 Lucky Girls
Maroni's
Rolando & Verditta
Gwen Gordon
Neecee Shannon
Margie & Mario
Virginia Buchanan
Bob Wyatt
Maurie Morot Orch
Minuet Club
Frank Sterman
Art Buckley
Phylis Noblo
Margaret Lawrence
Joe Buckley Orch
Old Heidelberg
(World's Fair)
E Kratzinger Orch
Heidelberg Male 8
Roy Deitrich
Herr Louie
Hungry Five Bd
Pabst Casino
(World's Fair)
Ben Bernie
Paul Ash
5 Maxellos
Jackie Heller
Martha Randall
Auriole Craven
Carter Fashion Sho
Palmer House
Veloz & Yolonda
Sally Sweet
Richard Cole Orch
Paul Cadieux
Richard Bonnett
Paramount
Jamon Hall
Babo Kane
Sally Rand
Anita LaPierro
Bee Jackson
Peggy Moore
Dave Tannen
Sid Lang Orch
Playground
Marie James
Bernie Green
Al Trace Orch
Southern Club
Lee Barbour Evans
Gladys DeFoe
The Delworths
Alice McLaughlin
Chas Craft Orch
Terrace Gardens
Benny Meroff
Dorothy Thomas
"Red"; Pepper
Norman Gast
Jack Marshall
The Dells
Ted Lewis Orch
Vanity Fair
Mary Ann Boyce
Cliff Winehill
Don Fernando Orch
Via Lago
Bebe Sherman
Zita & Marcelle
Jack Housh
Wanda Kay
Al Handler Bd
100 Club
Muriel Lovo
Irene Duval
Floria Vestoff
Danny Alvin Orch
Billy Gray Rev
225 Club
Sophie Tucker
G & C Horbert
Jos Lewis
Billy Scott
Jimmy Rogers
J & B Torrence
Marion Kingston
Jules Stein Orch
Old Mexico
(World's Fair)
Rosalie
Dorine & Douglas
Mike Cozzi Orch
Mural Room
(Brevoort Hotel)
Jaros Sis
Paul Fay
Gale Gipp
Fay Peters
Bob Perry's Orch
Ye Olde Tavern
Mickey Scott Rev
Cal Herbert
Violet Cristian
Lillian Francis
Crane Russell Orch

Variety House Reviews

Roxy, N. Y.

(Continued from page 13)

pleasantly enough but could deserve better under other conditions.

The Gae Foster girls present an unusual number among the tricks they perform currently in a duelling number. Girls, with capes and silver leotards beneath, dance while rhythmizing a group duel scene with sabers. Extra show girl types in gypsy costumes are also utilized to decorate the wings almost throughout.

Line number that goes okay is the idea of the girls in long gowns doing a ballet.

So far as observation goes the old Roxy may be the single spot in showdom where the screen entertainment runs a consistent second to the stage. One of those reverse angles that's an exception, but existing largely on account of the Broadway film situation.

Altogether offers a thought worth considering because, of the b. o. pace of the spot. Looks like an off week currently, with 'Phantom Broadcast' (Mono) on the screen. The hot weather isn't helping business, besides. When caught biz only fair.

One curious angle among the screen stuff here is the showing of Wiley Post's pictures in the newsreel. That's a direct plug for the Radio City Music Hall, unintentionally, because Post is making his first personal appearance at Radio City currently. *Shan.*

Winter Garden, Seattle

Seattle, July 22.

Midnight vaude show here gets b. o. attention. Four standard acts on this week's bill, these taxiing to the naboro, Granada in West Seattle, and Arabian, in north end of city, before final appearance at Winter Garden. Four shows nightly, with plenty of time spent in taxi.

Paul Locke is m. c., having gone to another John Danz house, the State, as producer, with closing of productions at Roxy for the summer.

Parra and Rita, dance team in 'one,' step smoothly. George Agleyrt, Hawaiian, strums guitar and banjo for returns. The Aerian Duo use a girl and some nifty casting and catching. Hughie Johnson, assisted by Betty Bankey, clever with cards and other legerdemain.

Don Geddes is downtown manager for the Danz houses, soon to be augmented by new theatre near Fifth and Pike, building now. That spot will replace Winter Garden as Danz's ace. *Tvepp.*

FOX, DETROIT

Detroit, July 31.

Benny Davis' bunch of kids are up to his usual standards. Playing this house as a unit with only the line of local girls added, show has no trouble.

No one in the show of outstanding calibre, but the talent is all good with no let-downs. Davis, however, could sell them just as well if he were less aggressive.

Outstanding in the list is Jackie Green offering a series of impersonations. This boy tops the usual group of impersonations with such modern ones as Jimmie Durante, George Givot and Cab Calloway.

Also notable is Jack Starr doing acrobatic dancing. Davy Crafts offers a very well done acrobatic stair dance.

While doing a couple of cute routines, the line might have better been limited to the opening routine. The second routine breaking into the Davis act tends to slow up the proceedings. However, the show moves fast otherwise.

For the overture Sam Jack Kaufman did 'Poet and Peasant' hooked up with all the gags ever thought of for instruments. Kaufman coming out as the foreign accented musical director and then having trouble making the boys play straight music. Plenty of laughs and very effective. Frankie Connors again singing a pop song and also okay.

Picture, 'Don't Bet on Love' (U), and biz very good. *Lee.*

HIPP, BALTIMORE

Baltimore, July 29.

It's Evelyn Brent week here at the Hippodrome, and the success or failure of the session rests squarely on that lady's shoulders. From the opening day indications it appears that Miss Brent is in, due in some dgree to the showmanly selling and booking job.

This house is admittedly having a tough time at present securing vaude material and screen fare. The squeeze is on from several angles, both on the screen and stage, and it's a credit to the operators that the house gets along so well.

The picture is 'World Gone Mad,' a Majestic production and indie average. It's hokey meller. The vaude show is family time stuff, weaker than the usual run of big-time vaude run at this theatre, but what's here currently is put across admirably for the mob in for the picture.

On this count the Hippodrome rates as an unusual house. It can play 'Bill of Divorcement' or 'Topaze' or 'Animal Kingdom' and clean up with the elite; then come right back next week with 'World Gone Mad' and draw an entirely different class. This shift ability rates this spot as the most flexible house in town, and for that reason one of the most regularly profitable.

The family-time vaude bill so well suited for the picture is headlined by Evelyn Brent, assisted by Harry Fox, assisted by his stooge. It's not big material, but this audience signified its enjoyment. For the first few minutes of the act it's strictly Fox and his stooge who toss off the regular line of repartee. Then they suddenly remember that it's Miss Brent who's billed, and forthwith spotlight her, the stooge doing walk-across gags and business while Fox and Miss Brent draw laughs on some weak dialog. Okay for this audience, proving it by getting away with a warble attempt of 'Shuffle Off to Buffalo.' All this in 'one,' after the applause and as a sort of encore, Fox and Miss Brent switch to full stage for a blackout. Fox is busy working a jig-saw puzzle and won't listen to Miss Brent, who is complaining his lack of attentions. Threatens to kill him, and for the punch stoops over, picks up a jig-saw piece and says, 'This looks like it'll fit there. Move over.'

Phil Rogers opened, and over nicely with his novelty juggling act. Three Red Heads, femme dancing act in the deuce, look nice, work easily and finish strong on their challenge routines.

Then Miss Brent and Fox, followed by Jack Roberts and company for next to closing. Roberts has a stooge in the box for more of that 'you're lousy—sez you—sez me—oh yeah' type of dialog. It was a riot here. Roberts also carries two juveniles, a high tenor warbler and a colored hoofer. Fit in excellently and give the turn variety and pace.

Farm Fables is a rather weak comedy act.

Business was good at the first show Friday. Pathe News and Duke Ellington two-reel short completed the screen share.

Wons' Commercial

Tony Wons starts on a series for Johnson Floorwax out of the CBS Chicago studios Aug. 20. It will be a daytime hookup over 22 stations on Sunday, Monday and Thursday.

Piano team of Peggy Keenan and Sandra Phillips will be on the program with Wons. Contract stipulates that the act originate out of Chicago for at least the first four weeks, so that it can be under the close supervision of the commercial which has its plant located in a nearby Wisconsin town.

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15 YEARS AGO

(From VARIETY and 'Clipper')

Vitagraph finally gave Anita Stewart to Louis B. Mayer after courts had decided in favor of Vita. Made a cash settlement of its damage suit against Mayer.

Frank Jay Gould announced he would build a theatre in W. 58th street near Broadway as soon as government restrictions permitted. Glad now he didn't.

Lights, a theatrical club with a house in Freeport, L. I., held its Xmas tree the last week in July. Most members on the road in Dec. in those days.

Scenic artists won their wage battle in 14 studios. Larger places were still holding out.

Orpheum circuit had routed 35 acts for the coming season but bookings were slow on account of the new railroad rates.

Most midwestern vaude houses planned to relight early in Aug. Only 10 to wait until Sept. Looked like a good season.

American burlesque wheel to carry no dancers, even though they might not cooch. Wigglers had made too much trouble in several localities.

World pictures announced that hereafter all titles would be short enough to go on a one-line electric sign. First was 'The Latch String Hangs Out' bobbed to 'Snug Harbor.'

First five overseas entertainment units shoved off. Each unit carried its own lithographic paper.

Coop & Sent's motorized circus stuck in the mud in Ohio and missed several dates. Heavy rains made roads impassable.

Tent shows were having a tough season outside the big towns. Tougher on the carneys. Labor shortage not helping any, either.

Minstrel managers were planning a get-together to avoid conflicting routes. Al G. Fields, Neil O'Brien and Gus Hill's show were falling over each other in the New England territory.

Traveling stage hands wanted a hoist of $5 per man. Got it.

Marcus Loew signed for about $400,000 worth of Famous Player and Artcraft films for his 22 houses. That represented 96 picts.

Sam Goldwyn finally persuaded Will Rogers to sign a picture contract.

Jones & Linick celebrating their 20th year together. Started as Midland Machine Co., making projectors.

50 YEARS AGO

(From 'Clipper')

London newspapers were raving over the beauty of Mary Anderson, who had gone over for a professional engagement but had not yet opened.

London was disturbed because Lillian Russell was wearing on the stage a brooch bearing the name of 'Ned' in diamonds. That was Edward Solomon, composer of light operas, who was married to her, though that part was not known then.

English women's orchestra included four countesses, two viscountesses and a marchioness. Not professionals, though they played in public.

Star theatre, formerly Wallack's, at Broadway and 13th, putting in a fire wall in the proscenium. Au-

(Continued on page 57)

Inside Stuff—Pictures

Circuits or independent theatre managers playing stage attractions on straight percentage or guarantee with a percentage additionally 50-50 on any amount over the theatre's overhead for the week, besides the guarantee, should treat the attractions with fairness on the split amount. If the circuits, especially, are going to continue their small time chiseling on the amount of the theatre's overhead, particularly when they are dealing with an inexperienced stage attraction, they can only expect that shortly all stage attractions receiving percentage proposition will view it with distrust.

Stopping the attraction from securing anything excepting its guarantee by padding the overhead, is most unfair. Neither is it smart nor good showmanship—just a misguided chisel.

And making it tougher for the other theatres which might want to be fair in dealing for these rare and exceptional stage attractions that can draw over the average business into the theatre nowadays.

Hays office denies that its theatre list is inaccurate. It holds that it is the only center in the industry which has an itemized and currently corrected list of theatres, their history, and the number which are operating and dark. It claims that when major companies or others want such general information they come to it.

Haysites maintain there are 15,500 houses open. That of these, 11,000 are sales possibilities for any one company. That of the latter, sales accounts vary between 6,000 and 7,000 for each major company.

Observation is also made by Haysites that it is a practice of certain sales managers at the beginning of each season to question the integrity of the Hays b.o. count, particularly if it seems high. Psychology in this respect is understood by the Hays boys to be playing safe with company heads. If the sales boys can show 6,000 contracts when only 9,000 theatres are available so much the better chance for a raise.

Independent exhibitors in the Los Angeles nabe territory are justifying their frequent deflections from single feature programs in favor of duals by pointing to the numerous 'studio previews' which many of the circuit houses in the district are in the habit of using. Many of these 'previews' are in reality second or third advance screenings of unreleased product, including both major and indie features. Indie theatre men take the stand that these 'previews' are only subterfuges by which the circuit houses escape the odium of double feature programs, and they contend that their dual bills are just as much justified as are the so-called 'undercover' doubles.

Major distributors in the coast territories insist that penalties will be set up to guard against dual features on all the new season's product sales, but whether the extra previews will be rated as duals has not been determined.

Tough break record seems to be held by Paul Fejos, director. When with Universal he fell for a film story written by a fellow Hungarian working on a New York Hungarian nowspaper. He coaxed Universal to buy the yarn 'Marie', but couldn't get the company to make it. Then, leaving Universal, he went to France and tried to sell the story's possibilities to Adolphe Osso, French producer. Osso had money tied up in Hungary which he couldn't get out, so he told Fejos to make the picture there, buying the rights from U for very little. Fejos, rather than accept a European salary, was so sure of himself that he agreed to take the American distribution rights of the picture for his end. Film was made, was a tremendous success in Berlin, Paris, Budapest and London. But no one has shown the slightest inclination to buy it for the United States or show it over here. So Fejos, having turned out a hit, hasn't received a penny for it in any form.

In a moment of high courage, when the moon was dancing eccentric circles, a romantic director currently at one of the major studios essayed to call up the girl friend. Got his numbers twisted and called the wife, without recognizing her voice or realizing his error. When he began buzzing for an immediate date, the wife, sensing the megger's condition, egged him on, getting an unintended earful.

Final trick was to beguile him into tipping off the girl friend's address, on pretext that she bet he didn't know his way up anymore.

Payoff was that the wife hastened to the rendezvous, beat up the philandering femme before the spiffed spouse got there, and proceeded to ditto him, seasoning to taste.

A former studio executive, now an agent, has been handling an English actor. Agent boosted the actor's salary to $70,000 for one picture. Particular feature also had the agent as a production executive. On the next call received for his player, the 10 percenter tried to maintain the salary, but finally came down to $50,000. Studio said the money was too heavy and decided not to use the actor.

Later, agent, actor and studio got together again and closed the deal, but for $25,000 for the one picture.

Dropping of Gumbiner's Tower from the Los Angeles downtown picture house pool, still has most of the Broadway subsequent run houses tied up in the deal. Gus Metzger's two picture grinds, the Roxie and Arcade, have been added to the pool, which also includes the Principal Theatres' President and Palace, and the Cohn Brothers' Rialto. Gumbiner house reverts back to the status it occupied before going into the pool some months ago, with a split up of product made in favor of the house to cover the balance of the current season.

Paramount figures on cashing in on the name value and pantomimic and vocal ability of the imposing cast announced for 'Alice in Wonderland,' since faces of the players, with the exception of the yet-to-be-selected 'Alice,' will be covered by large synthetic rubber masks. In some cases these will be huge affairs three feet wide. Wally Westmore is currently constructing the masks, surrounded by much hush-hush and an allegedly secret process.

Newspapers in Europe recently gave much prominence to Sandra Ravel, claiming that the actress, who is said to be a niece of the Pope, was forced to change her name on instructions from Rome. Real story is that the girl arrived in Hollywood under her own handle, Sandra Ratti, and when given a test at Universal, Jerry Horwin, who was responsible, decided that she needed a more romantic monicker and dubbed her Ravel.

Last effort of Samuel Zirn, attorney representing some Par bondholders, to restrain PP trustees from any major act such as reorganization or important claim compromises, pending an appeal of decision lost in the lower court to set aside the bankruptcy, has failed.

Circuit Court of Appeals denied Zirn's motion for leave of appeal.

Hays organization is ignoring Eddie Dowling's Actors Benefit Association code for players. It regards it as essentially for the vaude actor, but it is looking to the Academy of Motion Picture Arts and Sciences for player provisions in the production bracket of the permanent film code.

W. E. Paschall's death is all the more unfortunate in that the Texas Publix partner had just managed to turn the Dent chain from red into black. In consequence of the fine job the home office felt he had done down there, he had been called to New York with a view to a more favorable partnership for him.

Last summer when turned over to Paschall, the Dent houses were in a very bad condition and Publix from the home office had met with difficulties in obtaining rent, labor and other readjustments. Paschall, Louis Dent's former general manager, stepped in after Leo Spitz set up a deal with him and within a year perhaps made more progress than any other partner in the Publix system proving once more how valuable local operation and experience can be.

Inside Stuff—Music

Song sheet evil seems to be growing and the publishers are stymied through not being able to find the source of publication. Street vendors when arrested peddling the 5c sheets carrying about 100 song lyrics, all of the current vintage, never seem to know where they got the sheets. Usually some third party delivers them and collects sporadically. Even that intermediary, when apprehended in the occasional drives, states that somebody else drops them off for them, in turn, and so on down the line.

Song sheets campaign has been a costly one and with no effect. That it's damaging is indisputable. With the tunes etherized frequently, for a nickel anybody who is interested can buy the words of 100 songs of the latest release. If anything, those song sheet pirates have evidenced themselves good hit pickers for each new edition generally features at the top, in bold display, the titles of the two to four up-to-the-minutest songs—numbers that are still in the hit-making. Considering that the pirates have to print up their stuff in advance, they certainly seem to know which tunes have the most potentialities. Practical instance is 'Lazybones', from the minor Southern Music Co. publishing source, and still in the process of being exploited, but the sheet boys had it pegged in advance as a hit and it was featured on the editions two weeks ago.

Appeal to local music dealers throughout the country asking them to co-operate in the suppression of bootleg song sheet peddling has been sent out by the American Society of Composers, Authors and Publishers. Communication calls upon the dealers in each community to appoint a committee among themselves and demand police protection against the illicit trade. It also urges them to address a letter to the attorney general in Washington protesting to him that they are in their towns being subjected to the pedders' unfair competition.

ASCAP in the dealer communication declares that it has spent over $250,000 in trying to combat the evil and that though it has convicted hundreds of peddlers and some of the distributors it is no nearer stopping it than the society was when it started. Much of this failure, it says, has been due to the fact that local courts are inclined to be sympathetic to the peddlers themselves because those behind them have been shrewd enough to get unemployed war vets and persons of that sort to do the hawking.

The autocratic powers which run the destinies of the music business, to the degree that they dictate what's what to the very people who pay their salaries, seem to have let themselves in for something with the Ivy-Lee-prepared 'Murder of Music' pamphlet which the American Society of Composers, Authors and Publishers disseminate. E. C. Mills finally got around to what was recognized a necessity long ago for the society—a publicity campaign to present the cause of the music publishers and the songwriter.

Only those in the show business, not of the Radio in sympathy or activity, can properly feel with the economic and creative plight of the publishers and songwriters. For Radio indubitably has curtailed an heretofore free fund of the nation's lighter music.

But, under unskillful treatment, the ASCAP seems to have let itself in for trouble after trouble. When Mills finally hopped on the Ivy Lee idea it was too late. Furthermore, so high-powered and high-priced a propogandist as Mr. Lee seems to have been the wrong attack on the subject.

The counter-attacks have all hinged on the economic equation. The pro-Radio interests and all others anti-ASCAP can't seem to find themselves sympathetic to any cause which can afford to pay Mills and Gene Buck so high-priced stipends; or to engage an Ivy Lee at his fancy fee.

However, the booklet on the 'Murder of Music' got some attention, if not of the best.

The fact remains that the tin pan alley creators must depend on mass output to get anywheres. They must sell a little of a lot of songs, rather than hope to sell many of a few selective song hits. As a result, each publisher's catalog is top-heavy. They are deliberately overloaded in the hope the market will absorb a few of this song, a few of that, etc.

The writer suffers the most. The publisher's imprint is on all publications issued but many different writers are concerned in each. Minimized economic return naturally stifles creative interest. The clogging of the market can't do the publisher much good. As soon as each new edition of a new song comes off the presses it's fresh competition to his own previously released material.

With the new plan of paying for its pick-up bands put into effect by the British Broadcasting Co., American publishers figure they will have an easier time collecting their end of the radio fees from their agents in England. When pressed for an accounting the British music men have invariably, say the publishers here, interposed the explanation that little of the fee collected from the BBC was left after cutting in the orchestra leader for the plug.

BBC's new system is to pay all bands a minimum salary for their air releases with the network assuming the right to pick the programs. One English publisher wrote his American ally in the same field last week that under this arrangement the plug subsidizing evil had been cleared up and that hereafter the latter pub would get the full amount of the broadcasting fees due him.

Ned Williams, publicist for Mills-Rockwell's affiliated band interests, put over a strong plug for Duke Ellington in particular and jazz in general in the August issue of 'Fortune', the $1-a-copy publication. Titled with Ellington's name, it started out as a general symposium on jazz.

When contributing editor Wilder Hobson of the 'Fortune' staff enlisted Williams' assistance for research and practical trade stuff, it evolved into so much of an Ellington plug and also for Irving Mills of M-R that it was simply captioned, 'Duke Ellington', although it comprehensively covers the general field of jazz. Evidencing great diligence in absorbing the trade argot, it's a thoroughly practical resume of the jazz business.

Most consistent pop songsmiths who fashion tunes down to the masses are conceded to be Harry Warren, Harry Woods and Joe Burke.

Any such tabulations usually fetch an avalanche of pro and con discussion, with champions for others, but the distinction lies in that these are consistent hit-writing tunesmiths in contrast to the flossier production writers, or the less prolific but more quality song fashioners.

Spanish version of Walter Futter's 'India Speaks' (RKO), has Mary M. Spaulding, foreign press correspondent, and J. L. Tortosa collabing on the Spanish copy. Tortosa substituted for Richard Halliburton as offscreen narrator.

Rare exception to scenario schools is Ralph Like. That indie producer at one time actually paid for an original submitted by the Universal Scenario School on the West Coast (unrelated to the picture company).

Talk around again that A. J. Balaban is readying to return to the show biz. Likely he and his family will hie back from Europe in the fall.

Pat O'Malley, up in the money in the silent days, is seen on the Fox lot these days appearing in a bit part in 'Paddy'.

Author Colton Sues Atty.-Mgr. for $150,000—$10 Wkly. Settlement Offer

John Colton, dramatist and author of 'Rain' and 'Shanghai Gesture' among other dramatic hits, is suing his former attorney and business representative, Harry H. Oshrin, for $150,000.

Oshrin admits, by his own accounting, an indebtedness of only $27,180, plus $40,000 he invested for Colton in real estate, but, Colton sets forth, Oshrin 'stated that he would try to pay it at the rate of $10 per week.' Colton seemingly figures that that sort of settlement is too much long distance, hence Richard J. Mackey of Mackey, Herrlich, Vatner & Breen brought the theatrical lawyer into court this week on an order to show cause.

Behind this large claim and the relatively small settlement offer are many details dating back to an agreement in 1926 under which Oshrin, who is a theatrical attorney with offices in the Times square sector, assumed full financial control of all of Colton's affairs for a period of five years. On Jan. 5, 1931, Oshrin sent Colton a letter acknowledging another five years' renewal and stating that their relations 'have been very pleasant.' Colton denies any knowledge of such renewal.

The playwright mentions that while Al Woods told him that his royalty statement on 'Shanghai Gesture' amounted to around $100,000, he (Colton) has never seen one such statement. He believes that there must be another $50,000 hiding somewhere, hence the claim for the 150 g's. Justice McLaughlin in N. Y. Supreme Court last week heard the argument on the order to show cause which Justice Walsh signed last June but which has been stalled along until now.

Justice McLaughlin reserved decision with further briefs to be filed by both sides. Oshrin argued that he was authorized to make these investments and that it is improper to bring such procedure as an attorney against him, as he was only acting as a business agent.

L. I. Investment

S. LeRoy French, downtown attorney, previously represented Colton in the suit against Oshrin. Now it is in the hands of Mackey's law firm. It was in communication between Oshrin and French, that Oshrin stated that Colton had insisted upon an 8% yield on his money. As the result of which Oshrin invested for him in Tinney Estates, Inc., a 30-acre development at Baldwin, L. I. in which Frank Tinney's widow is financially interested as mortgage holder. Sadye Fischer, Oshrin's secretary, is sec of Tinney Estates, and Oshrin is president and treasurer. There is a technical third corporate partner, but Colton's attorneys conclude that Oshrin used Colton's moneys to invest in a development controlled by Oshrin.

Oshrin made out some sort of a statement on S. LeRoy French's demand of Colton's funds. There are sundry items charged off such as $21,162 in connection with a writing contract which Colton arranged for himself with Metro-Goldwyn-Mayer. There are lots of other items thus listed, concerning whose details Colton and his attorneys are now curious. Colton, meantime, has just gone back to Hollywood for Metro.

But with it all there is that $67,000 item which Oshrin admits but offers to pay off at the rate of $10 a week.

PITTSBURGH TRYOUT

Pittsburgh, July 31.

A new play by a Pittsburgh author, Helen H. Mason, has been slated for a tryout engagement at the Summer Playhouse here, week of August 21.

Piece is titled 'Three to Make Ready,' but was formerly known as 'But Never Goodbye.'

Miss Mason is well known in amateur theatricals here and has had several one-acters produced.

Lynn Fontanne Hurt

Milwaukee, July 31.

Lynn Fontanne, summering at Genessee Depot, near here, with her husband, Alfred Lunt, was taken to the Waukesha city hospital following a fall from her horse.

Miss Fontanne was taken to her home when X-rays showed no fractures.

Reade's Violent Language

Walter Reade, who operates a number of Jersey theatrcs, also the Mayfair, N. Y., was ordered off the beach at Deal, N. J., when appearing in trunks. In a resultant altercation with 77-year-old mayor, Aaron J. Bach, Reade was taken to the hoosegow and released, but two days later he was arrested, charged with disorderly conduct and held under $500 bail.

Saturday, Reade in court publicly apologized for using indecent language 'in the heat of the moment,' whereupon the mayor withdrew the charge.

Chautauqua Units Drop from Usual 1,100 to Scant 20

This summer finds chautauqua activities at the lowest ebb of that hideaway branch of the stage. It is estimated there are 20 such units here and there, whereas heretofore there were 1,100 chautauquas at the peak, winter and summer.

There are some Canadian and independent outfits running, but the organized shows were dropped entirely. The Redpath Lyceum Bureau reports that it will not send out one unit and that its 'session' slated for the New York and New England circuit will be omitted.

Chautauquas are played under auspices as a rule. Guarantors in each town have been asked to carry over their contracts for the summer of 1934, without change of terms and conditions, and responses so far are favorable to the postponement.

When the bank holiday or moratorium was announced, the chautauqua interests started holding off on plans. It was known that business conditions in northern N. Y. and eastward were bad and when there was no appreciable improvement by the middle of June, it was decided to cancel the season.

Chautauquas were regarded as a sort of haven for a certain class of legits during the summer. The field has partly been taken over by the rural playhouses, where the rule is bed and board, but little or no salary. Equity stated that not one member reported going with a chautauqua this summer.

$6,000 Shows Profit on Ulric Summer Tryout

Best business to date for summer try-out shows was registered last week by Lenore Ulric in 'East of the Sun,' presented by Morris Green and Frank McCoy at the Boulevard, Jackson Heights. House was on the 'subway circuit.' With a 75-cent top at night, gross went to $6,000, which turned a neat profit. Not decided when or if show will come to Broadway, script revision being required.

Names topping the casts of shows to be tried out at Jackson Heights account for box office response. That was indicated by the advance sale during intermissions of 'Sun' last week, tickets being sold for this week's new show, 'Strictly Dynamite.' Leads in the latter play are Glen Hunter, Erin O'Brien Moore, Fred Hilldebrand and Victor Killian.

Try-out schedule calls for 10 shows, including two musicals. Third attraction due next week will be 'Love and Babies,' with Ernest Truex, Linda Watkins, Glen Anders and Ruth Weston. 'Say Aye,' musical, slated for next week, has been set back until Sept. 4.

Except the musicals, shows are being so cast and framed that a click could be moved from the nearby Boulevard direct to Broadway.

At Long Beach, L. I., the stock performance of 'Dinner at Eight' grossed $8,000 at $1.10 top. That was the best gross since season started there.

Appeals Court Reopens Buck's Duress Charges Against the Shuberts

Gene Buck's legit production ventures tied him up in at least two suits, one by the T. B. McDonald Construction Co., Inc., and another by Lee Shubert and the Irving Trust Co. as receivers for the Shubert Theatre Corp. Both suits concerned Buck's ill-fated 'Take the Air' musical comedy venture, with Leon Errol starred, in addition to which the McDonald Co. sued for other scenery which it built, allegedly, for Buck.

Buck's defense to a $16,902 claim by McDonald was sustained and summary judgment not granted on the findings that Gene Buck, Inc., Buck Productions, Inc., and Ringside, Inc., had variously obligated themselves for the scenery and not Buck, personally. McDonald Co.'s claim covers a period from Sept. 25, 1925, to Sept. 30, 1928, totaling $31,302, against which a $14,400 credit is allowed.

In the Shubert vs. Buck claim his defenses were not stricken out, but one of them, at least, was allowed by the Appellate Division of the N. Y. Supreme Court. In addition, the App. Div. gave Buck's attorney, David Greenstein, further permission to carry the matter to the Court of Appeals on the contention that an element of duress figured.

ASBURY OPERA GOES INTO RED

Asbury Park, July 31.

This is one spot where popriced grand opera hasn't clicked. Two performances weekly in the Convention hall on the city-owned pier. Takings have been less than $600 for any one night, operating expense being about $800. Isaac Okin backed the venture up to $4,000, then quit. Millberg, the local furniture man, seeks to raise another G to keep the opera going, having asked 100 citizens to subscribe $10 each.

Opera on the pier was opposed by Walter Reade, rated czar of Jersey's resort show business. His lease on the Paramount, on the boardwalk opposite the pier stipulates there shall be no musical show attractions in the pier hall and he claimed opera was in that classification. Paramount receivers disaffirmed the sub-lease on the theatre, throwing it back to Reade and city authorities decided not to give him a chance to break his lease. For that reason the pier performances have been billed 'operatic concerts.'

RELIEF FUND CARRIES ON, CASH BELOW $5,000

The Stage Relief Fund is aimed to function through August, although curtailment may be necessary because of the limited cash balance. It is hoped that by next month new shows will have come to Broadway and Sunday night benefit performances resumed in aid of the Fund.

In the commissary for the distribution of canned food packages quartered back stage at the Royale, 175 packages had been given to applicants. This week further contributions from the wholesale grocers association are expected to replenish the larder.

Weekly financial statement up to Friday (28) showing how donations have dropped:

Previous contrib.	$64,038
New contrib.	33
Total	$64,072
Gross Disbursement	59,748
Balance	$4,324

Daphne Sylva's Debut

Norwalk, July 31.

Daphne Sylva, 17, elder daughter of Marguerita Sylva, famous 'Carmen' who has turned to the dramatic stage in recent years, made her stage debut with her mother.

Occasion was the production of 'Tonight or Never' at the Regent theatre.

Inside Stuff—Legit

Production of 'Murder at the Vanities,' announced by Earl Carroll, was delayed both for stage and screen. Show will have Paramount support in the way of a guaranteed picture bid. Jed Harris, however, made a claim, contending he has a prior right based on the fact that the story is the same as 'Little Baby Blue,' which he and Jack McGowan worked on. Par claims that the stories are dissimilar although the stage-audience participation idea is present, a style set forth in 'The Spider'. When there was a court contest over the latter, it was proven the idea had been used previously.

About two years ago, Harris gave McGowan $2,000 advance royalty after the pair had completed half the script. Par attorneys are seeking to adjust the McGowan-Harris matter, not caring to chance a controversy with Harris over the melodramatic 'Vanities,' which is slated for rehearsals this week.

Carroll ran into further difficulties last week when the Scenic Artists union demanded the payment of $6,000 due on last season's flop, 'Vanities', before work could proceed on settings for 'Murder in the Vanities'. The producer is said to have sent telegrams to the White House and General Hugh Johnson of the National Recovery Administration protesting that the union's action was hampering employment.

He contended that as the last 'Vanities' was a corporation he should not be held personally responsible. Victor Roudin, an attorney, head of the new corporation to present the melier 'Vanities', said that Carroll was employed by him to stage the show. The producer later said he would pay the scenic bill but would be unable to do so until after the new show opened.

Reported that Par has guaranteed Carroll $100,000 for his end, that taking in the manager's share of the picture rights and his services on the coast when 'Vanities' is shot.

Claiming $220 due for making the arrangements for four numbers in 'Shady Lady', Shubert, N. Y. Henry Redfield removed that portion of the score from the orchestra pit last Friday (28). Performance was given, the musicians playing the missing tunes from memory. Harry Meyer, who produced the show, declared that he had a release from Redfield and it was stated the arranger had returned the music Saturday.

Hearing on the claim of Anne Minor for wages against Meyer, slated for Wednesday (26) in the West Side Municipal court, was postponed for two weeks.

'So I heard,' said Irving Berlin when asked whether he was in on a syndicate formed to operate one or more gold mines. The group, including several showmen, has one property in California, rated a promising prospect by an engineer.

Also interested are Sam H. Harris, Harpo Marx, Joseph Schenck, Senator Oddie ('There's Gold in Those Hills,' novel) and D. Walter Haggerty. Latter just returned from a field trip that included Mexico.

Should 'Love and Babies,' trying out at the Boulevard, Jackson Heights, reach Broadway, Ernest Truex will have a 25% interest in the attraction. He made that stipulation after arranging to appear in the tryout.

Play was first called 'The Eternal Polywog,' written by Herbert McCormack. It's a four-person, one-set show.

J. Victor (Doc) Wilson, motoring up from Florida last week, was held up on the road some miles outside of Roanoke, Va., and robbed of $150.

Bandits removed the valves from the tires and after passing motorists breezed by, thinking doc might be a stick-up, a farmer summoned aid from the city.

Local Elks loaned Wilson funds to reach New York.

Pittsburgh hopes to establish a year round civic repertory theatre. A group of citizens is now operating a summer playhouse at the Shadyside Academy theatre. In the fall it is planned to move the suburban quarters into the city.

OUT OF TOWN REVIEW

ONLY GIRL

Portland, Ore., July 31.

Victor Herbert's musical, 'The Only Girl,' opened Hamrick's Playhouse, new road show policy with a winning week in spite of serious hot weather handicap. Guy Robertson and Charlotte Lansing headed the cast. Miss Lansing in particular scored with the locals, and will be a b. o. attraction when the same company returns in three weeks to the Playhouse in 'Cat-and Fiddle.'

General character of the production is just strong enough for these parts, and promises to do well in the Northwest, going from here to Seattle and back for return booking. Company is the nucleus of newly planned Northwest musical and legit circuit.

Guy Voyer, Richard Powell, and Roland Woodruff carry away the comedy honors in good form, as three bachelors who get married and into trouble. They supply the major part of the show's entertainment value, salvaging it many times from dullness.

Miss Lansing is melodious and alluring with a strong combination of voice and appearance. Wyndham Standing, as the diplomatic butler, makes a comparatively subdued role into an effective performance. He has the best stage presence in the cast. Guy Robertson handles the juvenile lead in the accepted fashion of juvenile leads, relying chiefly on his singing voice to get over.

Nellie Breen is vivacious and punchy as a show girl soubrette, carrying her scenes with an unflagging energy which was well rewarded at the opening performance. Other principals are Marianne Mabee, Virginia Strong and Gertrude Short. Miss Short's tipsy line 'I'm tired,' and business of floppo was an outstanding comedy detail.

Plenty of b.o. possibilities with this show in any western spot. As a musical, the chorus needs pepping up. At present it fails to dress the show either in form or manner.

Wyatt.

BROADWAY REVIEW

THE BOHEMIAN GIRL

Aborn Opera Co. production, presented by Milton Aborn, first of a season of operetta revivals at $1.05 top. Opened July 27 at the Majestic, N. Y. Michael Balfe's operetta in three acts and seven scenes, text by Bunn, staged by Aborn, includes the following principals: Allan Watrous, Patricia Roe, Maurice Lavigne, Roy Cropper, Detmar Poppen, Norman Van Emburgh, Marie Bard, Ruth Altman, Robson Young, John Willard. Chorus of 40 and an Albertina Rasch ballet of 12 headed by Betty Eisner.

Though the libretto creaks with age, the Balfe score is still as tuneful as ever. Milton Aborn might have been influenced to reinaugurate his operetta revival season with 'Bohemian Girl' because of the timely reminiscence of the contemporaneous kidnapping epidemic. That's the basis of Bunn's book, which, however, doesn't begin to stand up sturdily, in the time lapse of 90 years, as does the Irishman's tuneful score.

'Bohemian Girl,' it may surprise some, was first produced at the Drury Lane theatre, London, Nov. 27, 1834, and on Nov. 25, 1844, it saw its first American production. It was last produced in New York at the Century opera house on Dec. 16, 1913. Aborn's revival boasts a capable singing cast to whom he hasn't accorded much production assistance.

The principals, notably Ruth Altman, Roy Cropper, Detmar Poppen, Marie Bard, Maurice Lavigne and Allan Watrous, work hard, as does the large choral complement, but the mountage is obviously of the vintage of Paddy Cain. Still at $1.65, and figuring on the 2-for-1's, one must do something. 'Merry Widow' and a trio of Victor Herbert operettas are pencilled in to follow.

The humidity within the Majestic auditorium the opening night is another example of the competition any attraction—regardless of its appeal to the operetta addicts—must overcome to keep going.

Abel.

Legit Troup of 35 Supplies Camp's Diversion in Return for Facilities To Ready Plays for B'way in Fall

An entire legit dramatic troupe, including several legit and picture names, is being housed in a New York upstate summer camp. They put on full length legit plays once a week for the entertainment of the summer guests and are getting paid for that by nothing more than food and lodging for the 35 cast members for the entire summer, plus room for study and rehearsal of plays which the troupe will put on Broadway next season.

Troupe is the Group Theatre, formerly allied with the Theatre Guild, and which has been producing plays on Broadway for three seasons. Among the troupers are Alexander Kirkland, from pictures; Luther Adler, just returned from a road tour as Katharine Cornell's leading man in 'Alien Corn,' which part he also played in New York, several former Theatre Guild members and Lee Strassburg, director.

Last week they put on 'What Price Glory' and the week before 'House of Connelly.' Latter play they produced in New York, and it was shown to the summer campers with practically the same cast seen on Broadway.

Readying For B'Way

Meantime the actors are working and rehearsing two more plays for the new season. First is 'Crisis,' by Sidney Kingsley, which they expect to open about September. They're not technically rehearsing the plays because that would put them under Equity rehearsal rules. They're 'studying' the plays. The actors, director and stage technicians sit around several hours each day talking over the various parts and what is to be done with them. Then, when pretty nearly figured out in entirety, they will go into active rehearsal for a couple of weeks and open.

First graduate of the group is Franchot Tone, one of the founders, who went Hollywood for Metro after making good in several plays. But the group doesn't point to Tone with pride. They figure he, and all the rest, should stick together for legit glory and mutual benefit. For that reason, it's mentioned, Stella Adler, one of the group,has turned down more than one picture offer. Also three members of the group quit parts in 'Both Your Houses,' Theatre Guild Pulitzer prize play when the group was ready to get started upstate.

Camp they're at is at Warrensberg, New York, called The Green Mansions. From the camp's standpoint it's one of the most ambitious stunts yet to entertain customers. There's about 30 actors in the company and about 10 more members take in scene painters, designers, stagers, etcetera.

Quite a number of legit actors go into the hideaway theatre thing for the summer mostly for just about coffee money and some for less. Never before, however, has any group tied up in a commercial manner this way for the hot months.

'SHADY LADY' FOLDS UP, LEAVING CAST UNPAID

After staggering for three weeks at the Shubert, N. Y., 'Shady Lady' stopped Saturday (29) night. Gross on the week for the musical amounted to but $3,000. After the house share was deducted, whatever was left over was retained by Harry Meyer, identified as conducting a Sixth avenue employment agency, who presented the show. None of the cast was paid but the chorus is protected by funds on deposit with Equity.

Show opened with Helen Kane as the feature, most of the players being on percentage. Saturday previous to closing the cast was given a dole, approximating an average of $25 each. Miss Kane was to have received $1,500 a week but that proved to be a myth. She had a 'piece' of the show in addition, putting up about $3,000.

It was reported that Meyer had turned the show over to the actors' the latter to decide whether to attempt reopening. Indications were against such a possibility.

Shubert Scouting Play And Players on Coast

Lee Shubert started for the coast last Friday (28) with the express purpose of looking over 'Napoleon Intervenes', a legit show to be tried out there. He was accompanied by C. P. Greneker. Understood the presence of several former Broadway players in the cast attracted the manager.

'Napoleon' was first played at Cambridge, Mass., last season by a group of Harvard students. Shubert acquired the rights, the script being rewritten since then.

MGRS.' DEFAULT ENDS BONDS ON CUFF

As predicted, the Managers' Protective Association-Equity contract, known as the Basic Minimum Agreement, was nullified by Equity last week. Right to terminate the agreement was given in an arbitration in April, at which time salary claims amounting to $23,979 were awarded to Equity, acting for members. Privilege to pay off in quarterly sums within a year, made the first payment due early last week (24). M.P.A. did not come across nor did they communicate with Equity about the matter.

Doubtful if Equity will be able to collect any part of the award. There is no money in the M.P.A. treasury. Some idea of seeking recovery from members of the group individually, but several showmen prominently identified with the M.P.A. have gone through bankruptcy. M.P.A. was distinctly a Shubert group. Only a few managers retained membership outside of the Shuberts themselves and on a number of occasions, names of members announced were in reality Shubert employees.

M.P.A. members could produce without posting salary bonds because the organization guaranteed the payment of verified or arbitrated claims. Other managers were not required to file bonds, dependent on their financial responsibility as judged from their past activities. The default by the M.P.A. and the termination of the Agreement may cause Equity to enforce the salary bond requirement on any or all M.P.A. managers.

The Agreement was out of date. Principal point from the managers' end at the time it was drawn up, was Equity's guarantee not to walk out on sympathetic strikes for 10 years. That applied only to shows produced by M.P.A. members. With the vast decrease in actors' engagements there is little chance for such action nor was there from the time the contract was entered into.

Agreement had one year more to run. When Equity sought to tear it up last spring the Shuberts became alarmed, figuring that Equity had something up its sleeve that would make it tougher for the managers. Arbitrators decided that both sides breached the Agreement, but made the salary award and its nullification stipulation.

Faversham's 'Zenda' Play

William Faversham will appear in and produce next fall a play by the late Sir Anthony Hope entitled 'A Bohavian Princess'.

In characters and locale the piece is in the 'Prisoner of Zenda' series. Faversham and Sir Anthony were friends of long standing. When the British novelist was married in 1903, the Favershams went on a trip to France, leaving their home at Chiddingsfold, England, to the honeymooners. In turn the titled author acted as godfather to the Faversham's son, William Junior.

Sir Anthony sent the manuscript of the new Zenda play to Faversham a few weeks before his death.

GHOST CITY SELLOUT

'Widow' Run Cut So Natalie Hall Can Sail

Central City, Colo., July 31.

The cast for 'The Merry Widow,' being used for the revival of the old Central City opera house this year, has gone into dress rehearsals and will keep them up until the opening Saturday night, Aug. 5.

With tickets sold out for the opening night and reservations heavy for the rest of the run, which will close Aug. 17, two days were cut to permit Miss Natalie Hall, who will sing the role of the widow, to leave Denver for London Aug. 18, to start rehearsals for a Hammerstein musical comedy.

OPERA LIGHTS THE MASTBAUM

Philadelphia, July 31.

Pop-priced grand opera venture reported last week for the Municipal Convention Hall in West Philadelphia will be housed instead in the Mastbaum theatre. Negotiations were completed last week between Fortune Gallo, San Carlo head, and William Goldman, general manager for Stanley-Warner.

Date for opening will be August 16 and same policy, with 50 and 75 cent seats will be maintained Engagement will be sponsored here by a newly formed organization known as the Civic Amusement Association, composed of local club women and those interested in artistic fields.

The Mastbaum, Philly's biggest and most luxurious film house, has been closed since last fall, with no signs of re-lighting despite usual crop of rumors.

Length of grand opera engagement and repertory—of operas not yet announced.

Cleveland, July 31.

Maurice Frank, director of International Opera Co. of New York, is planning $1-top grand opera in Public Hall here for a season of 24 weeks, beginning Sept. 29.

Frank sold ideas to Joseph Silber, manager of city's auditorium, but only thing holding up deal is a cash guarantee.

'Aida' is scheduled as the opener followed by 'Rigoletto' and 'La Gioconda.' Promoter is promising guest opera stars, with a permanent company, although scale will be 25 cents to $1.

First out-door opera promoted by H. A. Kangesser in his Wildwood open-air theatre, built to ballyhoo his real estate holdings, drew 9,800 attendance and $4,500 into till during four-day run of 'Said Pasha.'

Six weeks of operas are planned for the suburban theatre, overlooking Lake Erie, which has 6,500 capacity and two-level stage.

MAKING ROLE IN LEGIT TO SET FOR PICTURE

A part is being written into 'Murder in the Vanities' for Burns and Allen which comes into the New Amsterdam in September under Earl Carroll's direction.

In view of Paramount having the radio team under contract for pictures, and Par holding the screen rights on the Carroll show through underwriting its preliminary stage production, the picture company wants B. and A. in the stage original.

Bela Lugosi will also later recreate the menace for the Par filmization.

3 SHUBERT MUSICALS

Right after the Joe Cook show the Shuberts' presentation of the Billie Burke Ziegfeld 'Follies' follows, and third on the list is the Maria Jeritza-Sigmund Romberg operetta. It will not be titled 'Night in Venice' as first stated, in order to get away from the Shubert nights cycle.

Gertrude Lawrence is sought for the 'Follies' and Edgar Allen (Harry Bestry office) is trying to set James Melton, radio singer, opposite Jeritza.

National Legit Body Created; Stock, Road In, to Function Under Code; Vaud, Burley May Submit Own Idea

The National Association of the Legitimate Theatre will be formed this week, with incorporation papers due to be filed after a meeting to be held at the Theatre League rooms Wednesday (2). Organization's purpose is to function nationally under the legit theatre code to operate under the National Recovery Administration in Washington.

NALT will represent the legits at the capital, will handle labor matters throughout the country, acting, too, as the official body in public relations and the welfare of the legit theatre, treating all issues as a body. Understood that 25 showmen in various out-of-town points have already applied for membership. League of New York Theatres will be the nucleus of the national body, but will retain its identity for local matters. Stock, one-night showmen, and, in fact, all interests concerned in the presentation of full-length plays are eligible.

To Hear Minorities

Sol A. Rosenblatt, who co-ordinated the legit code, has set Aug. 10 for public hearings, to be held in the old House office building, Washington. Although little opposition was apparent during the code cessions, the Recovery Act makes it mandatory that a hearing shall held before the code is officially accepted. That provision permits minorities to be heard. More important perhaps are changes proposed to the code as adopted, some of the suggestions coming from the administrator. It is hoped in some quarters that the final draft will not be rushed so that further consideration may be given the code. The Actors' Betterment Association, which protested the minimum wage set for legit actors, may attend the hearing as an objector, but considerable changing of the provision is expected.

NIRA recognized Rosenblatt's ability in codifying the legits so speedily, and Gen. Hugh S. Johnson has appointed him Deputy Administrator for the amusement field, meaning that he is in entire charge so far as the NIRA is concerned.

Rosenblatt, who during the code meetings ruled that the ABA was not in the legit circle, indicated further that that organization should be otherwise grouped. In a message sent by him from Washington in reference to a meeting of motion picture interests slated for last night at the Astor, he invited vaudeville and burlesque representatives to confer with him during the day at the hotel where he has temporary quarters. He further stated that he was ready to hear such representatives and other amusement interests this (Tuesday) morning at his hotel suite but hastened back to the capitol late Monday. But it indicates the administrator would aid in formulating a code that would embrace both vaudeville and burlesque, although individual codes may be presented. Since the legits have already gotten together and are classified distinctively, it is evident that the NIRA aims to have the entire field operating under codes, and it is definitely established that show business comes within the scope of the Recovery Act.

Personnel ivision?

During the week a movement started to combine the press agents, company managers and other front of the house employees. There are three factions and the only thing they have agreed on to date is that minimums as set forth in the code might be a lever for managers to lower salaries for recognized efficient show executives.

The need for getting together was stressed because they are entitled to one member of the emergency committee, tabbed the National Committee of the Legitimate Theatre in the code, will represent the minority or scattered groups of theatre employees. At the first session last week the Theatrical Press Representatives, the Association of Theatrical Agents and Managers of U. S. and Canada

(Continued on page 55)

'Honeysuckle' Folds on Stage Hands Demands

Chicago, July 31.

'Moonshine and Honeysuckle,' the Lulu Vollmer play adapted from the NBC radio serial, failed to ring up on its third night. Stagehands Union claimed show was improperly manned in carrying only one instead of three road men and insisted on adding two extra stagehands, Ed Rowland, Jr. closed the show rather than comply.

Attraction played Boston, Providence, Montreal, Worcester, Troy, and Schenectady on its way into Chicago, where it hoped to get enough cut-rate trade to stay the rest of the summer. Whether play will continue its road tour is not decided.

Rowland claimed that seven stagehands for a one-set show was four more than needed anyhow and wouldn't agree to boost the count to nine.

COLORED OPERA LEADS DRAW HARLEM

With two colored leads, 'Aida' again was the Saturday night attraction at the Hippodrome, where the opera again registering capacity—at 99 cents top. Audience was more Harlem than at the initial appearance of the colored warblers.

The top price applies to the front rows, most of the tickets being 55 cents. Two sidewalk ticket specs are operating in tickets of that price. Saturday about 200 were so sold at $1.

Unions Call Off Co-op Theatre, Then Walk Out On Objecting Circuit

Birmingham, July 31.

Spat between the unions and Wilby houses was climaxed last week with union men going out of the Ritz and notices being given at Empire, Royal and Capitol. The argument started a few weeks ago when Wilby served notices on stagehands and operators that they would not be needed after two weeks due to 'unfair competition' afforded by the co-op Jefferson.

Technicalities at the Jefferson were settled during the week after representatives of the three unions went to New York to confer with home offices of the unions. The decision resulted in two operators and five stagehands for the Jefferson at the union scale.

The Jefferson has been operated by unemployed stagehands, musicians and operators prescnting picturcs and stageshows and after all expenses are paid each man gets a cut of what's left.

Walter Ambler, who has been heading the company giving the stagcshows this week is taking over the operation of the house. The unions will have nothing to do with the actual operation. Ambler will pay salaries.

When this requirement was made of the Jefferson the unions instructed orders for the full quota of union men in some of the Wilby houses. Hence the walkout.

Catalogs to Ducats

Hollywood, July 31.

Sears-Rochuck is the town's pushover for service passes to 'Low and Behold' and 'Tale of Two Cities.' Duckets are stuck in all packages leaving the store.

Most of the downtown houses have passed up the two-bit passes as bad biz, claiming that patrons resent being handed the gyp passes.

British Vaud Comeback Set, Policy Of Units Produced Around Names

London, July 22.

Although George Black is quiet about the future policy of the 23 General theatres and Moss Empires, closed since June and reopening around Aug. 7, it is gleaned from inside sources the policy is practically determined. It is understood about $500,000 is being spent on improvements.

The opening will signal a definite comeback of variety, but it will be done in a different form. The days of running through 10 or 12 acts are over. Black's pet idea is to stage several units. These will be built around well-known names. Some of those already lined up are Teddy Brown and Jasper Maskelyne. There will also be a special unit of children of former old-timers. None of these will be over 23 years of age.

The idea of building shows around certain stars is to form a sort of 'knitted-together' vehicle to exploit the talent of the particular star.

Three Choice Deals

The unit idea will be worked three ways:

(1) The star to get a regular salary, with Black to build the unit around him.

(2) Or he can have his own producer, have a 50/50 interest in the show with General theatres and Moss Empires, with management and star to put in the same money in building the show and share the profits equally.

(3) Or he can provide the entire show himself, providing the quality of the show is approved by Black. If after three weeks the show is not grossing satisfactorily, Black will recall the show from the road and have it reproduced under his own supervision, and it will be sent out again.

No show is to have an overhead of more than $2,000. Shows that are satisfactory to Black will be given 40 straight weeks, with transportation to be paid by General Theatres and Moss Empires.

Although every contract with General Theatres-Moss Empires and performers carries a three-a-day clause, it will not be enforced just yet, although it is not unlikely three-a-day might eventually be the new policy.

There is one thing certain, George Black is determined to keep salaries down. Any act getting over $125 will be asked to cut around 15%, and acts getting over $500 will be called upon for a 50% cut.

That Inferior No. 2 Co. Problem Up in Europe

Brussels, July 14.

The Comedie Francaise, Paris, has been taught that just anything is not good enough for Brussels audience. Running a short season annually at the Parc theatre here, the Comedie had acquired the habit of sending up mediocre plays and weak casts.

Protests having proved of no avail and the program for the coming season not being to the liking of M. Rene Reding, Parc director, the French theatre's contract for Brussels has been canceled.

M. Rene Simon and his company from Paris will fill dates reserved for Comedie Francaise.

Wengraf, German Music Man, Commits Suicide

London, July 22.

Wengraf, partner in Willy Meisel Music company, biggest German house for 'pop' songs, committed suicide, it has been learned here.

Alberti, head of music publishing company bearing his name, is reported a broken man. The music business is absolutely at a standstill, with prospects most discouraging. Political troubles are blamed for the suicide.

Dancer Dies of Poison

Prague, July 19.

Mizzi Zamora, a former famous prima ballerina of the New German theatre, died of veronal poisoning.

Zamora at the height of her career was noted for her ballet, 'Doll's Fairy.' However, her form of dancing in recent years was not popular and she was pensioned by the director of the New German theatre.

143 Puppeteers Meet In World Convention

Prague, July 19.

At an international Congress of Puppet and Marionette Show artists, attended by 143 delegates held in Laibach, Jugoslavia, a resolution was adopted proclaiming that through marionettes and dancing dolls the accord of nations was fostered.

The Congress sent telegraphic greetings to the King of Jugoslavia and to President Masaryk of Czechoslovakia.

Among artists presenting their attractions before the Congress was an American woman Miss Zaconik, who offered her rubber danseuse; the marionette experts, Professor Scopa of Czechoslovakia, the Roumanian, Vera Mora, and the Austrian Rupprecht, from Vienna.

South Africa

By H. Hanson

Capetown, July 1.

Bitterly cold weather, hail storms, snow on the mountains throughout the country has set winter in properly.

Henry W. Kahn, of the Foreign Department of Fox Film Corporation and British Gaumont Film Company, arrived in Capetown a few days ago. His visit is with the purpose of looking over the country as a possible outlet for their films. His stay in South Africa may cover about two months.

Night Clubs' I.O.U.s

Due to night clubs in Johannesburg being forced to close down by new Act of Parliament, proprietors are threatening action against patrons for cash as loans, amounting to over 15,000 pounds, on I.O.U.s and unhonored checks.

Custom has been to accept from well known members their signatures on paper for ready cash or 'chips' to carry on play at the tables. Liability is repudiated as being gambling debts and not recoverable by law. Proprietors are determined to collect, and many of signers are well known residents, who are receiving anonymous threats that unless they pay up, information will be handed to their employers.

The Transvaal National Sporting Club is trying to secure Toni Scarpati, of America, Johnny Cuthbert, of England, and Al Foreman, at present in Australia, for fights over here.

J. C. Williamson's, Ltd., Gilbert and Sullivan comic opera company staging in rotation at Theatre Royal, Durban, 'Patience,' 'The Gondoliers,' 'Ruddigore' and 'Lilac Time,' scheduled for showing shortly.

Walter Lindrum, the billiard wizard, put over a break of 1,186 during a session, in his play against Clark McConachy, the New Zealand champion, at Capetown.

3 Reinhardt Musicals For New Paris Season

Paris, July 22.

Max Reinhardt, who arrived in Paris July 20 from Saint-Tropez, has been swamped with theatrical propositions. The German director admitted he would probably produce at least three shows in Paris next season, in addition to putting on the Cecile Sorel sketches by Sascha Guitry for the Dufrenne & Varna Casino de Paris revue.

Reinhardt says his chief interest, at present, is in producing musical works which are neither operettas nor mus' comedies but something along the lines of Baliett's 'Chauve Souris'. He is seriously considering doing a French version of the German operetta, 'Fliedermaus'.

It is likely Paul Valery's 'Amphion' will be the first of the Reinhardt Paris productions.

Germaine Sandray Dies

Brussels, July 20.

Mlle. Germaine Sandray, who recently came to the front in operetta and musical comedy on the Brussels stage, died in that Belgian city, aged 35.

She is survived by her mother, who is in straightened circumstances.

B. and O. Routes

(Continued from page 46)

O'Hare, Husk, Canton Tea Gardens, Chi.
O'Hearn, Travo, DeClair H., Moline, Ill.
Olsen, George, 1619 B'way, N. Y. C.
Olsen, Guy, Eagles Aud., Seattle, Wash.
Olsen, Ole, Commodore C., Vancouver, B. C.
Oppenheim, W., Benj. Franklin H., Phila.
Original George & Danceland, Jamaica, L. I.
Original Yellow Jackets, Summerland Beach, Buckeye Lake, O.
Osborne, Will, Post Lodge, Larchmont, N. Y.
Orlando, Nick, Plaza H., N. Y. C.
Owens, Harry, Authers H., Colorado Springs, Colo.
Owen, Delos, WGN, Chi.

P

Paige, Ray, Station KHJ, L. A.
Parisian Red Heads, 22 W. North St., Indianapolis.
Parker, Dud, 220 Hart St., B'klyn, N. Y.
Parker, Ray, Jeffery Tavern, Chi.
Parnell, Chas., Hartford B. R., San Bernardino, Cal.
Paso, George C., Roseville, O.
Pasternack, Josef, NBC, N. Y. C.
Pearl, Lou, Club Shalimar, Chicago.
Pearl, Morey, 263 Hunting Ave., Boston.
Pedro, Don, Morrison H., Chicago.
Peerless Orch., Monmouth St., Newport, Ky.
Pemberthy, Geo., Venice B., Venice, Calif.
Pendarvis, Paul, Jonathan C., L. A.
Pettis, Jack, Wm. Penn H., Pittsburgh.
Peyton, Doc, Syracuse H., Syracuse, N. Y.
Peterson, B., Tivoli T., Ichigan City, Ind.
Pfeiffer's Orch., 1342 Palmetto Ave., Toledo.
Philbrick's Orch., Younker's Dept. Store, Des Moines, Ia.
Piccino, A., 860 N. 8th St., Reading, Pa.
Pierce, Chas., Midway Gardens, Cedar Lake, Ind.
Pipp's Orch., Sullivan's, Edmonton, Can.
Pollack, Ben, c-o MCA, N. Y. C.
Pontrelli, Nick, Palace B. R., Ocean Park, Cal.
Powell, Walter & Rudy Bundy, care Leddy & Smith, 226 W. 47th St., N. Y. C.
Prado, Fred, American House, Boston.
Price, Larry, 3115 N. New Jersey St., Indianapolis.

R

Ralston, Jack, Station WOL, Washington, D. C.
Radin, Oscar, M-G-M Studio, Culver City, Cal.
Rodriguez, Jos., KFI, L. A.
Rapee, Ernio, Radio City Music Hall, N. Y. C.
Rapp, Barney, New Yorker H., N. Y. C.
Rasmussen, F., 143 Graham Ave., Council Bluffs, Ia.
Ray, Alvino, NBC, S. F.
Read, Kemp, 539 Ashley Blvd., New Bedford, Mass.
Red Dominos, care of E. K. Nadel, 110 W. 47th St., N. Y. C.
Redman, Don, 799 7th Ave., N.Y.C.
Redmond, George, Ship C., Venice, Calif.
Reese, Gardner, 1619 Broadway, N. Y.
Reisman, Leo, 130 W. 57th St., N. Y. C.
Relyea, Al 'Buddy,' New Harmony H., Cohoes, N. Y.
Renard, Jacques, CBS, N. Y. C.
Rendleman, Dunk, Del Monte, Birmingham, Ala.
Reser, Harry, 151 W. 46th St., N. Y. C.
Reynolds, Lou, 600 Central Ave., Alameda, Cal.
Rich, Fred, CBS, N. Y. C.
Rickitts, J. C., Kosciusko, Mi
Rines, Jos., Elks H., Boston.
Rittenbaud, J., U. Artists T., Detroit.
Rizzo, Vincent, Sylvania H., Phila.
Roanes' Penn, Commodore B., Lowell, Mass.
Roberts, Joe, Auditorium Hotel, Chicago.
Robbins, Sammy, McAlpin H., N. Y.
Roberts, Miles, 8 Sheldon St., Prov., R. I.
Robinson, Johnny, Olympic H., Seattle.
Rodermich, Gene, c-o Sound Studios, 50 W. 57th St., N. Y. C.
Rogers, Buddy, College Inn, Chi.
Roky, Leon, Syracuse H., Syracuse.
Rolfe, B. A., 111 W. 57th St., N. Y. C.
Romanelli, L., King Edward H., Toronto.
Romano, Phil, The Farms, Colonie, N. Y.
Rosenthal, Harry, 1650 Broadway, N.Y.C.
Rossman, Harold, Bagdad C., Miami.
Rothchild, Irving, Follies Bergere, Chi.
Rubinoff, Dave, 1501 B'way, N. Y. C.
Ruhl, Warney, Michigan Tech., Houghton, Mich.
Russell, B., King Cotton H., Greensboro.

S

Sampietro, Joe, KOIN, Portland, Ore.
Sanders, Joe, MCA, Chicago.
Sans, P., 215 Ridgewood Ave., B'klyn.
Santaella, Salvatore, KMTR, Hollywood.
Schara, C. F., 624 B'way, Buffalo, N. Y.
Schill, J., Arcadia B. R., N. Y. C.
Schubert, Ed., 34 Arthur St., Lawrence, Mass.
Schumizki, Joe, Station WCFL, Chicago.
Schwartz, U. J., 819 Court St., Fremont, Ohio.
Scott, L. W., 900 Dibble Ave., Springfield, O.
Scott, Frank, 254 President St., Brooklyn, N. Y.
Scotti, Wm., Montclair H., N. Y. C.
Seidenman, Sid, Mayflower H., Wash.
Selvin, Ben, care Col. Recording, 55 5th Ave.
Serger, Lou, S. S. Panama, Santa Monica, Calif.
Setaro, A., Paramount Studio, Hollywood.
Severt, Gino, KHJ, L. A.
Shackley, Geo., WOR, N. Y. C.
Shaw, Russell, Valois Country Club, Valois, Quebec.
Shaw, Budd, Shubert Theatre Bldg., Philadelphia, Pa.
Shreasley, Eddie, Vienna Gardens, World's Fair, Chi.
Shepard, Chas., KFI, L. A.
Shield, LeRoy, NBC, Chicago.
Shilkret, Jack, 545 West End Ave., N. Y. C.
Shilkret, Nat, 153 E. 24th St., N. Y. C.
Sidell, Curtis, Hollywood A. C., Hollywood.
Sieff, Solly, Palace H., S. F.
Simmonds, Arlie, Playland Park, South Bend, Ind.
Simons, Seymour, Schroeder H., Milwaukee.
Sissle, Noble, 1500 B'way, N. Y. C.
Singing Sherwoods, KFAC, L. A.
Siry, Larry, Simplon C., N. Y. C.
Smith, Beasley, Rosemont B., B'klyn.
Smith, Joe, Parodians, Wagner's Academy, Phila., Pa.
Smelin, S., 190 W. Buchtel Ave., Akron, Ohio.
Sorey, Vincent, 485 Madison Ave., N. Y. C.
Soenick, Harry, MCA, Chicago.
Spector, Irving, WOKO, Albany, N. Y.
Specht, Paul, Alcutt Beach, Buffalo.
Spitalny, Phil, Park Central H., N. Y. C.
Spor, Paul, Paxton Hotel, Omaha, Neb.
Springer, Leon, 134 Livingston St., Bklyn.
St. Clair Jesters, Prince Edward H., Windsor, Canada.
St. George, Geo., 2166 Belmont Ave., N.Y.
Stafford, Jesse, Sweets B., Oakland, Calif.
Steiner, Max, Radio Studio, Hollywood.
Steed, Hy., Station WMBC, Detroit.
Stern, Harold, Biltmore H., N. Y.
Stone, Marty, Radisson H., Minneapolis.
Story, Geo., Wong's C., London, Ont.
Straub, Herb, Buffalo Broadcasting Corp., Buffalo.
Strisoff, Vanderbilt H., N. Y. C.
Sweet, Al, 29 Quincy St., Chicago.
Sweeten, Claude, KFRC, S. F.

T

Tellier, Ray, Fairmount H., S. F.
Teppas, J. J., 533 Glenwood Ave., Buffalo.
Teeven, Roy, Regent T., Grand Rapids, Mich.
Thompson's 'Virginians,' Venter T., Atlantic City, N. J.
Tiloff, Andre, Surf C., Miami Beach, Fla.
Tobias, Henry, Totem Lodge, Averill, N. Y.
Tobler, Ben, Flagler H., Fallsburg, N. Y.
Tolland, Ray, Detroit Leland H., Detroit.
Trace, Al, Hyde Park C., Chicago.
Traveler, Lou, Casino G., Ocean Park, Calif.
Tremaine, Paul, CBS, N. Y. C.
Trevor, Frank, KOIN, Portland, Ore.
Trini, Anthony, Roseland B. R., N. Y. C.
Turcotte, Geo., 90 Orange St., Manchester, N. H.
Turnham, Edith, Topsey's Roost, Southgate, Calif.

V

Vallee, Rudy, 111 W. 57th St., N. Y. C.
Van Cleef, Jimmy, 41 Paterson St., New Brunswick, N. J.
Venuti, Joe, Blossom Heath Inn, Detroit.
Victor, James E., 522 Fifth Ave., N. Y. C.
Vis'an, Rob, 6211 Linwood Ave., Cleveland.
Vito, King, Rose Room D. H., L. A.
Vogel, Ralph, 2502 Coral St., Phila.
Voorhees, Don, NBC, N. Y. C.

W

Wagner, Buddy, Commodore H., N. Y. C.
Waring's Penna., care J. O'Connor, Hammerstein T. Bldg., N. Y. C.
Warnow, Mark, CBS, N. Y. C.
Watters, Lou, 1907 104th Ave., Oakland.
Walker, Ray, 201 St. James Pl., Brooklyn, N. Y.
Weber, Thos., Breakfast C., L. A.
Weeks, Anson, Mark Hopkins H., S. F.
Weems, Ted, Lincoln Tavern, Chicago.
Weidner, Art, 44 Wawona St., S. F.
Welch, Roy, Fulton-Royal, Brooklyn.
Werner, Ed., Michigan T., Detroit.
Wesley, Jos., 317 12th Ave., Milwaukee.
West, Ray, Roosevelt H., Hollywood.
Weston, Don, Richmond H., North Adams, Mass.
Wetter, Jos., 617 Adams Ave., Scranton, Pa.
Whidden, Ed., 125 Dikeman St., B'klyn.
Whidden, Jay, Miramar H., Santa Monica, Cal.
Whiteman, Paul, NBC, N. Y. C.
Whityre, Everett, New Hartford, N. Y.
Wilkinson, Raul, Dupont Biltmore H., Wilmington, Del.
Williamson, Ted., Isle of Palms E., Charleston, S. C.
Wilson, Clare, Madison Gardens, Toledo.
Wilson, Meredith, NBC, S. F.
Winebrenner, W. S., 267 Frederick St., Hanover, Pa.
Wineland, S. K., Metropolitan Studio, Hollywood.
Wittenbrock, Al., 1808 T St., Sacramento, Cal.
Wittstein, Eddie, New Haven.
Wolf, Leo, Sky High Club, Chicago.
Wolf, Rube, care Fanchon & Marco, Hollywood.
Wolohan, Johnny, El Patio B. R., S. F.
Woodworth, Julian, Palais D'Or, N.Y.C.
Wray, Rolly, KFOX, Long Beach, Cal.
Wright, Joe, 410 Mills Bldg., S. F.
Wunderlich, F., 1587 E. 10th St., B'klyn.

Y

Yaw, Ralph, KERN, Bakersfield, Cal.
Young, Marty, 4300 Pershing Dr., Paso.

Z

Zahler, Lee, Darmour Studio, Hollywood.
Zooper's Arabian Knights, Keego Harbor, Cass Lake, Mich.

London Show World

London, July 22.

Victor McLaglen, whose life story is being published here by the Northcliffe paper, 'The Sunday Dispatch,' leaves London for Hollywood first week of Sept. He has to make 'The Barker,' Milton Sills' old film, for M. G. M., and afterwards revives his Edmund Lowe partnership with Fox.

London's Show Boom

West End legit business enjoyed a real boomlet last week, with managements quite taken aback at the capacity houses.

Shows such as 'Music in the Air,' 'He Wanted Adventure,' 'Give Me a Ring' and 'Dinner at Eight,' in its last week, drew virtually capacity.

Of the straight shows a harvest was reaped by 'Christopher Bean,' 'Ten Minute Alibi,' 'Road House,' 'Proscenium,' and 'Fresh Fields.'

Reason for spurt, Oxford and Cambridge and Eton and Harrow cricket matches, bad weather, big tourist invasion and shortage of good films. Managements now hopeful they will be able to pull through the next few months, with general optimism for the fall prevailing.

At Pavilion

Only American act at London Pavilion, week of July 17, were Wilson, Keppel and Betty, here on third return, again a hit. Rest of bill was small-timey. Carlo Medini Six, Risley act, are about the best in their line. Teddy Williams, Yorkshire dialect comedian, brought a few new gags. William Worden, infant prodigy pianist, plays splendidly. Larry Kemble, comedy on unicycle is funny.

Music Deal

Biggest music deal in recent years has just been completed between Irving Mills and Karl Brull, the premier German music publishing company. Deal calls for $5,000 down and percentage of all intake for music already published by this firm and anything further produced by them for the next two years.

Boswells to Holland

The Boswell Sisters left London for Holland, July 17. As a result of Connie Boswell's attack of mumps, the sisters lost $5,000 worth of work.

'Cavalcade' Clean-up

'Cavalcade' is now at the Marble Arch Pavilion for its second pre-release in London. Its first pre-release outside London was given at Morecombe in Lancashire last week. In eight days it did the equivalent of what the house would normally take in eight weeks.

Veidt to Do G-B Film

Gaumont-British announces a settlement of the suit instituted against them by Conrad Veidt, who will appear in a picture shortly to be made by them.

York and King 'Wed'

Chic York and Rose King were passing through Gretna Green July 14 and decided to get married over the anvil. Then they sent a cable to their daughter announcing the event.

Paris Palace Vaud Film

Paris, July 22.

There appears to be a growing demand in Paris for music-hall turns, particularly in the neighborhood of the Grands Boulevards, where they flourished in years gone by.

For this reason, Dufrenne & Varna, who control the policy of the Palace theatre, have decided to bring back stage variety acts to that house when it reopens. For a time, the Palace went over entirely to the cinema.

It is not proposed to eliminate films entirely, next season, but to devote half the program to a screen production and the other half to varieties, alternating every now and then with short spectacular revues. A revival of olden time French songs and dances is to be a special feature of the house's reformation.

Schumann's in Brussels

Brussels, July 14.

Royal Circus, Brussels, has been hired for the coming season by Ernest and Oscar Schumann who hope to find dollars where the late lessee, M. Jacques Fermo, looked for them in vain during ten years.

Schumann brothers are well-known here.

National Legit Body Created

(Continued from page 53)

(union), and a third independent group of agents of recent origin, talked things over. T.P.R. has about 300 members, the union counted about 75 members, while the indies are a small body.

It was contended that the union was the only group which should name the committeeman because it takes in boxoffice men and other house employees, other than stage hands and musicians. T.P.R.'s constitution forbids to membership any but duly recognized press agents. There are some agents who belong to both the T.P.R. and the union, and it is principally the latter who advocate putting forth the A.T.A.M. as the official body for contacting the National Association of the Legitimate Theatre and appointing a member of the emergency committee.

It was claimed late last week that a number of agents came forward and applied for membership in the union. Latter has been inactive, but because of the code may come into the picture more or less prominently. Should the union be agreed on as representative for purposes of participation under code activities, that would not necessarily eli inate the T.P.R., which could continue distinctively as an agent's organization. The indie group is one that does not figure its members got a good break from either the T.P.R. or the union.

The agents propose to confer with Rosenblatt in reference to their participation in the motion picture code since some members are active in film theatres and picture producers.

13 on Committee

The value of having a representative on the committee was recognized by the press agents groups, even when it was announced from Washington there were to be 13 persons on the committee. Personnel was found to have two Equity representatives, one being for Chorus Equity, dominated by the legit organization. That made a total of 10 committeemen from show business, while three federal members were added.

Addition of the federal members came as a surprise to the various groups who attended the code sessions. Matter had been discussed, it appears, but opposed by certain labor groups. Understood, however, that the federal members will not have a vote.

Whatever the purpose of the federal members, it is stated that all questions must be decided on unanimously by the committee. Matters which are opposed by even one vote are put up to the Recovery Administrator Johnson, or to his deputy, Rosenblatt. When the legit code was filed with the NIRA, Gen. Johnson, in commenting, referred to Rosenblatt as an 'observer,' but later he was officially made the administrator for show business.

Stock company managers are now exhibiting interest in the code. An association of the stock interests, supposed to have become defunct, suddenly reappeared and talked things over with Equity. They appeared mostly concerned with minimum salaries. Understood that the stock people have asked Equity to talk for them at the open hearings, some clauses to be suggested or a separate classification be inserted for stock.

Matter of small summer theatres in the country also will be considered. Proposal is that the minimums will apply for the regular season but will be out for the three summer months. In that way the rural cooperative groups would operate without going counter to the code.

Fair Practices

With the filing of the 'code of fair competition,' it was announced in Washington, under date of July 27, release number 121:

'A code for "The legitimate full length dramatic and musical theatrical industry" was submitted today to Recovery Administrator Hugh L. Johnson. It was immediatey scheduled for hearing No. 19, by Deputy Administrator Sol A. Rosenblatt, to take place Aug. 10, in the caucus room of the old house office building.

'The code represents an extraordinary agreement of all legitimate theatre interests, coming at a time of exceptional opportunity. Organizations, including the most famous names of the stage, the dramatists, all labor organizations and ninety-five percent of theatre owners and employers have joined in drafting it. Agreements which have controlled the theatre world since nineteen twenty expired on July 24, leaving theatrical affairs in chaos. All parties to these agreements have consented to wait until the new code takes effect.

'The code deals not only with the administration and control of the theatre but provides for the eliminations of ticket scalpers and of distorted advertising and includes a definition of the relation of the theatre to the public.

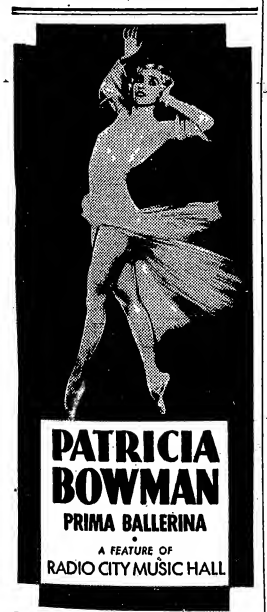
'It includes also a code for dramatists in spite of the fact that relations between the Dramatists Guild of the Authors League of America and theatre managers are covered by existent express agreements. The dramatist's letter to Gen. Johnson declares that they nevertheless joined in the code as a contribution voluntarily and freely offered "to assist in the recovery of the legitimate theatre." The Guild's membership is a roster of America's best known dramatists.

'The letter of application points out that the code is designed to control and stimulate every phase of the legitimate theatre, including road showing, and points out how the theatrical activities affect increased business for railways, advertisers, newspapers and hotels, besides those connected with the theatre.

'The code gives as its objective "revitalizing the theatre as a national institution so that the road may be restored and plays may once more be given in every part of the country." For administration it sets up a "National Legitimate Theatre Committee" of thirteen constituted as follows: "One duly authorized representative each from Actors' Equity Association, Chorus Equity Association, the International Alliance of Theatrical Stage Employee and Moving Picture Machine Operators of U. S. and Canada, American Federation of Musicians of the U. S. and Canada, United Scenic Artists of America, one duly authorized representative from the group of employes not hereinbefore embraced, one representative from The Dramatists' Guild of the Authors' League of America, three duly authorized representatives from the employers, and three representatives to be named by the National Recovery Administrator."

'Under the code the employers agree that it shall be unfair practice to violate booking agreements; to release actors for motion picture jobs; to distribute tickets to cut-rate agencies which discriminate in handling tickets. Employers agree also not to sell tickets at prices in excess of box office; to use only legitimate ticket agencies and to retain at the box office a fair percentage of seats for direct sale to the public. Free passes and throwaways are also regulated.

'In the relation of the theatre to the public the code prescribes a policy of honesty and fair dealing, particularly in regard to ticket distribution. Employers also agree not to distort reviews by deletion or other means giving a false impression of what a critic has said. Employers pledge themselves to stick to the hour for curtain raising.



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'AIR' ALONE IN FRISCO

Gets $12,500 In Second Week and Continues for Extra Chapter

San Francisco, July 31.

'Music in the Air' continues for a third and extra week at the Curran, and still is the only legit show in town. Piece drawing good biz, about $12,500 on the second week.

Folds then in favor of '20 Century,' which has a good advance sale, and is expected to do well here.

'ONE SUNDAY' SLUMP WHEN HEAT HITS L. A.

Hollywood, July 31.

Heat took a box-office toll last week, with the thermometer hanging around 92 from Monday on. Two openings enlivened the burg, but after the first splurge they died down to below normal. 'One Sunday Afternoon' opened at the El Capitan Thursday night (27) to a strong downstairs but a weak shelf. Lyle Talbot and Anita Louise in the top spots not considered strong enough to follow the names in the last two attractions. First three days got about $4,300, estimated.

George K. Arthur's 'Tale of Two Cities' had the town's champion trick premiere Tuesday at the Playhouse. House was near-capacity, with the low and high getting a chance at a premiere. Gag was that some weeks ago Arthur sold a flock of season tickets for a proposed number of plays at bargain prices. Opening night of the Dickens play saw a flock of the English colony paying $5 for the premiere. Arthur personally sold them the ducats. Pay-off was that a flock of 40c service passers were thrown out around town, with the receivers taking advantage of this low price to attend an opening. First five days grossed about $3,000. Philip Merivale, starred, is on a guarantee. Rest of the cast are co-op.

'Low and Behold,' co-op revue at the Music Box, took a licking at $1,600, less than the nut. Folds next week.

Ala. Twin Stocks

Birmingham, July 31.

The Edith Ambler Stock Company now playing the Jefferson has signed a contract to open stock at the Grand, Montgomery around Sept. 15.

Another company may be recruited to enable alternating between Birmingham and the Grand stand.

B'way List Down to 6; Mgrs. Coy on New Season, Rural Tryouts Doubtful

Indications are that Broadway's new season will be longer delayed in getting started than last year. Absence of production schedules is more marked than heretofore. Managers and their representatives are scurrying about the country side looking for new plays to grab, but with no luck as yet.

There are perhaps half a dozen possibilities noticed among the rural tryouts, but there is a difference of opinion about their chances if regularly presented. There are 11 more new plays carded from Jersey to Maine. Just as many country playshops, but the others are putting on revivals or stock releases.

This summer is the most arid musically within memory. Only one musical try and that a turkey, 'Shady Lady,' which closed at the Shubert Saturday. First new musical—and the only show reported in rehearsal—will be the Joe Cook show, 'Hunky Dory,' now renamed 'Hold Your Horses,' due late in September.

Continuous heat waves seem to follow successively. With production activity near dead center, it is surprising that the Broadway list has eight shows. Monday there were actually only six, 'Going Gay' at the Morosco and a revival of 'Tommy' at the Forrest being carded for Wednesday and Thursday. Included are three revivals. One came in last week, the musical 'The Bohemian Girl' relighting the Majestic. It was mildly accepted and goes off Saturday to be replaced by 'The Pirates of Penzance.' List includes grand opera at the Hipp, still topping all legits.

Several evenings last week were cooler, but business dipped instead of improving. Over the week-end and early this week temperatures topped 90 degrees.

Estimates For Last Week

'Going Gay,' Morosco (1st week) (F-893-$2.75). Presented by the Shuberts; pre-season debut written by William Miles and Donald Blackwell; open Wednesday (2).

'Music in the Air,' 44th St. (37th week) (M-1,305-$3.30). Better weather middle of last week found not favorable reaction; then heat again Saturday; about $10,000.

'One Sunday Afternoon," 48th St. (24th week) (F-969-$3.30). Figured to draw better money last week; however, satisfactory around $6,000.

'Shady Lady,' Shubert. Stopped Saturday after playing three and one half week in red.

Other Attractions

Grand Opera, Hippodrome; 10th week; by far best money; nearly $17,000; 99 cents top.

'Tommy,' Forrest; revival; opens Thursday (3).

'The Bohemian Girl,' Majestic; revival; goes off Saturday; 'Pirates of Penzance' next week.

'Dangerous Corner,' Waldorf; revival.

'John Ferguson,' Belmont; vival.

Reg Travers Bows Out

San Francisco, July 31.

Reginald Travers has bowed out of his little theatre in the Fairmont hotel and Baldwin McGaw, ex-drama director of KPO, and Gordon Davis, ex-ditto of Stanford university, have taken over the swank Nob Hill spot.

Duo plan a combo school and theatre and state they have several plays picked up by McGaw, who just returned from New York.

Travers, who formerly had a Nob Hill woman as an angel, is now with Ralph Pincus, the pair producing 'Alice in Wonderland,' which after several weeks at the latter's Columbia here, is now doing matinee dates for Fox-West Coast in Southern California. Also staging 'Salome,' starring Mimi Aguglia at the Hearst Greek theatre, Berkeley, Aug. 3.

Frisco Little Group

San Francisco, July 31.

Baldwin McGaw and Gordon Davis have taken the little theatre in the Fairmont hotel for a series of plays which they will produce, in conjunction with their drama school.

McGaw was former drama director at University of California and later at KPO; Davis was previously at Stanford university.

Reginald Travers has completely bowed out of the tiny showshop, associating himself with Ralph Pincus. Pair produced 'Alice in Wonderland,' now playing picture houses around the state, and staging 'Salome' with Mimi Aguglia at the Hearst Greek theatre, Thursday (3).

Highs and Lows Among Loop's

Revived 'Skidding' Added to Legit List—'Gay Divorce' Cuts Scale

Chicago, July 31.

'Moonshine and Honeysuckle' was eliminated by stagehands almost as soon as it opened, so that Harry Minturn's 'Skidding' at the Studebaker is the only addition to the Loop list after all. Meanwhile the managers are getting good breaks from Old Man Weather. What felt like another heat wave toward the tail end of the previous week evaporated into mild temperatures and refreshing breezes continuing through last week.

Estimates for Last Week

'Dinner at Eight,' Grand (D-1,207; $2.20) (7th week). Around $11,000.

'Gay Divorce,' Apollo (M-1,500; $2.20) (5th week). Cut the top price from $2.75 to $2.20 in deference to Chicago's prejudice against the higher scale. Around $10,000.

'Her Majesty, the Widow,' Garrick (C-1,276; $2.20) (6th week). Surcharge passes as main source of revenue. $3,000.

'Hired Husband,' Cort (F-1,100; $2.20) (6th week). At $3,500 or thereabouts can probably finish summer.

'Skidding,' Studebaker (C-1,250; $2.20) (2d week). Combination of house and attraction under same management best omen for this domestic comedy which played same house in 1927. Figured $2,500.

'Take a Chance,' Erlanger (M-1,318; $3.30) (4th week). Word-of-mouth should help, but the $3.30 high for loop. Estimated at $15,000.

'Tomorrow Turns Back,' Selwyn (D-1,086; $1.10) (5th week). Almost entirely new cast. Hopes to beat jinx of atrocious reviews and bad start.

Future Plays

Unnamed play by a Swiss scientist will be presented by J. J. Vincent, who makes his debut as a legit manager in September. Showman has heretofore been identified with opera and concerts.

ENGAGEMENTS

Chas. Eaton, Alan Bunce, Seth Arnold, Maide Read, Harlan Briggs, Janet McLeary, Margaret Merrill, 'Tommy' (revival).

Laurence Olivier, Jill Esmond, 'The Green Bay Tree.'

Helen Broderick, 'As Thousands Cheer.'

Karen Jardane, 'Carrots and Peas.'

Ona Munson, 'Hold Your Horses' ('Hunky Dory').

Elitch Stock Prospers

Denver, July 31.

Business is still building at the Elitch theatre, playing summer stock.

'Biography' has had the best week so far, with its Friday night crowd larger than any that week.

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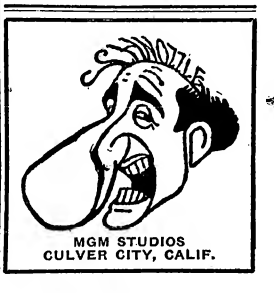

MGM STUDIOS
CULVER CITY, CALIF.

Laughing or Crying

In Hollywood they can't tell whether Walter Winchell is trying to laugh or cry his way out of the mess with Al Jolson. About the only thing Winchell admits is that Jolson socked him.

Winchell's biggest comeback is why Jolson left town so shortly after giving Winchell the sock. Jolson had arranged to leave for the east before the Winchell affair happened. Almost daily in his column Winchell reflects in one way or another why Jolson socked him. It's quite sad, taken from the Winchell viewpoint. Every time Winchell figures out in type something he had done for or something he could have done to Jolson, and then Jolson socked him!

For a year back Jolson had been threatening to sock Winchell. He told that to friends. Maybe he didn't figure Winchell a friend or he didn't have a chance when speaking with Winchell to tell it to Winchell, lest he break up Winchell's monopoly of the conversation.

Hannen Swaffer was not unlike Winchell in his way, because Swaffer was the champion international I writer, located in London. Swaffer became somewhat better known after he started writing on VARIETY and was quite familiar to American professionals for that reason. In the Savoy Grill, London, Swaffer had his face slapped by a lady, who was an American actress. She was as little known in England as in her own country and less known in both since the slap. That it was a publicity plant always has been believed. Swaffer laughed off that slap, too, and he had a better chance because he had been slapped by an unknown whereas Winchell was slugged by a star.

Somehow though Swaffer started to fade as a notorious writer at home and abroad, following the fracas. Shortly after he quit VARIETY. He is still writing on some English paper. It's a Sunday edition and if Swaffer's pal, Jolo, doesn't find something worth repeating in the Swaffer column, it lies dead, like that. And when Jolo does discover something which he sends over here, it also lies dead, like that.

Which might be in line with some of the tipoff stuff Winchell seems to like so well of late. Because if Swaffer could pass out merely from a tap by a flap, what could happen to Winchell through a slug by a mug?

Messner for Himself

Although he prefers to say nothing about it just now, it's definitely known that Julian Messner, who got out of Liveright, Inc., when he saw the big bust coming, is going into the book biz on his own. In the publishing end, of course, Messner proving one of the stalwarts of the Liveright outfit for years. Quite likely that Messner has reached an agreement with some of the Liveright scribblers.

Messner has no business location as yet, working out of his apartment near Central Park South.

22 Pages: $5

Perhaps the stiffest price ever for the published letters of a litterateur is that which will be asked for the volume which the English Book Shop will publish on its own. Comprising just two letters by John Galsworthy to Frank Harris in 1921, and occupying no more than 22 pages of type, the volume will nevertheless sell for $5 per copy.

Book will be called simply, 'Two Letters,' and will be in a limited edition of only 150 copies.

Libel the New Way?

Nathan Burkan's legal representation of Constance Bennett in a $250,000 libel suit against the New York 'Mirror' and the London 'Express' in connection with reports of her rift from the Marquis, and mentioning Gilbert Roland, is in line with a new legal attitude against the chattering columnists!

The rough gossip, Burkan contends, has positive box office and financial damage to any star of any important standing.

Fenner Hale Webb Dies

Fenner Hale Webb, 70, widely known throughout the country for his newspaper work with Hearst, died in Los Angeles July 27, following an illness of five years. Although he had served on papers all over the nation, a considerable part of his career was occupied with LA papers.

Mrs. Lottie Webb, widow, survives.

Best Sellers

est Sellers for the week ending July 29, as reported by the American News Co., Inc.

Fiction

'Anthony Adverse' ($3.00) .....By Harvey Allen
'Stranger's Return' ($2.00) .....By Phil Stong
'Marriage in Gotham' ($2.00) .....By Ishbel Ross
'Little Man What Now' ($2.50) .....By Hans Fallada
'As the Earth Turns' ($2.50) .....By Gladys H. Carroll
'Grand Canary' ($2.50) .....By A. J. Cronin

Non-Fiction

'Marie Antoinette' ($3.50) .....By Stefan Zweig
'100,000,000 Guinea Pigs' ($2.00) By Arthur Kallet and F. J. Schlink
'House of Exile' ($3.00) .....By Nora Waln
'Arches of the Years' ($2.75) .....By Halliday Sutherland
'Julie Newberry's Diary ($2.50) By Margaret Ayers Barnes and J. A. Fairbank
'British Agent' ($2.75) .....By Bruce Lockhart

Liveright, Inc., at Auction

Liveright, Inc., following bankruptcy, was bought in at auction by Victor Gold, unknown to book business. He paid $18,000 for all assets. Understood Gold may have been bidding in the name of Arthur Pell, current head of Liveright's when it went bankrupt. Same crowd that ran the book business previously are back in.

Only one bid in opposition was up, $18,000, by a combo formed by Bennett Cerf, head of Random House and Modern Library, and Tommy Coward of Coward-McCann.

Authors' rights revert to the authors after a bankruptcy of a publisher, the writers, according to standard contracts, being allowed to buy back republication rights and plates of their already published books. Contractual obligations of the authors can't be passed on. Thus, Eugene O'Neill goes over to Random House; Jacob Wasserman to McCann for at least one book, etc.

Cleveland Tab

Boys and girls of the defunct Cleveland 'Bystander' are reported as planning to get out a new tab weekly for that town. Understood that the sheet will be a combination of the former 'Bystander' and a newspaper, or utilizing the best features of each. Cleveland 'Weekly News.'

Tough on Papers

Too many exchange complications throughout the world, so Western Union, Postal and the cable companies have called off acceptance of collect wires anywhere in Europe. With fluctuation of the dollar it was figured the company was in for too many headaches and was actually losing money in a number of instances. Therefore the order to cease acceptance of collect items as of Aug. 1. It's quite a complication to newspapers especially, which will have to rearrange their financial arrangements.

Finance for a Quarter

Arthur D. Rabe, whose Bachrach Publishing Co. recently began the publication of a weekly giveaway mag, 'East Side, West Side,' has another publication on the press, a monthly, to be called 'Finance and Business.'

Unlike the amusement giveaway, 'Finance and Business,' which will be an investment mag, will sell for two bits per copy. Editor is Gustav Simon, who in the past 20 years has written financial stuff for nearly every New York daily. Rabe has an advertising agency apart from his publishing activities.

Unemployed Mag.

A new mag that will neither accept nor publish advertising is a weekly called 'New Business,' published by Harold Augustin Calahan. The periodical is as unique in its make-up, size and point of appeal as it is in its 'no advertising' promulgation.

Subtitled 'A magazine of eye-openers,' the mag is aimed directly for the unemployed and indirectly at the employed who wish to better their business. Lists tips on new and increased business undertakings, as well as ideas for new business projects. Its size is such that it may repose in the pocket while the bearer is making the rounds.

Mary and Doug Serial

'Love Story of Mary and Doug' (Pickford-Fairbanks) is being syndicated by the United Press, authored by Alanson Edwards, of that service. Story is in serial form, and in Southern California is being run in the L. A. 'Record.'

Bill Ewing's Record

Bert Adler is in Washington, hobnobbing with Bill Ewing. Ewing has been around newspapers for a decade or more.

Of the five interviews Ethel Barrymore ever gave in Washington, Ewing got three. Maybe that's an exploit, considering Ethel's rep anent her attitude toward the press.

Anyway, Ewing is now a p.a., assistant publicity director for the Warner houses in the capital.

Two for P. P.

Initial activity of Publishing Properties, Inc., the organization which Alfred A. Cohen was instrumental is forming upon his recent return to the publishing biz, has been to acquire two publications, the 'Bank Director' and 'Bankers' News Letter'. Negotiations also on for two other mags, one in the educational field and the other antique art, and the deals for both may be closed by the time this sees publication.

Cohen aso toying with the idea of a new film fan mag.

Crashing the Mags

Eleanor Packer, who has returned as fan magazine contact at Metro, has crashed the 'Ladies Home Journal' with 'The Strangest Cafe in the World.' In collaboration with Ruth Biery, Miss Packer also hit the July 29 issue of 'The Satevepost' with 'England Challenges Hollywood.'

Gets Another

Robert McBride, the book publisher, who has been cashing in nicely on the reprint of old novels by scribblers since grown to fame under the aegis of rival publishers, is at it again, McBride has picked up the rights to an old-timer by Thorne Smith, called 'Dream's End,' and will bring it out soon.

With Addenda

Coward McCann is rushing publication of a book by Jacob Wasserman, German writer, entitled 'My Life as a Jew and a German.' Book was published first in Germany a bit over ten years ago. Never published over here. Now Wasserman's written a 30,000 word addenda entitled 'Twelve Years Later.' International Literary Bureau which placed the book with Coward-McCann is talking serial publication rights to several publishers also.

Three Sexers

New recruit to the ranks of sexy mag publishers is William Frascella Under the name of the Bill Publishing Co., Frascella has placed three new mags on the presses for simultaneous debuts late this month. Trio are 'Broadway Stories', 'Paris Follies' and 'La Peppy'. All monthly.

irror' Printing Compson

Betty Compson has closed with the New York 'Mirror' for rights to her autobiographical story, 'Hollywood and I.' Yarn will be published in book form after appearing serially in the newspaper.

'Mirror' has also taken an option on the story for King Features. Edward Churchill ghosted.

Skolsky's Frankness

Sid Skolsky's 'News' (New York tab) stuff from Hollywood is the frankest yet and plenty wide open. Must be doing it under instructions.

Personal Appeal

Edward P. Schwartz, editor and publisher of Nicollet Live Wire, snappiest of Minneapolis' neighborhood weeklies, appealed in his editorial columns to his advertisers to settle their accounts so that he can go to the hospital for a hernia oper-

(Continued on page 57)

Outsanding Programs

(Continued from page 40)

Sunday (Aug. 6)

Paul Carson, organist, 'Builder of the Bridge to Dreamland,' KGO, 10-10:15 p.m.

Silhouettes, KPO, 6:30-7:15 p.m. Semi-classical music with **Irving Kennedy**, tenor, and **Charles Hart** orchestra.

Monday (Aug. 7)

Demi-Tasse Revue, KGO, 7:30-8 p.m. **Gus Arnheim's** band on alternating weeks with **Anson Weeks**; drama, 'Tropic Terrors,' by and with **Walter Paterson** and **Ralph Leon**; **Ernie Smith**, special announcer. (MJB Coffee) (Lord & Thomas).

Blue Monday Jamboree, KFRC, 8-10 p.m. Variety show, first hour sponsored by Shell Oil Co. (J. Walter Thompson). Second half sustaining.

Stars of the West, KGO, 8:30-9 p.m. Musical show with **Irving Kennedy, Mary Wood, Acme Quartet, Meredith Willson's** Orch. (Acme Brew) (Emil Brisacher).

NBC Drama Hour, KPO, 9-9:30 p.m.

Tuesday (Aug. 8)

Meredith Willson and His Orchestra, KGO 11:45 a.m.-12:15 p.m. Transcontinental dance music with guest vocalists:

Memory Lane, KGO, 7:15-7:45 p.m. Indiana drama by and with **Ted Maxwell, Billy Page, Eileen Piggott.** (Wesson Oil) (Fitzgerald, N. O.).

Carefree Carnival, KPO, 9-10 p.m. Variety show with **Ryan and Noblette, Willson's Orch., Doric Quartet, Charlie Marshall, Cynthia, Tommy Harris, Mary Wood, Ned Tollinger.**

Wednesday (Aug. 9)

Eddie Peabody, KGO, 7:30-8 p.m. Entertainer with orch. (Safeway Stores.) (Botsford, Constantine, Gardner).

One Man's Family, KGO, 9-9:30 p.m. Drama by **Carlton E. Morse, J. Anthony Smythe, Billy Page, Minetta Allen, Michael Raffetto, Bernice Berwin.** Transcontinental is sent east at an earlier hour.

Waltz Time, KPO, 9:30-10 p.m. **Ben Klassen**, tenor, **Willson's** Orch.

Thursday (Aug. 10)

Standard Symphony Hour, KGO, 8-9 p.m., **Alfred Hertz** conducting. (Standard Oil) (McCann-Erickson).

Borden Capers, KTAB, 7-9 p.m. Variety show with two bands, staff talent. (Borden Milk) (McCann-Erickson).

Death Valley Days, KGO, 7:30-8 p.m. Drama with **George Rand, Charles McAllister,** others. (Pacific Coast Borax) (McCann-Erickson).

Friday (Aug. 11)

Sunburst of Song, KPO, 9:30-10 p.m, 12 NBC star singers.

DENVER

(Aug. 3 to Aug. 9)

(All Time MST)

Thursday (Aug. 3)

Frankie Master's Lakeside orchestra, KOA, 8:30 p.m. Also 10:15 p.m. Aug. 4, 3:30 p.m. Aug. 6, 7 p.m. Au. 7, 8:15 p.m., Aug. 9.

Victor Jungbluth's orchestra, KOA, from Estes Park, 9 p.m.; also 12:30 p.m. Aug. 6, 10:30 p.m. Aug. 8.

Janet Bible, contralto; **Bill Rogers**, piano; **Joe O'Neill**, baritone; **Pat Burns**, director, Luncheon Melodies, noon every day except Sunday, KLZ.

Friday (Aug. 4)

Gene Quaw's Cosmopolitan Hotel orchestra, 1 p.m., 7:30 p.m., KOA; also 11 p.m., Aug. 6.

Bob Root, planolog, 4 p.m., KLZ.

'The Merry Widow,' from Central City, Colo., opera house, 1:30 p.m., KOA.

Saturday (Aug. 5)

Denver Municipal Band concert, **John S. Leick**, director, KOA, 8:15 p.m.; also 8:15 p.m. Aug. 6.

Jack Walton's Brown Palace Hotel band, KOA to NBC west network, 11 p.m.; also 7 p.m. Aug. 7; 1:15 p.m. Aug. 8.

Sunday (Aug. 6)

Mrs. Reynolds-Bengston, organist, **Bob Harper**, soloist, KLZ, 10 p.m., Sunday.

Tuesday (Aug. 8)

Stagecoachers, **Charles J. Schuerman**, director, 9:30 p.m. KOA.

LOS ANGELES

(Aug. 4 to Aug. 10)

(All Time PST)

Friday (Aug. 4)

'Chasin' the Blues,' KFI, 12:30-1, variety program every afternoon except Sunday, with **Charlie Wellman.** Sustaining.

Salvatore Santaella's dinner music, KMTR, 6:15-6:30 p.m., nightly except Saturday. Sustaining.

'In Laws,' KFAC, 6:45-7 p.m., comedy serial every evening but Sunday. (Auburn-Cord.)

'Hon. Archie and Frank Watanabe,' KNX, 7-7:15 p.m., comedy serial, every evening but Sunday. (Marion R. Gray Co.)

'Globe Headlines,' KHJ, 8-8:15 p.m., newspaper serial. Tues., Wed., Thurs. and Fri. (Globe Mills) (Dan B. Miller.)

'Royal Order of Optimistic Do-Nuts,' KNX, 8-9 p.m., comedy revue. (Davis Perfection Bread Co.) (H. C. Bernstein agency.)

'Tapestries of Life,' KHJ, 8:30-9 p.m., semi-classical orchestra. (Forest Lawn.)

Sid Lippman and Cocoanut Grove orchestra, KFI, 10:15-11 p.m. Sustaining. Nightly except Sunday.

Ray Paige symphony orchestra, KHJ, 11-12 p.m. Sustaining.

Saturday (Aug. 5)

Hollywood Bowl concert, KFI, 8:15-10 p.m. Sustaining.

KNX Varieties, KNX, 8-9 p.m. Revue with **Jack Carter.** Sustaining.

Dusky Stevedores, KMTR, 8:45-9 p.m. Vocal. Sustaining.

Film Reviews

The California Trail

(Continued from page 14)

bluntly screened. Action is cocksure, too cocksure even for the unsuspecting.

Buck Jones again plays a Robin Hood of the plains. This time when California was a Mexican possession. Usual despotic ruling class bearing down on the poor and Jones saves everything.

Helen Mack forgot her Mexican accent in one spot. Aside from this the story has no attributes. The mayor of a Mexican village, which apparently, has only two domiciles, one a store; other a cabin, is one of those n.g. birds. He profiteers on food and he's helped in oppressing the villagers by his brother, the commandante of the local troops.

The two conspire to murder the one man who was coming with corn meal to help feed the villagers, and Buck Jones takes charge.

Nothing to the scenery; dialog's simple.

Where they want Jones, this one ill go. *Shan.*

THE UMBRELLA

(BRITISH MADE)

London, July 20.

Realart production released through Radio Pictures. Directed by Redd Davis. In cast: Kay Hammond, Victor Stanley, Dick Francis, Harold French and others. Length, 5,000 feet approx. Running time, 65 mins. Previewed Cambridge theatre, London, July 18.

Melodramatic plot told—in the most extravagantly farcical way. Two crooks released from jail are handed back their personal effects, including an umbrella, in the handle of which they have concealed stolen jewels. About the same time a young girl is let out of another prison, and the plot revolves around the taking of the umbrella by mistake by the hero, who lends it to a young lady, who turns out to be the heroine. All sorts of ridiculous complications arise therefrom.

Directed, produced and cast in a manner designed to fulfill the requirements of popular-priced provincial British picture houses. In this it succeeds admirably. *Jolo.*

His Grace Gives Notice

(BRITISH-MADE)

London, July 22.

A Real Art production released through Radio Pictures. Directed by George A. Cooper. In cast Arthur Margetson, Victor Stanley, Lawrence Hanray, Barry Livesey, Ben Welden, O. B. Clarence, Viola Keats and others. Length, 5,200 feet, approx. Running time, 58 mins. Previewed Cambridge theatre, London, July 21.

Barbara, the daughter of a lord, finds a picture of herself on the wall of the room of her father's footman. She sends for him and bawls him out. At this opportune moment a solicitor arrives and informs the footman he has become the Duke of Marlow.

Barbara is courted by a man who turns out to be a Chicago gangster, with a wife in the States. The gangster persuades Barbara to elope to Paris with him, and when she gets there, she discovers his sinister purpose. The new duke rescues her, slashes the gangster and carts her off to be married.

Just the type of story that appeals to the proletariat here. Splendid cast, classy shots of life among the aristocrats, with the certainty the duke will get the girl he loves. It cannot fail outside the West End. *Jolo.*

DON'T BET ON LOVE

Universal production and release. Story and direction by Murray Roth. At Rialto, N. Y., week July 28. Running time, 62 mins.

Bliss McCaffery.....Lew Ayres
Molly.....Ginger Rogers
Pop McCaffery.....Charles Grapewin
Goldie.....Shirley Grey
Ruby.....erna Kennedy
Scotty.....Tom Dugan
Sheldon.....Robert Emmet O'Connor
Mrs. Gilbert.....Lucille Webster Gleason
Caparillo.....Henry Armet'a

A race track picture, mildly entertaining and of ordinary program classification.

Lew Ayres, as a plumber, who is infallible as long as he sticks to betting, about sums up the entertainment. He is slightly aided by Ginger Rogers, the girl who won't marry a man who gambles on the ponies.

Story is light and bromidic. Has all the stock track shots, but none of the action and intrigue usually in such pictures. The plumber just wins and wins. But the audience has been warned repeatedly by his father that he will eventually lose.

Ayers' popularity and the dialog, a few lines of which are smart, bear the brunt of the running time.

The expected big loss finally arrives, signaling the girl-boy climax clutch. *Waly.*

THE GHOST CAMERA

(BRITISH-MADE)

London, July 21.

A Real Art production, released through Radio Pictures. Directed by Bernerd Vorhaus. In cast Henry Kendall, Ida Lupino and others. Running time, 68 mins. Previewed Prince Edward theatre, July 20.

This is an unusual mystery thriller with a good story by Jefferson Farjeon, an English dramatist who has considerable success on the stage with his plays of that calibre.

In this one the plot revolves round the taking of the picture of a murder, throwing it out of a window and having it fall into a passing automobile, thereby proving the innocence of an accused man with all sorts of circumstantial evidence piled up against him.

Palpably designed for quota purposes, the picture goes considerably beyond that category and would stand up as a first-rate feature in the provincial picture houses here. *Jolo.*

New York Theatres

There's ALWAYS A BETTER SHOW at RKO!

RKO PALACE B'WAY at 47th
ANN HARDING
WM. POWELL
in "DOUBLE HARNESS"
On Stage—LANNY ROSS

RKO 86th ST. at LEX. AVE.
Wed. to Fri., Aug. 2 to 4
THE WOMAN I STOLE
and
COUGAR

RKO 81st ST. ON B'WAY
Wed. to Fri., Aug. 2 to 4
THE WOMAN I STOLE
JACK HOLT—FAY WRAY

On Screen: Lionel Barrymore, Miriam Hopkins, "Stranger's Return." In Person, Herman Timberg and Timberg Jr. and Revue. Joe Laurie's Jr.'s "Memory Lane" with stars of yesterday, Vivian Faye, Spitalny Orch. Starts Fri., Robt. Montgomery in person and on screen with
B'WAY 51st ST. CAPITOL
Helen Hayes in "Another Language"

LOEW'S B'WAY at 45th ST. STATE 25¢ MON. to FRI. 10 A.M. to NOON
Screen—SYLVIA SIDNEY in
The 4-Star Hit
"JENNIE GERHARDT"
On Stage—Pat Rooney; Others
Fri.—"When Ladies Meet"

9 O'Clock Town

(Continued from page 1)

single pedestrians were encountered in an area of approximately a square mile. Less than a dozen cars were met, and most of these were returning from early dinner engagements, or from the first show at one of the nearby picture houses.

Heading for Bed

Lights were frequent in upper story windows, indicating that most of the inhabitants who had not already done so were preparing to retire. Few lower floors of the two or three story homes were illuminated. The one story bungalows revealed an occasional light in the direction of the bed chamber; radios were muffled and the quiet and solitude of a cemetery prevailed.

Across Santa Monica boulevard, the dividing line between the residential and business districts, a similar quiet was noted. A few drug stores and cafes had a handful of 'stay-out-lates,' but otherwise the calm of a country burg was evident.

In the heart of Beverly Hills is the police station, where the information was elicited that a force of only six patrolmen, and two dicks, plus a lieutenant and a desk man to take occasional complaints and register the hourly reports of the roundsmen, were more than sufficient to properly patrol and protect this exclusive star habitat. Crime is negligible in Beverly Hills, the police report, and no radio patrol car system is employed. In case of an emergency a button pushed on at headquarters turns on a red light atop a water tower, visible from every point of the city of 20,000 inhabitants, and the six uniformed cops, or the two dicks if they are out, attracted by the illumination, at once contact the station by 'phone and find out what it's all about.

One Big Family

Oriental races are banned from residence in Beverly Hills, unless they are servants on the estates or homes of their employees. Most of the film crowd, as well as the financiers and retired magnates who make up the population north of the cartracks, employ a private watchman, but no private patrol system, as is common in most cities, is permitted. Instead, the Beverly Hills resident who leaves his home vacant for one night, a week, month or a year, has simply to notify headquarters and he gets personal protection. Even the daily newspaper, milk bottle and other tipoffs to burglars that the house is uninhabited are carefully removed by the city police.

Picture people who live in Beverly Hills have an excellent rep with Chief of Police Blair and his small coterie of assistants. Far from being the noisy, partying type which the yokels have been led to believe, they are law-abiding, and cause the department little trouble, say the police. And the 9 o'clock hour makes matters all the easier for the guardians of the law.

Literati

(Continued from page 56)

ation which he needs, but can't afford.

Chatter

E. S. Friendly, N. Y. 'Sun,' left to vacation in Idaho, July 26.

Eugene Lyons, 'VARIETY' correspondent in Moscow, and also U.P.'s crack man in the USSR, on a six-week holiday on the Italian Riviera at San Remo.

B. R. Putnam is the new sec. of the McGraw-Hill Publishing Co.

Wilson Collison back to the Coast to finish a new novel, and perhaps start another play.

Phil Stong sails shortly for a look-in on the European hog situation.

The John Farrars have a baby girl.

Dorothy Herzog doing her new book in town. Explained by the fact that the book is hot, too.

Arthur Stringer trekking to Labrador for dope for his new 'Satevepost' serial.

MARRIAGES

Desiree Tabor to Bartlett Simmons, New York, July 25. Both from musical comedy.

Jacquie Simmons to Jack Voeghlin, Chicago, July 23. Bride is a Socialite member of 'Gay Divorce' cast. Groom a legit manager.

Edith Joan Turell to John Millman, in New York, July 30. Groom is a brother of Morton Millman, the agent.

50 YEARS AGO

(Continued from page 51)

thorities were getting careful because of foreign holocausts.

Norwalk, O., had one of those summer snaps. Group of professionals were spending their summer there, giving two shows a week to make expenses.

Thatcher, Primrose & West's minstrels closed their '32-'33 tour Saturday night and opened for the following season on Monday. Minstrels were always the first to open.

Tom Thumb (Chas. Stratton), who was Barnum's find, was buried July 18. After he lost his big draw and Barnum dropped him, he toured a midget troupe with considerable success. Casket was encased in masonry to prevent theft for ransom.

Chicago & Northwestern refused to check stage animals as baggage and actors blazed, as express rates were high.

Willis, Woodward had some new song titles, among them 'Thinking of Mamma in Her Grave,' 'Papa, Don't Let Mamma Weep.' Al Jolson wasn't the first Mammy singer.

Someone was advertising a horse with a 'distinct' moustache for sale.

Golden Crown Co., announcing a new name, announced that would be its moniker 'for the next 1,000 years.'

Burlesque opera by F. C. Burnand, then famous contributor to London 'Punch,' was produced in St. Louis. Never got anywhere. Too soggy in its humor.

Spending for Cruises Ahead of '32; Higher Priced Trips Are Favored

Summer cruises by ocean liners this season are running far ahead of last year, with most of the boats continuing the policy of professional shows. One booking agent claims his office is using upward of 800 players so employed.

Cruises of eight days and upward are the more popular, with most of the liners on longer schedules sailing with capacity lists. Four days' cruises are less patronized, reversing last summer's situation. Because of the heavy traffic it has been a problem to provide first-class accommodations for the performers. Some boats have installed as many as 300 cots on the open decks during cruises to Southern waters, passengers having the privilege of using the cots in addition to room accommodations.

While professionals are reported being paid, name players generally go for the trip, guaranteed first-class passage. Matter was considered by the Actors Betterment Association as to whether the cruises were to be regarded as benefit shows. ABA okayed the cruises.

ELEVATING SUDS

This Is Purpose of Beer Conclave Scheduled for L. A.

Los Angeles, July 31.

Preparations are being made for the country's first 'beer show,' to be held here at the Ambassador auditorium, Sept. 3-9. Show will have an orchestra, femme entertainers and vaude acts.

Robert Barry, publisher of 'Brewer & Distributor,' is promoting the event. Waldo Tupper, who works with the Ambassador auditorium, is in with Barry.

Object the show to 'elevate beer.'

CHISELING ON CHARITY CAUGHT UP WITH WEST

Denver, July 31.

'Charity dance racketeering' has been knocked out by a $50 fine imposed on Harry Miller, a charity dance promoter, and by much publicity given to his arrest, raid on his offices and the trial.

The scheme, according to the district attorney, was to get the backing of some minister or ladies' organization for a dance. The promoter would sell the tickets over the phone, rush messengers out to collect the money, and turn over half the profits (after expenses were paid) to the organization.

The district attorney claimed the office rent, phones, printing bills, stamps—everything the ticket seller spent—were charged to each and every organization on his list at the time—and often there were from six to 15 dances, prizefights and other entertainments being promoted. 'Sucker lists' of persons friendly to charitable organizations and churches and easy prey for these compaigns were found in the office when raided by investigators.

It is claimed at one series of prize fights between $7,500 and $10,000 was taken in, and the Unemployed Citizens' League received $125 as their share. This resulted in the boxing commission announcing that in the future it would exercise jurisdiction over fights staged in the name of charity.

'Insult for Revenue' Action Won by Bruns

One of those 'nuisance' suits which got Edwin G. Bruns, Jr., so mad that he decided to spend money defending it resulted in a verdict for the stockbroker. Bruns and his wife, Margaret, were sued for $25,000 damages by Samuel Yoskowitz, an Allenhurst, N. J., locksmith, who took umbrage at the Bruns' questioning of his honesty and went to court for redress.

The details are curious. Yoskowitz, summoned to fit a key to a lock, brought two helpers on a chore which he said would cost $1.50. When they got there, instead of fitting a $1.50 key to a lock in the Bruns' country home at Allenhurst, they decided to remove the lock entirely, whereupon a $5 fee was requested.

When Bruns took exception to this charge and stated he had agreed upon a different price, Yoskowitz brought suit alleging he had been called a 'crook.'

The legal papers set forth that the Bruns' 'envying the happy state and condition of' Yoskowitz insulted him. Defense related that the locksmith raced furiously out of the Bruns estate and embarrassed them in front of the servants with screams that he had been insulted.

Chi's New Cheap Cabs

Chicago, July 31.

High taxi meter rates are gone, and paradoxically where Chicago once had the highest rate in the land it is now believed to have the lowest. Checker and Public companies are 15 cents a mile and Yellow is 10 cents for every two-thirds mile.

Yellow cab gave in last and reluctantly after losing its fight in the courts to retain 25-10.

JACK KEARNS STARTS INSURANCE AGENCY

Hollywood, July 31.

Fight management is now a side line with Jack Kearns, who handles Mickey Walker and Jackie Fields. Kearns has opened the Kearns Insurance Agency here, handling brokerage for five eastern cos.

Agency has landed considerable municipal and state business.

BIRTHS

Mr. and Mrs. Jack Frost, daughter, July 17, at Hollywood hospital, Los Angeles. Father is former Fox West Coast district manager.

Mr. and Mrs. Eddie Grossman in Chicago July 22 at Lying-In hospital, a son. Father is manager of the United Artists exchange in Chicago.

Mr. and Mrs. Jack Groat, daughter, July 21, California hospital, Los Angeles. Father is a reader at Metro and mother is Dolores Lopez, Fanchon & Marco dancer.

Mr. and Mrs. George Bilson, son, Cedars of Lebanon hospital, Hollywood, July 25. Father is in charge of the Warner studio exploitation.

To Mr. and Mrs. Joseph Shagrin, a son, six pounds, Friday, July 21, at Northside hospital, Youngstown, O. Mr. Shagrin is manager of the Park and Paramount theatres, Youngstown.

Mr. and Mrs. Nate Levinson, daughter, St. Vincent's hospital, Los Angeles, July 26. Father is comptroller of Allied Pictures.

Mr. and Mrs. Harry Pimstein, daughter, July 20, in New York. Father is of the RKO legal staff.

Mr. and Mrs. Skeets Gallagher, at Cedar Lebanon hospital, Los Angeles, July 29, daughter. Father is the comedian. Mother is, professionally, Pauline Mason.

Mr. and Mrs. Walter Wilkes, daughter, July 6, in Los Angeles. Father is a musician.

PAVILLON ROYAL
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"Intimate" Entertainment Every Sunday
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News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

East

John Golden readies his batting order for new season. It's 'The Divine Drudge,' 'Nobody but You,' 'Tourists Accommodated,' 'Man with Silver,' 'Octagon,' 'The Wooden Slipper' and a play by Rachel Crothers which has not been named.

G. B. Shaw 77 last Wed. and sore because people talk about it. Says 'It isn't decent to remind one of his age after he passes 70.'

Ben Tranquiz, vaude actor, given five days for reckless driving by Justice Renaud.

Helen Kane's lawyer tells she received no salary for her seven weeks' work in 'Shady Lady.' She stuck to give the musicians and chorus gals a stake.

Back from Europe, Jeanette MacDonald tells ship reporters she has wanted to get married for the past three years, but the Hollywood unhitches have scared her off.

Dancing masters in convention in N. Y. last week. Plugging for return of polka and quadrille.

Scene painters' union refused last week to permit the building of the sets for Earl Carroll's 'Murder at the Vanities' until last 'Vanities' production is paid for. About $6,000 involved. Matter squared later.

Herbert Stothart, songwriter, sued for $11,674 by Sidney Phillips, who claims a managerial contract. Says the composer got $116,749 from Metro and wants his bit.

Lujah Fonnesbeck to angel her own 'Not a Cure.' In September.

Jurors in trial of Mrs. Frances E. King, for alleged attempt to blackmail Bruce Barton, had a tough time in Supreme court last week. They had to listen to the reading of her novel on which the charges are based. She collapsed.

Mrs. Lucy Thomas, etc., Magraw had her third husband, Chas. Hann, Jr., in Supreme Court Tuesday (25) to chat about $40,000 worth of jewels, which she alleges he holds out on her. He claimed he never had them and shows photostat of a quitclaim in consideration of $10.

Mainstreeters giggle when narrowness of New York's B'way prevented the Post plane from taking part in the celebration.

Equity adds its official voice to the protest against the Nazi barring of Jews from German stages.

Rudolph Fisher, Negro author of many books and short stories, agrees by cable to do the book for the revue which John Henry Hammon, Jr., will present in the fall. Hammond is in Europe dickering with Duke Ellington for the musical score.

Board of Education is showing 'Punch and Judy' at school playgrounds. Few modern children acquainted with the once universal puppet show.

Jos. Galenti and his wife, Betty, arrested in Brooklyn last week and 15 plates for making counterfeit money were seized. Mrs. Galenti told the police she had been in Earl Carroll's 'Vanities' for several weeks in 1931.

Clayton Hamilton, chairman of the Pulitzer Prize Committee on the Drama, told Columbia summer students that the theatre slump is due to a scarcity of good plays.

Bobby Connelley in his shirt sleeves and hard at work on the new Ziegfeld 'Follies.'

Will of the late Joseph. Urban filed in White Plains. Entire estate devised to his widow. One clause provided that if she died before he did a $4,000 trust fund was to be established to care for such of his dogs as were more than three years old.

Surrogate in New York approved last week an accounting of the assets of the late Chas. K. Harris. Net was $21,623. Widow, sole beneficiary, will receive $28,186.

Bill Brady back at his desk following foot trouble.

Replying to the suit for $100,000 brought by Henry Haars, pianist, against his mother-in-law, Mrs. R. M. Clephane, charging she turned his wife against him, Mrs. Clephane replies the split was caused by the pianist's failure to contribute to the support of his wife.

Al Jolson in N. Y. and still talking about the Big Fight.

Mrs. Grace Hall Lewis, former show girl, who asked $60,000 a year alimony from Arthur H. Lewis, head of 15 steamboat lines, loses her suit. Charge of non-support fell when it was pointed out he has been paying for her treatments at a sanitarium, and alimony plea weakened when shown she had offered to go back to her husband if he would settle $500,000 on her.

Musicians' Local 802 again announces that idle men will not be permitted to play at pop concerts for less than what the union deems a fair wage. Says most such concerts are more profitable to the promoters than the musicians.

RKO and Irving Trust appeal to Board of Tax Appeals to reconsider demand for $30,592 for 1929 taxes. Urges that government failed to allow for depreciation of theatre buildings and equipment.

Vincent Knight Manley, who has a summer theatre at Litchfield, Conn., will seek to crash Broadway in the fall with two productions. Has not yet selected them from the tryouts.

Coney Island Mardi Gras dates set. Sept. 11-16.

Arriving in Baltimore Aimee Semple McPherson Hutton is pained when she finds no papers served on her in Dave Hutton's divorce petition. Says his love grew cold when the depression hit her bankroll. Adds she'll cut him out of her will.

Mona 'Bobbie' Walker, onetime B'way show girl, and Art Farrar, Pittsburgh nite club band leader, won't get married. Says she has a quaint preference for a man who works daytimes and stays home nights.

Radio City ads runs that Wiley Post 'has graciously consented' to do four a day at the Music Hall. They have graciously consented to slip him $5,000.

Anthony J. Wettach, Jersey polo-ist, testified in his uncontested divorce suit against Wilda Bennett, musical comedy, that she bent one of his prize cups over his head the second week of their marriage.

Morton Downey and the Missus give Jacques Renard a party and slip him a baton which fits into an Irish shillalah they picked up in Dublin.

After all the talk, it will be 'Hold Your Horses' and not 'Hunky Dory' for the Joe Cook show.

George Hall, orch leader at the Hotel Taft, celebrated his second year Thursday (27).

Isabel Georgi, 1 E. 47th street, had busy times last week chucking reporters after Kathryn Carver said she was the girl who had stolen the affections of Adolphe Menjou.

John Ringling brings suit in Sarasota for divorce from his second wife, the former Mrs. Emily Haag Buck, alleging extreme cruelty. Mrs. Ringling was recently sued by her brother-in-law, who alleged she had alienated his wife by her gifts and displays of wealth.

Tony Shayne was denied an injunction restraining Ramon and Rosita from operating El Patio at Valley Stream, L. I., in conjunction with the Charles Catering Co. Shayne alleged he held a prior contract with the catering co., but the court refused the application on the grounds Shayne had breached his contract by not paying salaries.

Equity notifies the drama producers that the basic agreement is in the past tense.

Opening of 'Going Gay' at the Morosco shifted from last (Monday) night to tomorrow.

Russell Janney engages Willie Meiville, English musical star, for the musical he will do this fall. It has no title at present, but it used to be 'The O'Flynn.'

Rehearsals on Billy Rose's 'Crazy Quilt' set for Aug. 19. Anita Page in lead.

Mrs. Pat Campbell in town to rehearse for Brady-Nirdlinger 'Party.'

Joseph Weber, of Fed. of Musicians, offers Gen. Johnson free music for rallies, etc.

Mrs. Alfred Shiff, of White Plains, who was May Fox of the 'Music Box Revue,' sloughs her broker husband. Said she caught him in a N. Y. hotel and he did not defend suit.

Richard J. Reynolds examined before trial at Winston-Salem last week by order of N. Y. Supreme court. Suit is that brought by Johanna Rischke, dancer, who complains he did not make good his promise to make her a star. Reynolds denied any promises.

Six women and three men taken in a raid on a stag last Friday (28), charged with taking part in an indecent performance. Cops also garnered 81 of the spectators.

Pageant of the history of the Jewish race to be given at Polo Grounds Sept. 14 for benefit of Nazi victims.

WHN, WPAP, WQAO and WRNY to be consolidated and operated as a unit by Major Bowes of the Capitol theatre. Probably will change call to WMGM, since it's a Metro outfit.

Robert Edgar Long quits Rivoli publicity to go to Russell Janney in the same capacity.

Pathe News has taken additional space for the expansion of its film library vaults. Now occupies the better part of three floors in the Leavitt building.

New Jersey after beer barrels which hold 13½ gallons, two shy of the legal contents. Brewers explain it's because the old barrels used have shrunk. Short of cooperage.

Manor theatre, Pelham Manor, which has been running without stage hands, visited by union officials who demand that three deckhands be set. Refusals brought out pickets and pickets arrested. Marking time waiting a decision as to action. Actors still shift scenes.

Mark Hellinger cracks his knee at New Rochelle Saturday (29). Out yachting with Gladys Glad and George Gershwin and falls while getting ashore.

N. Y. State fairs tipped that state may withhold support next year from those which sell beer on the grounds this fall.

George Johnson circus blew out of Port Chester, N. Y., in the cool of the evening Friday (28), leaving Chas. Fretz buried alive six feet underground. He was one of the acts with the show. Local reports had them beating service of legal papers, and they left without bothering to dig Fretz up, leaving that to the Legion, which sponsored the show locally.

Walter Reade, theatre manager, arrested in Deal, N. J., for 'indecent and offensive language' addressed to the mayor of that beach resort, ducked trial by making public apology. Row started over the white bathing trunks Reade was wearing and which his honor criticized.

Robert Garland, of the World-Tele and Norman Clark, drama critic of the Baltimore News, have collaborated on a play which will be produced in Balto by the Vagabond theatre.

Eileen Christie Porter, actress, has asked the court for counsel fees in the divorce case brought by Verne Porter, formerly of Universal. She is getting $60 weekly alimony pending suit. Also filing counter suit.

Spokesman for Wee & Leventhal says code clause against cut rating is not aimed at them, and will be ignored if adopted.

Jimmy Mattern back home Sunday and film and radio backers in a jam over rights as he lands.

Mad. Sq. Garden income dropped 84% last season. Annual report shows net of only $18,371.66.

Met. Op. will give 14 Tuesday performances in Phila between Dec. 19-Mar. 27. Beats N. Y. to the opening.

N. J. Allied theatre owners send a long wire to President Roosevelt giving him the lowdown on code.

Marc Connelly, playwright, told Soviet Russia barred his entry thinking he was a chemist of the same name. Told to come on in, but he declines.

Coast

Chaplin, Pickford and Fairbanks lead the film celebs in taxable wealth in L. A. county, according to the assessor in an appraisal of properties for taxable purposes during the fiscal year. Properties of Chaplin are appraised at $2,961,560, Miss Pickford at $1,653,630 and Fairbanks at $1,056,970.

Alleging that her husband associated with other women, Dorothy Devore, actress, filed suit for divorce in L. A. Superior court against A. Wylie Mather. Latter filed an answer denying charges and asks that his wife's suit be dismissed.

Nancy Carroll, actress, left Los Angeles (23) aboard the S.S. Malolo for a vacash in Honolulu.

George C. Barton, director, and his wife, shot at by a fleeing burglar whom they surprised as he was leaving their home.

Warner Baxter, actor, granted a residence permit for his $40,000 home to be erected in West Los Angeles.

Louis D. Lighton, Paramount associate producer, launched construction on his $40,000 market building, being erected in Beverly Hills, Cal.

Settlement out of court closed the $50,000 damage suit filed in L. A. Superior court by Marion Shelton, actress, against Edna Schinnerer for alleged injuries received in an auto accident.

Charging her husband, Alfred McDonald, director, abused her, Carol Scott McDonald was granted a divorce in L. A. Superior court.

Leslie B. Henry, broker, sentenced to San Quentin for two to 24 years in connection with alleged defalcation of money belonging to Mrs. Charlotte Shelby, mother of Mary Miles Minter.

Maxine Rios Johnson, L. A. dancer, is seeking a Las Vegas, Nev., divorce from Madra Raymond Johnson; charges cruelty.

Mara Tchouklava, actress, injured when she resisted efforts of a purse snatcher in Hollywood.

Taking his first vacation since the inception of his Paramount contract two years ago, George Barbier left Monday (31) for New York. Mrs. Barbier accompanied.

Divorce suit filed in Los Angeles by Odeta Marion Newberg, actress, charges her husband, Philip R. Newberg, blamed her for biz losses and even the depresh.

Steven Gaal, sculptor, has been sued for divorce in the Los Angeles Superior court by Mrs. Agnes Gaal, who charges cruelty and non-support.

Five prospective tango operators have filed suit in the Los Angeles Superior court seeking to force the police commission to issue permits to run bean spots.

Following an auto crash Ethel Sykes, actress, and Frank C. Griffin, writer, were arrested on alleged liquor charges in Hollywood.

Mary Pickford announced in Hollywood that reports she had been in Nevada to establish divorce residence from Douglas Fairbanks were false.

Charging beer gardens operators had violated their licenses, Los Angeles county officers raided two spots in West Hollywood and arrested six employes. At one place several of the film mob scurried when the cops came.

Jimmy Durante, Napa police alleged, violated motor driving regulations and was cited to appear in court. Metro studio heads trying to find Durante who, they said, had been missing several days.

David L. Hutton, actor-hubby of Aimee Semple MacPherson Hutton, and his father, are charged in a Los Angeles Superior court suit with throwing Noland Tucker, ex-baton swinger for the Angelus Temple band, out of the edifice a year ago. Tucker seeks $9,000 damages.

A 'marital vacation' in the hope of avoiding a divorce has been decided upon by Fred Datig, Paramount caster, and his wife.

C. G. Lewis, Los Angeles studio director, arrested in Newport Beach, Calif., as a result of his allegedly posing as a policeman to force a meeting with a girl.

Conflicting careers is the reason given for Gloria Stuart, Universal actress, and her husband, Blair Gordon Newell, trying a trial separation in an effort to save their marriage.

A motion picture studio projection booth served as a courtroom for a Los Angeles judge when he looked and listened to evidence in a $1,000,000 plagiarism suit of Ina Kuhn, writer, against Metro. Plaintiff alleges studio's 'Mask of Death' was based on her 'God, Man, or Devil.'

Alleged to have been puffing on a cig in a Hollywood section closed to smoking because of fire hazards, Margaret Sullavan, U actress, was arrested and hailed into court.

Story told in Tokio that plotters once sought to kill Charles Spencer Chaplin, comedian, to force Japan into war with the U. S. has been termed fantastic by the actor.

A 16-year-old youth arrested in Miami, Okla., for alleged connection with the $5,000 burglary at the Hollywood home of Gouverneur Morris, novelist.

Injuries received in an auto accident at Alhambra, Cal., proved fatal to Mrs. James G. Doyle, 56, wife of the former editor of the Seattle, Wash., 'Post-Intelligencer.'

Warren Hymer, actor, has been made a defendant in a L. A. Superior court suit filed by Marian E. Schultz, nurse, who seeks $76,100 in alleged damages. The suit asserted Hymer beat up the plaintiff.

Community property valued at $600,000 sought by Kathryn Carver in a Los Angeles divorce suit filed against Adolphe Menjou, actor. Complaint alleges extreme cruelty.

Bing Crosby, crooner, hired a bodyguard to protect his wife and new baby in their Hollywood home.

Mary Miles Minter, former film star but now a landscape gardener, refused to prosecute her mother, Mrs. Charlotte Shelby, after a Los Angeles judge had suggested as much because of the manner in which Mrs. Shelby is alleged to have handled Miss Minter's money.

Admitting a shipboard-vacation engagement upon their return to Los Angeles are Miriam Dewitt and Allan H. Simpson, actor's agent.

Through efforts of the Academy of Motion Picture Art and Sciences, 300 old-time troupers, many of them in dire need, are to be given preference on extra lists.

Judgment against Nina Wilcox Putnam, writer, for $220, balance due on 12,000 francs which she assertedly borrowed from him in Monte Carlo, has been awarded Frank C. Keaney of New York, by a Los Angeles Municipal judge.

Ethel Alverta Wilkin, known as Betty Vaughn on the radio, seeks $25,000 heart balm damages in a Los Angeles Superior Court suit filed against Mrs. Dora Williams.

Alleging she learned after she had lived with Harold G. Huff for eight months that he had not obtained a final divorce decree from his wife, June Huff, actress, has filed suit in Los Angeles Superior Court for annulment of her marriage.

With the California senate about ready to confirm the appointment of Daniel O'Brien as a member of the state racing commission, Gov. Rolph said he was forced to withdraw O'Brien's name as a candidate.

An increase in taxes from 62c to $1 on barrel beer, and from 25c to $1 a gallon on brandy and whisky has been provided in a bill passed by the California state senate at Sacramento.

Estate of F. G. Bonfils, late Denver publisher, has been valued at more than $12,000,000 in an inheritance statement filed in Denver.

Caroline Newell, actress, received an annulment of her marriage to Samuel Sokol, of Chicago, at San Francisco.

Tango games in West Hollywood are out, L. A. sheriff says.

Being too tied up in the strike, employees of the Fox studios had to postpone their annual picnic.

To spike divorce rumors, Neil Hamilton and his wife deny reports they are to split.

Pari-mutuel betting on horse races has been assured by the California legislature with confirmation of the appointment of a three-member racing commish.

Ernie Triplett, auto racer, laid up with serious injuries following his third brush with death at the Ascot speedway.

Trial of Jean Gersten, 20, show-girl, charged with looting $1,200 from apartment of Dolores Rey, actress, ended abruptly when the girl pleaded guilty and asked for probation. Hearing Aug. 14.

Seeking a film contract, Addie McPhail, widow of the late Roscoe Arbuckle, is in Hollywood.

Current accounting of Mary Pickford, film star, as trustee for a $227,-

(Continued on page 62)

CHATTER

Broadway

Sidney Kingsley in town.

Joe Orlando singing in Long Island.

Sammy Cohen telling tall tales about his Chicago trip.

Max Hart says his appetite's fine, but he can't gain weight.

Benny Stein at Lake Hopatcong got himself a speed boat.

Jules Bledsoe opens in England Aug. 14 via Charles Yates.

Johnny Phillips at a Maine lake absorbing the art of angling.

John Colton back to Hollywood on a writing contract for Metro.

James F. Gillespie has taken an office in the Bond building.

Joey Keith spent vacation nursing neuritis in shoulder. Usual form.

Eddie Blatt's fancy coupe showing up at all the country show spots.

Naomi Ray, Ray and Harrison, vaude, into Carroll's 'Murder in the Vanities.'

Marjorie Burton (Garrett), actress, 61 W. 74th, discharged from bankruptcy.

Pat Rooney, the older, has two ribs in tape through fooling around when boxing.

Shirley Pelham visiting in Chicago in agony after mascara brush scraped eyeball.

Some of the Times Sq. offices called it a short day yesterday because of the heat.

Bert Nevins has taken over Sylvester Sullivan's berth as p.a. of Luna Park, Coney Island.

Edmund Lowe into the Steel Pier, Atlantic City, Aug. 4 on guarantee and percentage for a week.

Bill Norton back at the Music Box. John P. Toohey managing 'Dinner at Eight,' Chicago.

Kay Hanson, back on the Ile, got his sunburn poisoning falling asleep on the deck, not on a beach.

Andrew Tombes motoring to coast with contract for one picture, then back for a legit musical.

Sam Zolotow's 'racetrack holiday' cost him a roadster to Mrs. Z. on top of the $500 bill as a squarer.

Maj. Albert Warner cut his vacation short at Lake Placid to attend the Warner sales confabs at the Waldorf.

Last week's Paramount theatre ads coupled the screen and stage features, 'Mama Loves Papa,' 'Run Little Chillun.'

Sam Hellman to the coast for a Metro writing contract, placed by the Morris agency. Hellman has been residing abroad for some time.

Walter Disney, east for discussion with UA executives on plans for his Mickey Mouse and Silly Symphony series for 1933-'34, flew back to coast.

Charles Spinrad, perhaps the best known barber in Times Square, died of heart trouble. His family continues the Spinrad barber shop on Broadway.

Charlie Allen states he's a full-fledged partner with Jack Curtis on both coasts, even though the Hollywood office is merely known as Curtis, Inc.

Slowest summer for pro boxing shows in plenty seasons. Match at Polo Grounds next Wednesday (9) between Ben Jeby and Lou Brouillard looks like a natural.

Plenty of delivery cars around New York which sidle up to other autos, or pedestrians, with the driver whispering, 'Say, Buddy, wanna buy a coupl'a classy suits?'

Harold Erichs, VARIETY's business manager, became a father so suddenly and on the q.t. that the VARIETY muggs suspect that maybe Mrs. Erichs didn't let him in on it either.

Joe, of the late Zani's and Joe's, now operating as the Boni club, with Louis, Peter and John, also ex-Zani men, associated. Zani, pioneer class drinking restaurant maestro, died a couple of months ago.

Bane of Roxy's existence is the Isle club, a stag outfit within the Westchester Beach club. To gain admittance you've got to tell a hot story. Roxy has been trying for three years, but the gang says he hasn't even been lukewarm.

Long Island

By Max Gendel

Lou Shurr visiting family.

William Powell weekending here.

Legit theatre on boardwalk doing business.

Concessionaires singing 'Stormy Weather.'

Perrgy Fish, 'Strike Me Pink' show girl, sunburning here.

Freddie Berrens, ork leader, promenading on boardwalk.

Nathan Schanker, Nat Dorfman's associate, lending class to hoi polloi.

Harry Silverman, George White's lemonade czar, running refreshment stand at Castle.

Penny hearts, pop gambling game, shortening odds for city slickers and suckers, with house still winning if there is business.

Berlin

By F. M. Manasse

Henry Porten is returning to the screen in a new Cinema film.

Fritz Kampers has signed an Aafa contract for three films in their new production.

Louise Ullrich is another young German actress who is to cross the Channel this fall.

Carl Lamac is to direct a new Olac Talkie adapted from Edgar Wallace's 'The Double.'

Jack Trevor, well-known 'silent' star, has settled in German for good and is negotiating for jobs.

Hans Albers is to appear in an Ufa film called 'Fugitives' in the fall. Gustaw Ucicky megging.

Kathe Dorsch is to play the title-role of Maria Theresa in a new Operetta 'The Empress' this fall.

About 70% of the Budapest Cinemas were showing Universal Films during the last three weeks.

British Gaumont has bought the world film rights of 'Madame Dubarry' from Mr. Samek for £3,500.

Jan Klepura is building an hotel de luxe at Kryrica, near Krakovia. Ready for his first guests this winter.

Anny Ondra and Mathias Wiemann are to play lead in the new Ondra-Lamac film 'Tales of Miss Hoffman.'

Two hundred and ninety-one foreign newspapers from 21 different countries are now banned in Germany.

When 'Big Bill Tilden" went to take a drink at the Roxy Bar last week, they had to close down to keep the crowd out.

Renters are now forbidden to offer or advertise films which they have not already definitely purchased from the producers.

Richard Wagner postage stamps are to be issued on November 1. They will show the head of the Master and scenes from his operas.

Franziska Gal of 'Paprika' fame will play femme lead at the Josefsstadter theatre at Vienna in 'The Young Rothy' by Emerich Harsany.

News to hand of the first German Cinema closed by order, for cutting below the officially fixed prices for admission. Happened at the small town of Ascherasleben.

Marianne Hoppe, a young peasant girl from Central Germany, has been booked by the Ufa to star in the new Meisner film 'Village Schoolmaster Uwe Karsten.'

Adolf Engel, president of the Cinema Owners' Association, announces, that in the fall the cancellation of the troublesome Amusements Tax is contemplated.

Aafa-Film announces the forthcoming production of a film dealing with the life of Martin Luther. Will be based upon authentic material from the Official Church Records.

Itala Film Company has offered 14 days free trip through Italy to best looking German newlyweds. They will accompany troupe taking shots for new Itala film 'The Song of the Sun.'

The return to Berlin of George R. Canty has given general satisfaction, as the sound expert knowledge and kindly personality of this film commissioner are fully appreciated here.

Franz Lehar now denies ever having criticised German methods in Belgium during the war. This somewhat belated denial may save him many hundred of thousands of marks for German performance rights.

Government has created a Film Chamber of Commerce. Object is to take care of every phase of Film Production and Sales; membership is enforced for every firm and individual in the trade. No one not affiliated may in future do work of any kind in films.

Famous German stars are being booked for London in increasing numbers. In addition to 'Conny' Veidt, the well-known Viennese agent, Kurt Rosner has arranged engagements for Richard Tauber, Werner Kraus, Gitta Alpar, Martha Eggerth and Hella Kirty.

A new crisis seems to threaten the existence of the "Deutsche Theatre" linked with Max Reinhardt's fame. Dr. Ludwig Achaz, the son of the multi-millionaire head of the German Chemical Trust, who only took over this famous house a few months ago, stated to be unable to continue, owing to heavy losses.

Thousands of Nazis Stormtroops will appear in the new "Horst Wessel" film which will picture the recent revolution in Germany. Horst Wessel was a young College student, and stormtroops leader killed 1927 in internal fighting against Communists. Author of the film, Hanns Heinz Ewers himself an old Normannia member, will also take a part.

New law decrees that German naturalizations granted between November 9, 1918 (the Socialistic Revolution) and January, 1933 (the Nazi Accession) can be officially cancelled by simple notification through the mail or publication in Reichs Gazette. Furthermore Germans resident abroad whose behavior constitutes a breach of their duty towards the Reich, or who refuse to follow an invitation to return home, can be deprived of their citizenship. In the latter case their property can be confiscated in favor of the State.

Why doesn't anyone know Hans Jaray? He wrote the most successful play of the last Vienna season 'Is Geraldine an Angel?' in which his wife Paula Wessely has such a topnotch role; he was the darling of Vienna in his part of Kaiser Franz Joseph in Fritz Kreisler's 'Sissy,' and now he is to create the part of Franz Schubert in the new Schubert film which Willy Forst is to direct, and which tells the story of Schubert's 'Unfinished Symphony' somewhat in the style of 'Lilac Time.' Martha Eggerth is to play lead. Vienna Philharmonic orchestra will play the score.

Mexico City

By D. L. Grahame

Man supposedly killed by a high tension electric wire revived on the autopsy table, complained that he was cold, got his clothes and went home.

Civic government has ordered all local stage theatres to install two firemen instead of one and has placed asbestos curtains in each playhouse.

Government announces that the National theatre here will be ready for inauguration Sept. 16, next, National Independence Day, without fail, after nearly 30 years of construction.

Sixty-six blocks of onyx weighing 45 tons, intended for completion of the National theatre here, subject of a law suit, contractor contending that he had paid for the stone and producer failed to produce.

Civil judge of Ciudad Juarez, over the river from El Paso, Tex., performing marriages gratis, contending he's convinced that everybody should wed. Line, in which figure many Americans, forming to the right and left.

Local Mexican working man has concocted a chemical preparation which he claims makes its users immune to bullets. Ministry of War is interested. Inventor has offered himself as the subject for tests that will be made here soon.

Mexican bullfighters have formed a union for the mutual protection of their interests. Organization includes he-cow tossers, from plutocratic matadores who draw $2,000 for a matinee to humble picadores who struggle along on $85 per afternoon. Unionism is spreading in Mexico. Newspaper editorial workers, dental surgeons and convicts all have unions of their own.

Prague

By Edward T. Heyn

Big hit summer season in Prague is French film, 'Poil de Carotte,' by Jules Duvenier, now running in Alfa theatre.

'Colonel Svec,' the Czech legionaire drama, already shown in film, is now being synchronized for presentation in foreign countries.

Kreisler operetta 'Sissy' has reached the city theatre of Carlsbad. Same theatre presenting 'Venus in Silk,' by Gruenwald and Heizer.

Patent suit threatened between the new Host Film company and the A. B. Studio Barrandow, on alleged infringement of sound-film apparatus rights.

Georg Singer, who directed 'Bartered Bride' and 'Sanwanda' in Hamburg, and on account of present conditions in Germany had to leave, has arrived in Prague.

American films at present are rare in Prague theatres, but next feature of Alfa theatre will be 'Jazzband' with Whiteman directing the famous American organization.

Lucerna and Kotva movie theatres on August 4 opening fall season with 'Don Quixotte' as attraction, and presenting Chaliapin, heard in Prague only as a famous singer, as a film star.

W. Tourjansky has arrived in Prague from Paris to begin work on the film 'Fire on the Volga,' at the Barrandow studio. Anton, the Czech film regisseur, gone to Paris to assist Fox on new spy film.

In Graslitz, North Bohemia, where various musical instruments are made, at a folk festival attended by 50,000 people, 35 musical bands were heard and also a lively juvenile orchestra consisting of six-year-old boys and girls.

Floods of the River Theiss recently covered the village Vylok and other neighboring places in Carpathian Ruthenia near the Roumanian border. Machaty, Czech film regisseur, went to the province inundated and within two days made several excellent pictures of the scenes. These films were presented (16) before official personages in the A. B. film studio in Barrandow.

Paris

By Beulah Livingstone

Edmonde Guy is recovering from an operation for appendicitis.

Abe Frankel of Erka Films, is recuperating at American hospital.

Mary Garden has rented Gerald Kelly's apartment in the rue du Bac.

Name finally selected for Leon Ballby's new daily newspaper is 'Le Jour.'

Pola Negri recording French, English and Russian songs for the Ultraphone.

Ira Nelson Morris, founder-director of the International Radio Forum in town.

Jean Cocteau's newest play is being founded on his own novel, 'Les Enfants Terribles.'

Lartigue & Fischer have booked Susie Solidor, for the Ranch, at Ostend, beginning July 21.

Pearl White, ill in the American Hospital, will soon be well enough to recuperate on the Riviera.

G. W. Pabst, back from Vienna, will soon start a feature for Via Films with Pathe-Natan distribution.

Contrary to published rumors, Rene Clair is not signing with a British film co., but remains with Tobis.

Reynaldo Hahn is collaborating with Sascha Guitry on the Cecile Sorel playlets for her Music Hall debut.

Emile Fabre, manager of the Comedie-Francaise, and Marcel Achard are vacationing in Baden-Baden.

Screen star, Annabella, is soon to make her stage debut in a play by Marcel Achard at the Theatre Michel.

Maurice Livingstone returned on the Ile de France bringing with him several American films to place in France.

Lucienne Boyer has closed her cabaret, 'Chez Elle,' until September and will tour in summer song recitals.

Conchita Supervia has joined her husband, Ben Rubenstein, at their country estate near Worthing, in England.

Sardou's 'Odette' to be filmed shortly with the Comtesse Paul de Cartier (screen name is Francesca Betrini).

Cleora Wood, American singer who recently married Orson Adams, Jr., of this city, will remain here permanently.

In the new revue which opens at the Capucines, Sept. 30, the authors, Dorin and Colline, will also play the principal roles.

The coveted Paris Conservatoire first prize for musical composition was won this year by Jean Hubeau, only 16 years old.

Max Rheinhardt, stopping at the George V, is being besieged with contract offers to put on French productions in Paris next winter.

Damages of 75,000 frs. just awarded Mlle. Marie Lecomte of the Comedie Francaise for injuries suffered in an auto collision in 1930.

Gloria Caruso, after attending the wedding of her mother to Dr. Charles Holder, went back to Italy to continue her musical education.

After 4 years abroad in dance recitals and revues, Dora Miles is returning to California, accompanied by her husband-partner, George Leslie.

Group of Jewish players, known as the 'Idicho-Kinstler-Binder,' banned from Germany by Hitler, all here, with their director, J. M. Blaustein.

Leyla Georgie here working on a new novel and her second play while visiting her mother, Mrs. Henry Major, former voice expert of Hollywood.

Having returned from their engagement at the Chicago exposition, the Czechoslovak Sohols are planning gymnastic displays here under patronage of the Czech minister.

When Janet Olcott makes her debut on the concert platform in N.Y.C. next winter, she will appear under the patronage of Prince Louis of Monaco and Princess Charlotte.

Arthur Kelly has arrived from London and settled at the George V with his wife and son for a lengthy stay in the interests of United Artists' foreign production plans.

M. Lugne-Poe and Suzanne Despres are leaving shortly for a summer tour of South America. Next winter, Maurice Rostand's play on Oscar Wilde will feature Lugne-Poe in the title role.

Newest Paris fashion fad is colerettes made in bright colored wood, rubber and cork combinations, and shaped like life belts to be worn with bathing costumes. There are rings and bracelets to match in same shape.

London

Sir Gerald du Maurier a grandpop.

Isidore Ostrer taking the cure at Vichy.

Bernard Shaw about to launch a new play.

Kenneth Duffield to do a new musical farce in the fall.

J. Harold Murray over here, strictly honeymooning.

Violet Lorraine given two years' contract with Gaumont-British.

'Dinner at Eight' closed after six months' run at the Palace July 17. Everyone here commenting on youthful appearance of Rose King.

Douglas Fairbanks attempting an incognito seaside vacation at Frinton.

Sonia and Vernon have rented apartment in London for three years.

Columbia and H.M.V. closing July 24 till Aug. 14, for annual summer vacation.

Marie Lohr's daughter, Jane Prinsep, to marry a shipping man from India.

Charles Woolf's illness holding up Stanley Lupino's new picture for Gaumont-British.

Paul Murray acquired farce titled 'Paste,' from Stanley Lupino, which will be set to music.

Val Parnell recovering from injury as result of refereeing dog and cat fight at his home.

W. Hitching, 'Domino' of 'Evening Standard,' back from holiday, and now nosing for news.

Eric Barker, 'Evening News' sleuth, beating the crime newsgetters at their own game.

In the stage door stampede at the Palladium, one of the Ramon Novarro fans broke her ankle.

Ruth Roland playing a couple weeks at the Monseigneur restaurant, where business is fair.

Court decided Lilian Braithwaite must pay income tax for an American engagement seven years ago.

Christopher Mann has bought out his partners and is now running his publicity business as one-man concern.

Chuck O'Neill, formerly with Douglas Wakefield, now with the Three Pirates, replacing Al Marshall.

Paramount suggesting to Archie de Bear to film 'Punch and Judy' scene from his former revue, 'The Punchbowl.'

Mr. and Mrs. Bobby Howes, Cicely Courtneidge and Jack Hulbert at the Royal Garden Party at Buckingham Palace.

Jimmy Campbell, Irwin Dash and Leslie Holmes' Paris broadcast proved big success, resulting in several returns.

Her Highness, the Queen of England, complimenting Cedric Hardwicke on his performance in 'Christopher Bean.'

New John van Druten play, 'The Distaff Side' is being presented by Gilbert Miller in Edinburgh prior to its London showing.

Anona Winn telling friends confidentially she is getting married end of August, but will not mention name of bridegroom.

Lord Rothermere dining at Ciro's with his American broker, Frank Humphries, prior to latter's sailing for America on the 'Europa.'

S. Gordon Michie, once the big noise in the Stoll concern, is behind the new Alhambra venture, having helped to promote the capital.

David Burns being cabled to return from Le Touget to resume in 'Dinner at Eight,' which opens at Streatham and Golder's Green.

Jerry Kern and Oscar Hammerstein collaborating on new show which they might produce in London before it reaches New York.

Ambrose and his band shortly open at the Embassy Club. Ambrose originally came from the Embassy to the Mayfair hotel some six years ago.

J. & C. Leaver, picture theatre owners in provinces, just purchased the Hulme Hippodrome from the Broadhead's, and will operate as vaudeville from Aug. 7.

'Dark Doings,' colored show, will stay at Leicester Square theatre for two more weeks, six in all, then goes on tour for General Theatres, with eight weeks already booked.

Two days before Marion Harris was called upon to substitute for the Boswell sisters at the Palladium, Ethel Levey told Marion's fortune by cards practically forecasting the event.

Leslie Howard after return from south of France collapsed during rehearsal of Avery Hopwood farce and rushed to hospital for another nasal operation. Show now likely to be held up for month.

Rialto picture house, for many years a Universal house and more recently owned by Clavering & Rose, who operated it as News theatre for a while, going back to straight films, with second West-End prerelease as policy.

Charles Clore, lessee of Prince of Wales theatre, threatened to sue London County Council for their road lifting operations and use of drills, thereby making performances at theatre inaudible. L. C. C. compromised by stopping work between 2 p. m. and midnight.

CHATTER

Loop

Art Esberg in town.

John Joseph a jigsaw puzzle fiend.

Lew Dufor back from New York.

Coney Holmes' eastern trip over.

Max Halperin summering at Baldwin, Michigan.

Dave Davidson heading east for new job in Brooklyn.

American giving Hazel Flynn photographic publicity.

Joe Bigelow looked the loop over for first time in five years.

Vic Rubin moved from promotion to special events at World's Fair.

Max Turner made the Tex Guinan and Sally Rand bookings with B&K.

Jack Fine has his midgets doing the rumba and electrical magic tricks.

Duke Mills cut his 'Old Plantation' show on Midway from 25 to 10 cents.

Robert Ripley made a single appearance at 10 p. m. performance of B&K Chicago.

After long delays the Pilotair ride opened last week at World's Fair. Admish 25 cents.

U. J. 'Sport' Herrmann back in town for the Medinah Shrine festivities at World's Fair.

June Provines switched her society gag-and-gossip column from 'Daily News' to 'Tribune.' Will be syndicated.

Business was so good the first day at State-Lake Fritz Blocki announced he was smoking his first cigar in months.

Sears, Roebuck plugging wrist watches for boys with Mickey Mouse on face and the cartoon character's two hands telling time.

Illinois theatre bought announcements over WBBM to plug 'Moonshine and Honeysuckle,' the Lulu Vollmer melodrama. Then it shut.

Four shows daily with Sinclair Minstrels at the Chicago, plus usual radio work, kept Al Rice busy and Margaret McKay a widow last week.

Lincoln theatre running Universal-Hollywood-at-Fair personality contest. Ace Berry of Circle, Indianapolis, also running same contest.

Jacquie Simmons, society girl graduate of Miss Spence's school, but in the circus of 'Gay Divorce' married Jack Voeghlin, legit manager here.

Bob Ogilvie, formerly of Ogilvie and Jacobs, who at one time had a big theatrical haberdashery clientele, died from overdose of sleeping tablets.

Phoenix

By Robert J. Rhodes

Orpheum closed two days a week.

Carl Chick resigned as assistant manager of Fox.

Ramona theatre still hanging on with week-end stage shows.

Three leading hotels report better business this summer than last.

Albert Stetson running between here and Prescott, where he's building new theatre.

Tom Mix dropped into town recently to fill a one-day engagement at the Fox, Phoenix.

Two theatres here last Sunday had huge lines all afternoon and most of the evening.

George Sims, one-time California night club operator, now in charge of Club Chateau here.

Fox Phoenix was the scene recently of the seventh annual Arizona Bathing Beauty contest.

Dan Henderson Cain new president of the Phoenix Little Theatre and is planning an ambitious program.

The 'Coconino Sun' at Flagstaff taken over by the Giragi Bros., who own papers in Winslow and Holbrook.

Fred Lawrence is the new assistant manager of the Fox Phoenix; replaced Carl Chick, thought to be in L. A.

John Mott, brother of Harvey L. Mott, special assignment man on the Arizona 'Republic,' a recent arrival from New York.

Harold Stetson back from Nogales, Sonora, where he has been managing the Teatro Obregon, one of the Stetson Brothers' interests.

Jack Lefler, 'Gazette' police reporter, now in California on vacash. Larry Grill, sports editor, just back from three weeks of loafing.

Harry Boyle, manager of the Arizona Biltmore, hangs around Hotel Westward Ho. But Boyle's spot is open only seven months out of the year.

Edgar Rice Burroughs dropped into town recently and told your correspondent that he can't cook worth a darn—but was going camping anyway.

When a generator at Studio theatre went screwy recently, Harry Nace, operator of Strand, turned over his house to the Mickey Mouse club members.

Mary Stuart (known by old friends in Tucson as Mary Tuthill Hereford) is on her way to cinema fame. Her first part was as typist in 'Today We Live.'

Jersey Shore

By Wes Nolte

Eddie Gilmartin off to Buffalo.

Corinne Hunting joins the Deal Players.

Howard Marsh and Priscilla Pryor benefiting it.

Opera at the Ocean Grove Auditorium. One buck tops.

'Gold Diggers' goes into fifth week at the Lyric, Asbury Park.

National Bridge Tournament opens July 31 at Asbury Park.

Jerry Sheehan held for concealing a stickup in his Keansburg place.

Keller Sisters and Lynch booked into the Sea Girt Marathon for one night.

Wrestling at Point Pleasant, Asbury Park and Long Branch. And good in all spots.

Maria Ward Brown, author of 'The Life of Daniel Rice,' dies at West Long Branch.

Texaco Oil sends Harry Hatts, m.c. at the Club Lido, Sea Girt, 100 of those fire chief hats.

Frank Ford, formerly of Ross-Fenton, now running the Meadowbrook Club, East Orange.

Morro Castle Club, Oakhurst, is operated by Andre Abeal, brother of 'Sloppy (Havana) Joe.'

Annie Hart has closed her place at Rumson while appearing in Joe Laurie, Jr's., 'Memory Lane' act.

There's a fellow perched on a flagpole atop the Strand theatre, Freehold. Claims to be 'Shipwreck' Kelly.

Acts playing the St. James, Asbury, must also appear (gratis) if wanted at the West End Casino, Long Branch.

'In the Cool of the Evening,' a new play by John Crump, being tried out by the Deal Players, held over for two weeks.

Doris Carson was all set for a Keansburg vacation, but a call sends her to London for Cole Porter's 'Nymph Errant.'

Robert and Chauncey Skilling, two kids who got their start on that Horn & Hardart program, booked into the Buck Hill Falls Inn, Pa.

Chet Robinson, former leader of a band at the Carlton theatre, Red Bank, and Mack Miller, once baton waver on the Long Branch Pier, now at the Ritz, Panama.

The bands are starting to shift. Harry Warren out at San Remo with Al Leafer, of the Colony Club, replacing. Gus Brown in; Myron Moore out at Allenhurst Inn. 'Boots' Light is at Bahr's, Highlands, and Jules Anzell replaces Irving Selzer at Giolito's, Sea Bright.

An all-colored unit, headed by Bill Robinson, opens at Reade's Asbury Park St. James theatre. Rest of cast includes Ada Brown, Swan and Lee, Pearl Baine, Jimmy Baskette, Harry Swanagan, Shorty and Gay, and Russell Woodin's choir. Also a line of 2) girls.

Minneapolis

By Les Rees

RKO exchange held first annual picnic at Bass Lake, nearby resort.

State billed heavily for 'College Humor.' Orpheum likewise for Jack Benny.

Tom Mix vaudeville unit next RKO Orpheum stage show, coming Aug. 12.

Earl Lorentz, Fox salesman, recuperating from illness at St. Barnabas hospital.

M. L. Koppelman, Universal district booker from Chicago, here for play date audit.

E. L. Walton and J. W. Spear from far west have opened Monogram exchange here.

M-G-M exchange waiting for arrival of new contract forms to start 1933-34 selling season.

Cedric Adams, prominent local columnist and radio announcer, daddy of a 8½-pound boy.

Chic Sale here en route from Chicago to Hollywood for visit with sister at Lake Minnetonka.

Film exchanges' picnic indefinitely postponed because too many employees are away on vacation.

'Disgraced' at Lyric was just that and got yanked after fourth day of week run, 'The Nuisance' supplanting.

Frank Mantzke, Universal exchange manager, called to New York for conference with Jimmy Grainger.

Hugh Andress, Lyceum theatre manager, in New York trying to line up product for his 2,500-seat independent house.

Mickey Coen, territory's oldest film salesman in point of service and recently with Fox, has joined M-G-M sales staff.

Billy Mick, veteran Twin City theatre man, at helm of Palace, loop independent dime grind house, replacing Ed Furni, resigned.

Jack Benny and members of his company, playing Orpheum, helped provide entertainment at city-wide testimonial dinner for 'Buzz' Bainbridge.

Myron and Raymond Blank, Des Moines, associated with their dad, A. H., in operation of Iowa theatre chain, stopped here en route for Canadian Rockies' vacation, visiting their uncle, Leo Blank, manager of local Warner Bros.' exchange.

Stroudsburg

By John J. Bartholomew

The Schilling brothers (KHJ) appearing here.

Sittig Trio giving their usual summer concerts.

Queena Mario flew from Hollywood to Buck Hill.

Ken Brown's Royal Dance band playing at Old Orchard Inn.

Dorothy Lisette, formerly of Roxy's Gang, concerting extensively.

Evelyn Wade of 'Sweet Adeline' home from Montreal after flop stock.

MacDonough's W. & J. Collegians succeed Allen Quirk band at Marine ballroom.

National Florists Telegraph Delivery Association convention at Buckwood Inn.

Col. E. A. Havers showing his 'Gardens of the World' to Buck Hill Falls audiences.

Youse's Sunset Villa band played for the opening of Glen Brooks Terrace Garden.

Mrs. James J. Corbett, the ex-champ's widow, vacationing at Brookside Farms.

Donlin's Pennsylvanians playing for the brilliant Horse Show charity ball at the Casino.

Jock Harris and Alice Stuart (WOR, WEAF and WINS) the main attraction at the Bazaar.

Heavy summer resort business unearths more than the usual number of counterfeit $20 bills.

Mary Hewitt with Ladd and Gard and the Five Sub-Debs featured in the Pocono Casino floor show.

Earle R. Lewis, treasurer of the Met. Opera Co., here preparing for the 1933 edition of Buck Hill Follies.

Old western movie thriller at night baseball when one of Jim Thorpe's Oklahoma Indians severely manhandled an umpire, thereby inciting a riot.

Wyckoff Dept. Store's five-day excursion to the Century of Progress, Chicago, will cost $41.50 each person and includes trip via Lackawanna R.R., headquarters at the La Salle hotel and three full days at the fair. Wyckoff Military band will concert there two afternoons.

Montreal

Percy Parsons aces at Country Club.

Morgan Powell and Ernest Rooke vacationing at Digby.

Pro rugby mooted for Montreal. Talk of importing Red Grange.

Twilite ball at local stadium getting big support. Not so good for movies.

Half racing season over shows three of Montreal's four tracks in the red.

Charles Leoboldti, 'La Presse,' appointed Havas correspondent in Canada.

Maurice Davies in charge Empire exchange office, taking over Educational offices this city.

Montparnasse cabaret, claimed authentic Paris cafe, opens east end of city Wednesday (26).

Tommy Conway playing Maisonneuve again. Now they're sodding the tees. Just a coincidence.

Taxi feud on with 25c first mile and 20c each additional mile lowest charge. Half maximum charge laid down by city.

Martha Allan, producing director, Montreal Repertory Theatre, sponsors prizes for one-act plays, English and French, to be produced at second Dominion Drama Festival, Ottawa, next October.

Montgomery

By Tom Hall

Some talk of Empire opening.

Beer gardens selling the real 3.2.

A good house mgr. Lloyd Towns.

Milton Newsome plans for vacation.

Two theatres to give away Austin cars.

Mayor William Gunter is some golfer.

Sam Suggs making good in Bristol, Va.

Strand puts vaude back on Friday nights.

Search for Beauty contest proves popular.

Fred Barton, Par doorman, strictly business.

Night clubs report business getting better.

Richard Kennedy in town for a business trip.

Helen Brooks, ex chorus girl, on vaude program.

Hartwell Hatton, m. e. 'Advertiser,' likes antiques.

Saranac Lake

By Happy Benway

Solly Ward, accompanied by his wife, ogled the lodge.

Katherine Joines left the lodge for Buffalo after a six-month siege of ozoning.

John Dempsey, I. A. T. S. E. boy, left here with an arrested okay, Boston bound.

Write to those that you know in Saranac Lake and elsewhere that you know that are sick.

Rita Nolan moved up to the infirmary department via the setback route, a little mess of bed is in session.

Harry LaToy, Al Tint and Gene Gerald were san callers while en route with the Van Arnams minstrels.

Thanking Marie Rowan, Mrs. A. Heinlich, Jim Fantas, L. S. Benoit, Jack Hirsch, Bobby Graham and Hadley Morrison for gifts.

Sydney Piermont, Loew booker, puts the big okay on Saranac and its surroundings because his wife found good health up here.

Leonard Cowley left for the big town, where he anticipates going to work. Cowley did the comeback thing here in one year and a half.

Berd Ford left the lodge with that real okay of being an arrested case. He will remain down towning here for a little while longer.

Romeo Donatella left here with a month's vacash okay, going to try the big town if he holds up, he will resume work with the old folks in vaudeville.

A few weeks ago it was quoted in this column that Dr. Edgar Mayer would vacash in California and Cuba, Dr. Mayer does not anticipate vacash right now.

On account of such a wonderful showing, Lillian Zeigler will not have to take the proposed 'nerve' operation, but will get a two-month leave of absence to visit her hubby and baby.

Cecilia Hafermann, who has been in bed for over a year at the R. S. S., Rutland, Mass., just ended a two-week vacash in Boston, first time out of bed in a year, and did that girl enjoy it?

Fred 'Bones' Bachman, who has sieged a mess of 24-hour-a-day bed service, now starting to feel like himself once more. To witness a talker or receive a visitor means plenty of happiness for this Chicago boy.

Jerry Vogel is a good samaritan Guild all by himself. Patients here are gifted weekly via candies, smokes, writing paper and novelties. Sixty-four patients here say 'Thanks, Jerry, and good health follow you.'

Robert Brown Faricy is a newcomer at the lodge from the Bellevue hospital, N. Y. He will be remembered as the piano player with Helen Morgan and the Show Boat company. On the observation check-up.

Eddie Voss leaves the lodge for the French hospital for a general look over by the local medicos thereabouts. Eddie has been having a lot of real trouble with his heart, and he will be there for some time on the check-up.

Mr. and Mrs. David Mavity are renewing hellos while short vacashing the Adirondacks. They are accompanied by Bobby Hatz, who saw a mess of curing here. Hatz will remain in the air city for the balance of the summer.

For over ten years Harry Barrett and his son, Charlie, have been fighting that big battle up here, Charlie has lost the use of both his legs and is assisted by his father. Of the Juggling Barrett's, originators of hat throwing.

New passes are being issued by Manager Dodds of the Palace theatre, Lake Placid, to all the bona-fide showfolks who are ailing up here. Manager Dodds has a standing invite to all actors to make his playhouse their home.

Bill Duffy, Primo Carnera's manager, accompanied by Benny Murphy, trainer, ogled the san while visiting Danny Murphy. Duffy and Murphy then went to Dannamora, where the inmates received a flash of the Carnera-Sharkey and the Schemling-Baer pictures. The showing of the pictures at Dannamora were arranged through the cooperation of Father Booth, prison chaplin.

'A Full House,' a three-act farce comedy under the personal direction of Edward Casey, went over with a bang at the Pontiac theatre here, cast consist of pro. and amateur talent. Miss Eleanor Andrus and Phil Van Zandt, late of the Adirondack players, were the pros in the cast, local talent were Delbert Oldfield, Louie Neubauer, George Munn, Sydney Hudson, May Zimberg, Louis Wilson, Virginia Cooper, Claire Henchen and Mrs. Wm. B. Davidson. Show was given as a benefit for the general hospital, biz capacity.

Hollywood

Hollywood bike shops cutting rental prices.

Ivan Lebedeff still makes a flash along the blvd.

Rod La Rocque and Vilma Banky back in Hollywood.

Too many chorus girls around the lots, destroying concentration.

Mary Kornman says she bought that diamond wrist watch herself.

Jack Laughlin handling publicity-exploitation for Tailey's Criterion.

Mark Hanson's party at the Elks to observe his annual twenty-ninth birthday.

'Mushy' Callahan gripping for First National. Same goes for Ritchie King.

Walter Herzbrun has a splint around one thumb to protect some torn ligaments.

E. W. MacLean, G. S. Gunderson and Fred Gage back from the UA sales confab in Chi.

L.A. papers couldn't think up an alibi for the heat while the governors were present.

John Cameron and Jimmy Hagen tree-wheeling to New York with a World's Fair stopover.

Robert Fairbanks now general manager of the studio, as well as president of United Artists. Appointed James Dent, unit production manager, as his asst.

Trem Carr and W. Ray Johnston proved to be a couple of hams when, motoring from Chi to Hollywood, they were stuck-up for several hundred dollars at Pine Ridge, Neb.

Suit for $1,083.57 commissions by Leon Lance against J. G. Mayer, Ltd., agency, with which Lance was employed as manager of the foreign department. Claim is for an assertedly unpaid 50% cut on agency contracts secured from Nora Gregor and Christian Rub.

Toronto

Harriet Ball new CRC p.a.

Billy (Blues) Bell sporting a Scotty.

Kathleen ('Uptown') Stokes off to England.

Roland Todd goes Commish. Ditto Anlon Young.

Burton ('Whoops m'Dear') Till off to Hollywood.

Romanelli, the band leader, off for the Chicago fair.

Bill Campbell signs a year's contract with the Coo Coo Noodle Club.

Grace ('Empire') Webster joins Mona Coxwell's 'Merrie England Players.'

Alice Dunn of stage and screen getting that nightly New York phone call.

For a dime a case you can read all the suppressed divorce evidence at Osgoode Law Court.

Roly ('Showshop') Young off for a fortnight to his deluxe hunting lodge on the Rouge river.

Jack ('Imperial') Arthur so tough with the pass list that Jimmy Nairn, FP-Can's boss p.a., couldn't get through.

Roadhouse owners don't know it, but Attorney-General Price is planning to put the clamps on overcharging for meals.

Local promoters dickering with the film moguls to stage a beauty parade to choose a 'Miss Toronto' for the Atlantic City eye-feast in September.

Jimmie Shields, now Ed Wynn's top tenor, left here because his manager refused to let the 'Canadian Golden Masked Tenor' sing on a Commission program for $20.

Cicely Nicks turns down the C. N. E. marathon swim offer because it would interfere with her stage work, the attractive lass being in the 'Jolly Roger' chorus at the Lyceum and understudying the starring Sara Allgood.

Oklahoma City

By George Noble

Mont Highly's boyhood ambition was to toil in the Illinois coal mines.

Pat McGee prefers a good book to a show, but compromises sometimes on a circus performance.

Rather than have his thermometer broken, Todd Ferguson brought it out of the sun at 2 p. m., when the mercury stood at 142.

Louis Perez Abreu is back from Churubusco, Coyoacan and Teotohucan. Which shows the Mexicans had more originality than an Oklahoma Indian.

Rochester

By Don Record

Charles Freeman back at RKO Palace as assistant manager.

'Be Mine Tonight' held over at the Little theatre for third week.

A hundred thousand at the city beaches as mercury hits 99 for a record.

Liberty theatre conducts own amateur beauty contest as stage attraction.

'Gold Diggers' played four weeks

(Continued on page 63)

CHATTER

Cleveland

By Glenn C. Pullen

Al Gregg back at RKO Palace as p. a. under Bert Hensen.

The Ralph Ketterings—he's the son of Chicago producer—awaiting stork.

Don Douglas in Fend-Fox stock finishing play labeled 'Curtain Down.'

Virginia Georgis, Hanna's stock ticket seller, quits to make trek to Hollywood.

Joe Brooks, candy and 'art mag' butcher, promoting latest burly try in old Main.

Rainbow Gardens and Alpine Shore Club most popular beer gardens in town.

'Gold Diggers' booked by Warners' Lake for a repeat, making five week engagement.

Rodney Sutton blowing trumpets for Kangsesser's new Wildwood open-air opera theatre.

Joe O'Toole, WHK announcer, doing stage act with 'Three Brown Bears' at Edgelake Tavern.

'Alimony,' new play by Margot Case Hale, of Hanna's stock manager, to be premiered Aug. 4.

Niteries sleping through summer, but Eddie Sindeler's keeping floor shows on at Club Belvedere.

Frances White booked into Idlewild Tavern by Mike Speciale, who has opened booking office here.

Cab Calloway at indie owned Hipp week July 29, rounding out full month of vaude attractions.

What w. k. master of ceremonies got slugged by Firpo Selznick of the Club Madrid for talking out of turn?

Charlie LaTorre, local actor, suing Warner Brothers for socko in bean he got in film short, 'Beauty on Broadway.'

Sam Bradley and Frank Orsino finally patched up feud. Bradley becoming guest dramatic director in latter's theatre-school.

Morgan and Stone splitting up vaude banjo act, but Freddie Morgan's forming new one with young brother and Eleanor Farney.

Canton

By Rex McConnell

Hughie Shea and his band, local combo, now set in at Silver Gardens.

Annual Stark county fair, one of biggest in Ohio, opens Labor Day for five days.

Higher admission prices in prospect for neighborhood movie houses here this fall.

Joseph Shagrin, manager Park and Paramount theatres in Youngstown, a papa now. A son.

L. B. Cool, manager Fulton theatre in Pittsburgh, spending his vacation with relatives in Akron.

Slot machines ordered out of Canton and Stark county dine and dance spots, beer gardens and night clubs.

All American Circus, motorized outfit, piloted by Russell Knisely of Akron, due in this territory this week.

Palace, Akron, one of the four Chatfield circuit theatres in this district, due to reopen Sept. 1 with vaude-film.

D. R. Smith, 'Repository' drama commentator, back at his desk after several days with home folks in Marietta, O.

Adolph Buehrig, Jr., Loew manager, back on the job after a two weeks' vacation with relatives and friends in the east.

Gene and Glenn, WTAM radio favorites, appeared on Loew's here this week, first stage attraction in more than three years.

Dance marathon in progress two months in the recreation building at Meyers Lake Park shifted this week to Moonlight ballroom.

Jimmy Evison, manager for Don Lanning Silver Slipper Revue, renewed acquaintances here this week when it played the Palace. Evison several years ago was in Canton for the entire summer with Jimmie Hodges Company.

Pittsburgh

By Hal Cohen

Joe Skirball off for Chicago to take in the Majestic sales convention.

Sunny O'Dea, the dancer—she's really Martha Bonini—is home vacationing.

Harry Brown, Nixon mgr., spends his summer between golf, baseball and fights.

The Bernie Armstrongs (Dorothy Bushey) have moved into the Wendover apartments.

Anne Morrison Chapin, Sewickley socialite, has two plays up for Broadway production in the fall.

Mayfair Roof, finding the sledding prety tough, now operating on Friday and Saturday nights only.

Jack Fulton, Paul Whiteman's tenor, got his start here at Eddie Klein's old Garden Inn 10 years ago.

Al Jolson no likee the fog, so he left a coast-to-coast plane and went on to New York by train from here.

Bill Beck has succeded to the assistant managership of the Stanley, replacing Norman Bailey, resigned.

Ted Viehman back in town to direct Pittsburgh Summer Playhouse's production of 'Goodbye Again.'

Curt McBurney, the singing dentist, now warbling with Charlie McCormick's Hotel Schenley orchestra.

Walker Moore's band, last at New Towne Club, has landed for the summer at the Bemus Point Casino.

Flock of Variety Club muggs going to Mike Gallagher's McHenry, Md., camp for a four-day outing this week-end.

Seattle

By Dave Trepp

Chicken dinner spots finds biz improving but below 1932.

Harold Schafer and Duncan Invararity handling dough at the dog races.

Matt Meeker, long booker for fairs in N. W., looking over situation, coming up from S.F.

Benares, mind reader, and Princess Karara, to Bellingham, opening on Keighly-Roscoe circuit.

Joe Daniels, up fro S.F., finding time for 'Change Your Luck' (colored revue), maybe at Rex.

Playland amusement park not so forte this season. Dog racing in same locality getting 4,000 to 7,000 daily attendance.

Woman arrested with four men, confesses being paid $2.50 to place stench bombs; men arrested were operator's union prexy and agent, but later released.

Tusko Inn being built just north of town, and announced as largest in west; named for Tusko, biggest elephant, that died in Woodland Park few weeks ago.

Gladine Sweetser, promoted in race by Trianon ballroom and Rose Room Club, is winner of Miss Washington contest of Evergreen Theatres, getting trip to Chi fair and Atlantic City beauty pageant. She's brunette; cute.

Longacres, new Seattle race track, opens Aug. 3, eight races daily, at post 2 p. m. (except Sunday). Meet to run 40 days, with many horses entered. Due to open big, but what then is question. Admish is $1.10 with pari-mutuel betting $2 per ticket. Wise ones betting even 40 days is too long.

Easton, Pa.

By A. M. Powell

Nearby summer resorts got good play during hot spell.

Hagenbeck-Wallace circus here on Saturday (29). Third circus in Easton this summer.

Gilda Gray made appearance at Dorney Park, and Tal Henry's orchestra at Eddyside Park.

Central Park conducted a 'German Day' when thousands of members of German societies gathered at the park and sang German songs.

Amateur radio contests conducted at Dorney Park last week, with public acting as judge. Weekly prize of $5, the summer's winner being promised an NBC audition.

Annual outing of Swastika Magical Society held near here. About 35 attended and made plans for state convention of International Brotherhood of Magicians at Allentown on Jan. 1 next.

New Haven

By Harold M. Bone

Henry Busse still a citizen of this burg.

Frank Melrose playing Sportland Garden.

Dan Harrington in as m. c. at Rock Garden.

Civic Orch's summer concert drew 3,000 at Arena.

Harry Arthur has a new sect. named Dot Samenow.

Parish Players tried out 'Raw Meat' for maybe B'way.

Eddie Murphy belongs to the Three-Hours-for-Lunch Club.

Forty-hour workweek has mgrs. dizzy trying to figure it all out.

Savin Rock amusement park deader than Buster Keaton's pan.

Local finals of Atlantic City beauty contest at Mansfield Grove.

Beer gardens hereabouts more numerous than yes-men in Hollywood.

Par stage crew dusting off cobwebs for an Aug. 5 week of stage show.

Camera had his bulk on exhib for four rounds here to only fair crowd.

John Fogarty gave Sy Rudnick a kick by singing his request number at Palace.

Mrs. Mal Stevens (Yale coach) visited Lanny Ross backstage just so she could whistle in somebody's dressing room.

Locals wondering about that story on Pierre De Rohan coming in to Yale Drama School. Used to crick on 'Register' here.

San Francisco

By Harold Bock

Ada Hanifin is back on her job as asst. drama crick on 'Examiner.'

A vacation brings Dick Rickard and wife down from KOMO, Seattle.

Ann Harrold quits cashiering at the Warfield to marry a doctor's son.

Dick Arnold and Fred Dempsey up from LA with their music catalogs.

Jane Burns, NBC hostess, goes back to hum in Seattle for her vacash.

Lloyd Yoder has packed into the heavy woods for a few days of deer hunting.

Rufe Naylor, Australian theatre owner, here as manager of Winooka, bangtail champ.

Walter Bunker, Jr., chief announcer at KFRC, and his wife back from a European trip.

Les Peterson, former San Jose p. a. for Fox-West Coast, is in town after a swing around the country.

Though divorced, Barton Yarborough and his ex, Barbara Jo Allen, do romantic leads in NBC dramas.

Sunny Russ, singer with Anson Weeks, took a day off to elope; married a local boy at Carson City, Nev.

Edna O'Keefe away from KFRC and off to Hollywood for a screen test at RKO with Ted Fiorito's band.

Edna Newell up from Hollywood for a divorce from Sam Sokol, with much attendant publicity. Both film extras.

Radio business so good Bob Roberts bought himself a sailing boat; now claims he can't afford the admiral's hat and coat.

Helen O'Neill (NBC) resents VARIETY'S statement that only NY and Chi have time signals via phone. Rochester 8900 is the local exchange.

Philadelphia

City's speaks doing next to nothing and most of them closed or closing. Beer parlors galore.

Al Boyd, commuting to and from the shore, still interested in putting across the Locust—legit or pics.

Despite last season, most of Philly's legit houses, even those recently dark, considering offers for the fall.

Garrick to be first of legit houses to open, according to present plans. 'Murder at the Vanities' due Aug. 28.

Only events bringing out city's first-night crowd are the open-air operas in Robin Hood Dell once a week.

Tommy Labrun, p. a. for the Garrick, now in China on an around-the-world trip and sending cryptic postcards.

Philly's theatre people, including the execs, usually on the high seas right now, are summering in Atlantic City this year.

Row between Stanley-Warner company and Curtis-Martin papers ('Ledger' and 'Inquirer') settled. Reviews and copy back in the papers.

Newspaper women here now have club. Headquarters at the Warwick, which donated suite. Mrs. George Horace Lorimer presented keys.

Daily 'News,' town's one tab, trying idea of entering morning field. State edition at 11 p. m. and city edition at 1:30 a. m. May develop further.

Keen rivalry for publicity in the dailies between Willow Grove and Woodside, best known amusement parks. Neither doing so hot, by the way, though a little better than last year.

New York managers keeping close tabs on new plays tried out by Hedgerow, repertory group in nearby Rose Valley. Lawrence Shubert catching the plays for Lee, so far decreeing thumbs down on all of them.

St. Louis

Milt Harris back on job after giving New York and Pittsburgh the once over.

Clinton Wanter vacationing. Gilbert Smith batting for him as asst. manager and treasurer at the State.

Rumors prevalent around town that Loew's State will go to stage show in fall after lapse of more than six years.

Double billls all washed up at Missouri. Now that better product is back, house reverts to single bills week of Aug. 3.

Maurie Davis out as manager of the Grand Central, with Gene Kemper, assistant, replacing him. Davis probably going east.

Harry Koblar bought in St. Louis, 4,000-seat movie house, at mortgage foreclosure sale. Rumored house will open in fall with pictures and stage show.

Ambassador stageshowless again for run of 'Gold Diggers' (28). This is second week this summer that musicians unions has consented to let the boys playing at that house take a vacation.

Movie doubles contest being staged by 'Star-Times' in connection with 'St. Louis on Parade,' home talent show being produced by Ambassador week Aug. 18. Gag is to pick ten local Garbos, Chattertons, Blondells, et al., and give them week's engagement. Daily publicity and pictures in newspaper.

Albuquerque

By Red Brickwalk

Sally Eilers through on the Chief.

State sending two special trains and 60-piece high-school band to Fair.

Wilbur Cushman show playing three days week at Kimo here after absence of year.

Paramount search for beauty contest being conducted by Joe Scotti of the Sunshine flops when only few show up.

Kimo jammed to doors for beauty contest for 'Miss New Mexico' title. Julia Valdez, Albuquerque, takes first in city and first in state and title. Lina Basquette helped judge.

Portland, Ore.

By James T. Wyatt

Andy Saso went vacationing.

Ex-showman George L. Baker, retired mayor of this burg, will be made chairman of state convention to approve prohib repeal.

George Appleby all smiles because 'Be Mine Tonight' (U), running seven weeks at the Blue Mouse, grind. Practically a record.

Plans in for mill to reopen the dark 3,500-seat Paramount. Understanding is that F-WC may turn it over to Evergreen for percentage operation about Sept. 1.

Bill McCurdy complains about the shortage of r.d units up and down the coast. Can't get enough to book the Playhouse solid. So he's going nudist with 'Back to Nature' picture.

J. J. Parker regards the new horse and dog race yen in these parts as a stimulant to picture grosses. Figures the track racket loosens up spending for entertainment, and makes top admish for picture ducats seem like small change.

Kansas City

By Will R. Hughes

Dramatic critics were easy on the Marcus show at the Mainstreet, and let it down nicely.

Carol Chappel, Paul Cholet, Ruth Sue Powell, and Kirkley and Rankin are featured at the Silver Slipper.

Lowell Lawrence, after a two weeks' vacation, is back on the job writing Views and Previews for the 'Journal-Post.'

Two big banks, only five percent open since the bank holiday, reopened this week, releasing about $12,000,000, which will help the amusements some.

Special record, used for a ballyhoo announcement for 'Gold Diggers of 1933,' loudly stated the picture was made by Warner Brothers, the producers of 'Thirty Second Street.'

Westport

By Humphrey Doulens

Alma Archer returns from Chicago.

Lanny Ross on personal appearance tour.

Country Playhouse having its best season.

Alexander Clark, returned from Bermuda.

Donald Macdonald has taken a house at Norwalk.

Rudy Vallee breaks all records at Roton Point Park.

Night baseball and weekly boxing drawing at South Norwalk.

Mrs. J. R. Bray, wife of movie producer, injured in motor crash.

Herbert Rawlinson will play opposite Violet Heming in 'Lady Godiva.'

Tom Douglas and Beverly Bayne in 'Another Language' at Regent, Norwalk.

Charles Brackett's new play 'Present Laughter,' with Rose Hobart and Roger Pryor, opened Country Playhouse last night.

Rollo Peters, Annie Laurie Jacques, Jo Mielziner, Jane Cowl, Nazimova, Earle Larrimore, Selena Royle, Florence Nash, all recent visitors.

Duluth

By James Watts

Biz gains at all theatres with the 'New Deal.'

Bootleg booze goes begging at 80 cents a pint.

Strand recently closed. Orpheum remains dark.

John Lane and Walter Liggett of St. Paul in town.

Virtually all musicians in city at work since beer returned.

Lyceum, Lyric and Granada all offering stage acts with films.

'Cub' LaJoy plans largest beer garden and dance place in the Northwest.

Johnny Stone, former soloist with Paul Whiteman and Phil Spitalny, singing at local taverns.

Edward C. Stone, ad writer for string of detective magazines, here from Chicago to visit parents.

Dance ordinance revised to permit dancing in beer taverns. Dance license may be provided in new ordinance.

Earl Long of Garrick and 'Doc' Coulter, drama editor of 'News-Tribune,' and fraus back from motor trip to Cape Cod.

'Chet' Kitzman, head of theatrical unions at Head of Lakes, and Woodrow Praught, assistant at the Lyric, visit World's Fair.

B. C. Marcus conferred here recently with Roy Prytz of Granada on ad campaign for Columbia pics.

George Irwin of Lyceum back from summer vacation.

Boston

By Len Libbey

Joe Brennan (State) off on his vacash.

Charlie Baker hopping back and forth between Hippodrome and here, boosting Salmaggi grand op.

Jane Cowl arriving today (31st) to begin rehearsals for production of 'Camille,' Tremont, Aug. 8th.

Gene Fox convoyed by Jack Saet into critical sanctums for introduction as Met's new publicity chief.

Ellington Vinson (Scollay) and wife start on motor vacation to his old home in Nashville, Tenn., with week off in Gotham. Ted Richmond subbing.

'Aida' open air performance here netted new Chicago Opera Co. $4,-100; and though rain ended the show at point of the triumphal march, nary a person of the 22,000 present asked for a rain check, or money back.

Mel Hammett handling publicity for Raymond Moore's two Cape ventures; Tom Smith, Bar Harbor (Surry Players); and Ken Berry, of Beckhard NY office, press agenting the Falmouth play workshop where Beckhard is trying out Broadway possibilities.

Cincinnati

By Joe Kolling

Harris Dudelson, U. A. office mgr., sans tonsils.

Dorothy Dwyer's sun-back dress is the big stare on film row.

Bill Gehring, chief of Fox exchange, oke after hernia jerking.

Cincy a new entry in National Football league; Fritz (Doc) Witte of Ufa fame hustling program ads.

Manny Shure, ace Alexander and Austin Little returned from two-day fishing expedition with a can of sardines.

Dollar gate for 42-day meet at Bill V. Dwyer's Coney Island track; Latonia charged $2 for general admish and extra slug for clubhouse.

More 'Post' jet-outs: Maurice Henley, city editor; Johnny Schmidt, cameraman for past 30 years, and Jerry Lischkopf and Maurice Shapiro, scribes.

Revival of mirror paintings in beer spots recalls time when Winsor McKay did that sort of work here for charge of two bucks and 20 beers per job.

Strand canopy billing is 'Reopen in August,' and theatre boys are guessing by whom and with what on account of recent receivership of former operators.

Milwaukee

By Frank Miller

Jim Higier back from New York.

No theatres planning summer closings this year.

Beer prices cut by three local breweries. Due to influx of cheaper stuff from upstate.

Jack Yeo spending his time between Milwaukee and Burlington where he has two houses.

Paul Norris and Dougal Mack, members of O'Shea Players at Davidson, had experience as picture house managers.

Mary O'Shea, granddaughter of Oscar O'Shea, made her debut with the Davidson company. Mary had reached the 10-month stage in life.

A. J. Cooper, managing director of the Riverside, desires no pictures taken of himself but puts Al junior to the front for anything like publicity.

'Moonlight and Pretzels' had its world premiere at the Alhambra last Friday (28) which was also the day for Ringling Bros. & Barnum and Bailey to give the town its annual treat.

OBITUARY

LOUISE CLOSSER HALE

Louise Closser Hale, 61, actress-playwright, died July 26, at Monte Sano hospital, Los Angeles, following two paralytic strokes, brought on, it is understood, from overwork in pictures.

Miss Hale, who was born in Chicago, Oct. 13, 1872, and was educated in Indianapolis schools and the Boston College of Oratory, had completed only one day's work in Radio's 'Little Women' when death overtook her. Her last picture was 'Another Language,' in which she gave one of her finest performances.

She was the daughter of Joseph A. Closser, a Chicago grain dealer.

During her years in the theatre Miss Hale and May Robson were close friends. This association was cemented when Miss Hale wrote 'Mother's Millions,' in which Miss Robson starred.

After her marriage to the late Walter Hale, artist, the couple traveled throughout the world, with Miss Hale making frequent appearences in legit. Her first stage experience was in 'Candida,' in 1895 in Detroit. Later she appeared in 'Beyond the Horizon,' 'Miss Lulu Bett,' 'Peer Gynt' and 'Expressing Willie.'

Her first screen appearance was in 'The Hole in the Wall,' for Paramount, with 'Shanghai Express,' 'Man Who Played God,' 'White Sister,' 'Dinner at Eight,' 'Dangerous Dan McGrew,' 'Rebound,' 'Devotion,' 'Princess and the Plumber' among those following.

Actress is survived by two sisters.

C. J. GALLAGHER

One month after the death of his wife, C. J. Gallagher, manager of the Capitol and Prince Edward theatres, Charlottetown, P. E. I., died in the hospital at Charlottetown, July 24. He had been the manager of the two Charlottetown moving picture houses for the past nine years, and had been managing film theatres in the eastern provinces continuously for the past 18 years. He had been taken to the hospital one week prior to his death. The death of his wife had affected him greatly, and left him an easy victim to his illness. Surviving are three children, the oldest being of school age, and the youngest, an infant.

WILLIAM M. WILKINSON

William M. Wilkinson, 70, died in the French hospital, New York, July 23. Death was due to a complication of diseases.

He was for some years drama critic on the Toledo 'Blade' and from there went to the Boody opera house as manager and press agent. His first road work was with Maude Granger and later managed the tours of Jeffries Lewis, Alexander Salvini and others. More recently he has been on the press staff of Gilbert Miller.

Interment in the Actors' Fund plot in Kensico.

LILLIAN McCARTHY

Lillian McCarthy, 44, in vaudeville for 30 years as McCarthy and Stenard, died July 23 in Oak Park, Ill., following three months illness. Her husband and partner, Eddie McCarthy, died in May.

Survivors include William Stenard, father and old time vaudevillian, Billy Wood, a brother with the WLS Barn Dance, Ralph Stenard, a xylophonist in vaudeville, whom the family has not located to notify of his sister's death.

Burial in St. Joseph's Cemetery, Chicago.

LUC MALPERTIUS

Luc Malpertius, 68, died in Brussels early in July. Before the war he produced several revues at the Alcazar there, of which he became the director. He also opened Pole Nord, an ice rink, and Palais d'Ete, the city's only music hall. He was a member of both the Society of Authors and Dramatic Composers and the French Society of Authors, Composers and Publishers of Music. He was on the Belgian committee of both societies.

FRANK BASE

Frank Base, 73, who played the Squire in 'Way Down East,' and who spent 43 years on the stage, died July 29 at his home in Far Rockaway.

He was at one time partner of Ernest Ball, Sr., in a vaude act, Base and Ball, and had been a member of the old Lyceum theatre stock co.

Survived by his widow, two daughters and a sister.

JOSEPH DE LORME

Joseph Delorme, 75, who is reputed to have been the first man to ride in the street parade in a den of lions, died in Bridgeport, July 27. He joined the circus when a mere boy and eventually rose to be trainer. He retired about 40 years ago.

CHARLES E. MABON

Charles E. Mabon, 28, projectionist for the Davidge Film Laboratory, Hollywood, was killed July 24 at Sidney, Neb., when his car overturned. He was on his way to the World's Fair in Chicago and from there to his home in Amsterdam, N. Y.

JOHN TRAIN

John Train, radio broadcaster, died suddenly during a heart attack July 20 at his home in Springfield, Mass. He was 49. Mr. Train was known throughout New England as the 'chief crusader' on the Safety Crusader programs broadcast by Station WBZ.

DANA MAYO

Dana Mayo, 31, artist, died suddenly July 22 at the Beverly Hills, Cal., home of his mother from a heart ailment. For a number of years Mayo had been associated with musical comedies and other stage productions.

He is survived by his mother, Mrs. Laurence E. Johnson, wife of the playwright-scenarist.

GEORGE WILLIARD

George Williard, one of the best known Indian musicians in the United States, graduate of Carlisle, former member of Hill's All-American Indian band and other touring brass organizations, died at Syracuse July 23. Prior to his last illness he had been stricken blind and deaf.

SAM RORK

Sam Rork, associate producer at Fox films and an old-time legitimate manager, died in Hollywood July 24, aged 63.

Details in the picture section.

JEAN AVIGLIANA

Jean Avigliana, 93, whose boast it was that she once sang in opera with Patti, died in Boston, July 27.

John C. Crane, father of the late Ward Crane, pictures, died in Albany, N. Y., July 25, after a brief illness. He was an engineer on the New York Central for many years, but had been retired on pension since the death of his son in 1928.

William Morris

News of the Dailies

(Continued from page 58)

038 trust fund left to the late Jack Pickford, her brother, by his mother, Charlotte Smith Pickford, has been approved by local court.

A verdict for $6,104 damages from Dorothy Burgess, actress, has been approved in San Francisco for Betty Davis, injured in an auto accident involving Miss Burgess.

Warner film organization of 30,000 employees will benefit by pay increases outlined in the President's recovery plan, Jack Warner announced in Hollywood.

Coffee Dan (John Davis) made a mint out of the restaurant biz, but is now broke, according to his lawyer, who says he can't raise enough money to go to Frisco to fight a suit of his wife, Ruby Adams, ex-actress, who is trying to collect $3,000 alimony.

Sada Evelyn Lund, actress, and her husband, Sidney Desmond Lund, technician, have been divorced in Los Angeles.

Ruling by court here is that Ina Kuhn, writer, not entitled to alleged damages asked of Metro, John Gilbert and Frances Marion, in a suit charging plagiarism of her idea for 'God, Man or Devil.'

From theatre cash window to actress in one day has been accomplished by Iris Shunn, of Los Angeles, who goes into 'Roman Scandals' for Sam Goldwyn. She was grabbed from Loew's State.

Injured allegedly when their car collided with that of Jack Coogan, father of the former pic star, Sylvia Dorfman and Irving B. Linden, deaf mutes, are seeking damages of $25,000 and $10,500, respectively.

Eddie Sutherland, director, and his wife, Audrey Henderson Sutherland, have separated, with divorce in the offing, friends revealed.

Alleging he suffered severe injuries in an auto collision, L. P. Bachman, film technician, has asked $25,000 damages against Elsie Gould, car driver.

A group of Hollywood film companies going before the county tax assessor to seek a $1,500,000 reduction in valuation. Studios are Fox, Metro, Par, Metropolitan, Western Service, Tech Art and Real Art.

Mid-West

Spurious admission tickets for Pantheon de la Guerre at the World's Fair were causing the concession and expo police trouble. Public was buying ducats from hawkers outside the grounds.

Social hygiene division of the International Congress of Women in convention assembled at the Palmer House took a rap at alleged vice conditions adjacent to the World's Fair area.

John Zogrdnik of Milwaukee gave a Bronx cheer to the barker at the Miss America show at World's Fair. Charles Bedell, the barker, socked him. Pair were pinched for disorderly conduct. Judge released barker fined the comic from Milwaukee one buck.

Sally Rand, former screen ingenue who has become celebrated around Chicago for her dances with only a fan to hide her blushes, was the guest of honor at a dinner of the Junior Chamber of Commerce. She was introduced as a college graduate (Columbia) and after detailing her troubles getting along in the world she said that from the moment she 'took off her pants she hasn't been out of work.'

Gabriel Spatara, proprietor of the restaurant in the horticultural building at the World's Fair, was robbed of $500. Bandits forced his car to the curb on Menominee avenue.

Ramon Sershon, age 5, said to have appeared in vaudeville as one of the Mullins Kids and nicknamed 'Fuzzy Wuzzy,' died at Children's hospital, Chicago. Pneumonia.

Soviet Commercial

(Continued from page 19)

girl and a boy and another boy—in Eisenstein's Russia, believe it or not!

This does not mean, of course, that the unique Soviet motion picture methods worked out by Pudovkin and Eisenstein and Ekk and the rest will be thrown over. Moscow will remain a huge laboratory for film experiments. Even a picture about a girl and her two boy friends will pan out differently in Moscow than in Berlin or Hollywood.

It does mean that the curse of boredom which for some years has rested heavily on Russian films will be gradually lifted. Pictures must not only satisfy the director but the spectator.

Gov't Needs the Money

Partly the change is due to economic pressure. The entertainment industry, like everything else, belongs to the Government. All the same, every theatre and film-house and producing unit is now expected to pay its own way. This bright idea has a fancy name which may be translated as cost accounting (khozrashchot) and applies to every shop, factory, theatre, etc. in the land. The theatre administration must attract enough cash customers to show a profit on its books. Previously they got subsidies, now they get the sack. All of this makes it necessary to inject box-office appeal hence orthodox Russia's startling acceptance of stars, sex appeal and fun for fun's sake.

The general level of plays and films ought to rise. No set of authors in modern history has tried to work under such enormous political inhibitions and prohibitions. The effect on the repertoire has been disastrous.

Enthusiasts for Soviet art in New York will be shocked by this statement. One of the ironies of the Soviet business is that Communists in Moscow admit shortcomings more readily than their friends in New York. Adverse criticism of the quality of the programs has, as a matter of fact, been rife in Moscow recently. Contests for playwrights and dispensations to authors have been announced in an effort to meet the lack of good stage and screen material. The extent to which foreign plays are doctored for Soviet production is an indication of the dire shortage of home-spun material. The increasing reliance upon classics, likewise adapted for Soviet use, is another.

EXPLOITATION

(Continued from page 21)

amble starting off something like this. 'I've been taking tickets at the Grand for the past eight years, but last week was the first time I ever saw a complete picture. It was a preview of—Title here—and I am going to take a day off and see it again when it comes—dates—. It's a wonderful picture, and I hope you'll see it, too. If you like it, tell me when you come out. I'll be on the door as usual.'

And that ad will give an excuse for a dog story about the man who is always at the theatre and never sees a show. Old stuff, but new to a lot of the younger generation.

Class Show

When the usual style shows have been worked out, it might not be a bad plan to try a class show. Argument is that clothes are only half the battle and that how they are worn counts for as much, if not more.

Stunt is hooked into a feature showing one of the class leaders, like Ann Harding, and contest is based on grace of poise and walk, costume to be disregarded.

Probably it will be possible to tie in the local dance teacher, and even to give special matinees at which the teacher will give lectures in bearing and kindred factors. Best if it can be tied to current pictures for examples.

To make them sound more impressive, it would help to make these special matinees for women only on the grounds that they are too strong a tipoff to the men.

Wedding Benefit

One of the almost forgotten ideas is the bridal benefit, which probably was suggested by the Polish custom of selling dances with the bride at the wedding party.

In the picture angle a popular couple were to be married, with the ceremony held in a hall. There was a brief dance and at 11 p. m. the party adjourned to the nearby theatre where a special performance was given. Seats were sold only to those who had attended the wedding and the receipts, less the actual cost of the extra performance, were turned over to the couple, the presentation being made on the stage.

This is a stunt of possibly limited appeal, but it is not a bad scheme to keep in mind against the marriage of some popular but impecunious young couple. It is a good will gesture, the value of which is largely dependent on the popularity of the groom, but it has value in some sections.

Mostly Heads

'Savage Gold' being a picture about head hunters, heads are the chief appeal of the Mayfair theatre, N. Y., which has been showing it. Front of the house above the marquee has been freckled with brown papier mache masks, normal size, with a display case alongside the box office showing the miniatures to which the savages reduce the heads of their enemies after removing the bones.

Possibly this display will not attract women ticket buyers, but it does appear to be of real interest, judging from the crowds surrounding the display, and is accurate billing.

That's going to be a thing to watch. Careless customers who are led into the belief that the title indicates an adventure story will ramp out roaring like a bull moose in the mating season. Properly sold, the same people probably will like the picture.

Emphatic

Apparently they have the same trouble with floaters in London we used to have when trade showings were more frequent and gate crashers even more numerous.

London office of Fox recently took a page in the trade sheets to announce the opening of its redecorated private theatre with a showing of three features and takes two lines of 18 point to proclaim 'No deadheads will be admitted.' Just below responsible bookers are told to send in their names for tickets.

Painted Walks

Something which does not appear to have been done for several years is the merchants' co-op on some title which can be tied to their goods. Plenty of such titles current, and easy to swing.

Idea is not to work for a co-op page, though this can be added. Rather the merchants make a fuss in their store windows, each advertising a different article, but all with the same name. Confectioner, for instance, offers 'Adorable' chocolates while his baker-neighbor has an 'Adorable' angel cake and the drug store presents an 'Adorable' sundae. In some instances portions of the sidewalk can be painted for the offering, and the effect of a dozen decorated store fronts all plugging the title cannot be other than good.

In one ancient instance, 10 stores were tied to a 10 letter title, with each store giving a letter, coupon with purchases of $1. Those who bought from all 10 stores could spell out the title and get a ticket, each store paying off on its own coupons.

Played to 4 H'ers

Lynchburg.

By donating the stage to a four-H club contest last week, the Paramount brought itself plenty of rural good will.

Club officials wrote in that they needed a stage to run off the finals of a good dress and good posture competition in which about fifty girls would take part. Had no money to pay for a stage, but figured that since most of the kids attended the Paramount regularly, theatre wouldn't mind lending the platform between shows.

Result was around 200 paid admissions of parents and friends of the four-H'ers for the show alone, and the theatre has received plenty of praise for its generosity. Theatre went so far as to throw in the services of the house organist to provide music for the event. City persons attending the show enjoyed it as novel stunt.

LETTERS

When Sending for Mail to VARIETY Address Mail Clerk.
POSTCARDS, ADVERTISING or CIRCULAR LETTERS WILL NOT BE ADVERTISED
LETTERS ADVERTISED IN ONE ISSUE ONLY

Allen Betty
Avendano C
Billeaud James
Collins Bert
Gillette Jack
Horner S
Kay Edward
Mierse Walter
Nelson Bob
Nolte
Prior Allen
Rose R
Ryan Jimmy
Volinsky Sol

DOROTHEA ANTEL
226 W. 72d St., New York City
My New Assortment of GREETING CARDS Is Now Ready. 21 Beautiful CARDS and FOLDERS. Boxed, Postpaid, for
One Dollar

FREE BOOKLET ON HOW TO MAKE UP
STEIN'S MAKE UPS
M. Stein Cosmetic Co. PURITY UNQUESTIONED FOR HALF A CENTURY

H. MILLER
INSTITUTION OF INTERNATIONALS
Shoes for the Stage and Street
SHOWFOLK'S SHOESHOP—1552 BROADWAY

2d Year for Chi Expo Urged by Cafes, But Unlikely; Skyride May Run 5 Yrs.

Chicago, July 31.

Restaurant men operating within the World's Fair grounds are understood to be the leading spirits in a growing sub rosa hold the exposition over' propaganda. They hope to work out arrangements to stick through 1934 at the least and possibly gain a permanent or semi-permanent foothold in Burnham Park, the publicly owned strip of land beside the lake.

Some difficulties in the way of the holdover of the exposition a second year are of a legal nature. In particular the 12th street beach and the Planetarium within the grounds are permanent and public in character and it's doubtful if gate admission to either could be put through for 1934.

Just how the midway and the show concessions would stand on a second year proposition and whether or not new contracts involving new capital investments would be needed are just some of the many angles. Extensive reorganization and probably discontinuance of admission fees to the grounds seem imperative if a 1934 repeat is to become a reality.

Holdover advocates argue that good times should be restored by 1934 and millions who passed up the expo this year would come next. Attitude of the industrial concerns with exhibits is unknown. Idea has been fostered almost exclusively to date by the restaurateurs and a few proprietors of big money-making side-shows.

Negative Views

Another, and adverse, prophecy of 1934's commercial possibilities hinges upon the fact that whereas Chicago has had some 1,100 conventions this summer, hardly 50 can be counted on for 1934 because of the fact that conventions seldom repeat. These pessimists take the view that a holdover of the exposition, or remnants thereof, would be an anti-climax.

Persons connected with the exposition deem a 1934 continuance unlikely, although certain buildings may stand on the grounds. Skyride is expected to operate as a Chicago novelty for five years in an effort to get back the stiff investment. South Park commission will probably operate this, Fort Dearborn, and some other places.

Evans Show Folds

Alliance, O., July 31.

J. J. Evans' motorized circus, which had been touring eastern Ohio, closed suddenly here Saturday (22) and all equipment has been returned to winter quarters at Massillon, O. All performers and employees of the show were reported to have been paid in full.

Show, out less than a month, has confined its bookings to the smaller eastern Ohio industrial towns.

CIRCUSES

Week July 31

Al G. Barnes

July 31, Cape Girardeau; Aug. 1, East St. Louis; 2, Alton; 3, Hannibal; 4, Columbia; 5, Chillicothe.

Hagenbeck-Wallace

July 31-Aug. 1, Baltimore; 2-3, Washington; 4, Richmond; 5, Newport News; 7, Norfolk.

Ringling Bros. B. & B.

July 31, Minneapolis; Aug. 6, World's Fair (Grant Park), Chicago.

CARNIVALS

For Current Week-Week July 31

Bach, O. J. Frankfort.
Badger & King, Quitman.
Bar-Brown, Harodsburg.
Barker, J. L., Centralia.
Beckman & Gerety, Beardstown.
Bremer, C. J. Winona.
Catlin & Wilson, Pulaski, Va.
Curl, W. S., Greenfield.
Edwards, J. R., Dresden.
Gibson's Blue Ribbon, Newcastle.
Gilek, Wm., Jamestown.
Golden Belt, Arcadia, Kan.
Hansen, Al, Sterling.
Landes, J. L., Grand Island.
Lewis, Art, Woonsocket.
Metropolitan, Hahira.
Pacific States, Pendleton.
Pearson, C. E., Charleston.
Princess Olga, Carmi.
Rogers & Powell, Prairie Grove.
Roland Expo., Williamsport.
Sol's Liberty, Elgin.
Tidwell, T. J., Nevada, Mo.
Valley (Fair), Georgetown.
Wade, R. H., Youngstown.
West, W. R., Clifton.
William's Midway, Mazeppa.
Worlderland Expo., Townanda.
orld Pleasure, Phillipsburg.

101 Ranch Quits Expo

Chicago, July 31.

Col. Zack Miller has closed his 101 Ranch Wild West and Indian show at the World's Fair. Due principally to bad location at 39th street end of exposition grounds, the wild west outfit never got going.

Business was poor from start, Col. Miller is still in Chicago.

SHOW BOOTLEGGER PINCHED

St. John, N. B., July 31.

Aubrey Risser, attache of the Lynch Carnival, was brought to Halifax, N. S., after being arrested with the tent show in Glace Bay N. S., on a charge of selling firewater while the carnival was showing on the Common, a city-owned lot, in Halifax. A warrant was sworn out for Risser, but, in the meantime, he had gone to Glace Bay with the carnival.

Chatter

(Continued from page 60)

at the Capitol, but n.s.g due to hot weather.

Rogendra Players put on 'The Valiant' as amateur stage show at the West End.

RKO Palace ties in with Genesee Brewery broadcasting Victor Wagner and his band.

Sob Sister Helen Gilmore film critics for 'Journal' while Jack Williams takes a rest.

Gilda Gray wriggles one-night stand at Manitou pavilion with Whitey Kaufman orchestra.

Manager Harry Royster of the Century gets first vacation in five years, with Manager John J. O'Neill of the closed Regent pinch-hitting.

Truman Britze is local director of Rochester's contest for Atlantic City Beauty Pageant at the Natatorium Aug. 12. Harry Rice and Mack Ponch in town to organize and tie in with Rochester 'Journal' and a downtown theatre.

Hartford

By M. H. Hammer

David Daniels vacationing.

No more girl ushers in Poli theatres in Hartford.

NRA steps up enthusiasm in local theatrical circles.

Eddie Karpinski still prefers commuting to New Britain.

Dick Dorman will again be a resident of Hartford on and after Aug. 1.

Warner tries out new stunt playing 'Gold Diggers' in downtown theatre and two neighbs.

Veronica Terosky wonders when and if the Capitol will show a screening of the local girls tested in a recent film contest.

Capitol Theatre handing out a whole lot for the money, two big features, a few shorts, a newsreel and a radio star in personal appearance—a four-hour show for 20 cent minimum.

Indianapolis

By Bill Kiley

Price of beer is on the toboggan.

Nighteries in the country enjoying best business in years.

Air circus, Legion sponsored, taught all the boys a lesson in promoting.

Blind street beggar playing, 'We're in the Money,' on his accordion.

Looks like Flex of the Palace is the only theatre manager going to get a vacation this summer.

Connie and his band, WKBF orchestra, moving into Paramount Club to replace Shorty Phillips.

Fort Wayne

By Robert Baral

Night horse races started here big.

Lois Bond back from Indianapolis golf tourney.

Ralph Fisher takes over roadway nabe house.

Mrs. Alice McCulloch named head of annual horse show here.

Marguerite Hitzman, organist, regular WOWO feature now.

'Gay Divorce' and Walter Hampden listed as opening attractions at Shrine this fall.

Ringling Circus Outside World's Fair Gates 9 Days

Chicago, July 31.

Ringling Bros.-Barnum and Bailey circus will open Aug. 5 in Grant Park. This is literally at the very gates of the World's Fair.

Some surprise was expressed locally that the exposition allowed, or couldn't stop, the circus from pitching on public land. Politicians, not too friendly to expo, evidently saw no reason to deny the big show its regular license.

Show will play a nine-day engagement.

GENTRY IN IA.

Marshalltown, Ia., July 31.

Gentry Brothers, dog and pony show, have started their Iowa trek, this point being the first of a number of Iowa spots where the nut is not too heavy for the aggregation.

World's Fair Concessions

(A third listing with comment of various concessions at Century of Progress Exposition not covered in 'Variety's' two previous reports.)

Chicago, July 31.

Pyle's Rumba Palace

'The Massacre of Fort Dearborn' proved to be a suicide. After a sad history, the concession folded, the seats were unscrewed from their base, and C. C. Pyle last week moved in a gang of 30 coffee-complexioned Cubans to perform on the stage while the audience sat on the ground. By this trick of dispensing with chairs and using the carpet the capacity of the place is doubled as people sit close together with no waste space for aisles.

There were over 500 persons crowded into the comparatively small room at about 10 p.m. on the evening caught. Each had paid 25 cents. Outside and inside it was evident that wily C. C. Pyle had put over a winner. His Rumba show is as dirty as anything on the midway and the dirt shows have been big money makers. Pyle's happiness will probably be complete if the reformers or the police oblige him with their denunciations.

Not to waste mentality on any equivocal question about evil existing only in the eye of the beholder, what goes on in the Rumba Palace is as lewd an exhibition of male and female contortions as anybody would expect to see outside a stag smoker. Burlesque is tame by comparison with the hands and knee postures employed in what is called dancing.

Pyle has this show personally and will, from indications, walk out with wheelbarrows full of jack. It's next door to Ripley's Odditorium of which place Pyle is general manager.

Ripley's Odditorium

This concession is possibly second only to 'Streets of Paris' in volume of business. At 40 cents a head the place, one of the largest in area on the midway, is so crowded that handling the mob is a real problem. Several hundred people move from platform to platform as the two spielers, one on each side of the hall progress, in order, around the horseshoe.

Since first commented upon as a deluxe freak show the Odditorium has added several new attractions chief among them an amusing talking parrot worked by a Filipino and Kachinka who swallows a lighted electric bulb so that the glow of the lamp can be seen behind his Adam's apple. Number of the oddities are horrible to look at, representing as they do, monstrous functional miscues of nature.

Battle of Gettysburg

This circular panorama painting dates back to the 1893 exposition and was exhibited then by E. W. McConnell, the present owner. Attraction is getting 25 cents. It's a roundhouse structure commanding a lengthy perspective along the midway. A ramp leads up to the railed deck within. Patrons may seat themselves on carpeted steps and move around the compass as the lecturer points out the historical highlights of the famous battleground.

It's an interesting painting cleverly combined with the foreground setting. Real dirt roads and wheat fields lead with no break in illusion into the painting proper. In 1893 only 30 years after the Civil War the subject was naturally fresher than 70 years after Gettysburg.

Concession must have a fair-sized investment. A number of uniformed stoogs are used for the sidewalk ballyhoo. Aggressive showmanship is visible in the exploitation and front-of-house dressing. Al Sobler, film press agent, is employed here.

Pantheon de la Guerre

This is the World War from the Allies viewpoint preserved in a sentimentalized giant painting that requires a huge building to house it. The investment alibis the 40 cent admission which would otherwise be stiff for looking at a piece of canvas, however large and impressive.

Concession is well handled, uses fife and drum corps in French uniforms to draw in crowds. Business apparently pretty good. Usual sort of lecture but on a disc. Girl in nurse's uniform works a baby spot to point out figures and historic points in canvas.

Picture exhibited extensively in Europe and has been seen over here previously.

Cotton Blossom Show Boat

Trouble in the nature of fire regulations beset this craft tied up in the lagoon. As a result of being rated inadequately provided with exits, the giving of performances is off. Instead a 10 cent admission allows the curious to roam through the boat, onto the stage, and at peak hours have actors in costume explain things.

Hall of Religion

Generally speaking this is better done than most of the the institutional displays seen in other classifications, as for example, social sciences. There is an unmistakable commercial emphasis as upon religious publishers, pew-makers, clerical tailors and whatnot. Some may resent this intrusion without which, however, there probably wouldn't have been a Hall of Religion.

Veranda cafe run in connection is only eating place on Fair grounds that doesn't sell beer.

Domestic Animal Show

There's a chummy atmosphere here. It so happened that President Roosevelt's speech was on the air. All sidewalk ballyhoo and music was stopped, everybody was invited over to sit around the barrel that proved to have a radio inside it.

Only 10 cents to see an interesting collection of horses, cows, steers, goats, buffalo. Jack Woas, a former radio crooner, uses a megaphone with glib effectiveness. It may sound like exaggeration but he's one of the best spielers at the World's Fair although not generally recognised as such. He's also an ex-schoolteacher so that accounts for his intelligent vocabulary.

Wheels of Progress

This is the only pageant regularly operating on the Fair grounds. Various special spectacles for one or two performances have been held at Soldiers' Field. This one is near the 39th Street end across the road from the Travel and Transport buildings (free) and a natural association.

Century of Progress itself produced this show which is excellent pageantry with some laughs, authentic historic background, and a wealth of old stagecoaches, gigs, tandems, locomotives. Three performances nightly at 7:10, 8:20 and 9:30 are given. Admission is 40 cents and business very good. Exposition is entitled to lots of credit for the showmanship they packed into this attraction. Tendency to belittle the exposition's ability along these lines seems unfair when 'Wings of Progress' is seen.

Edward Hungerford is credited with the story, all in pantomime except for some snatches of singing. Helen Ticken staged, Hamilton Forest scored, and Howard Haferty built the theatre with the lake between the stage boundaries forming a unique backwall. Harrington Adams manages the show.

Unsportsmanly is the Goodyear advertising blimp that flies over the show constantly seeking to divert the audience attention with neon signs.

10 Theatre Graduates Driving Force for Showmanship at Expo

CARNIVAL FOR BALLY

Backed in Second Week by Barbecue Stand Next Door

Fairmont, W. Va., July 31.

Cetlin-Wilson carnival recently left Fairmont after playing two weeks here. Take was not so good second week, but show stayed on when Swisher's barbecue, next door to showgrounds, offered to pay rent for the lot.

The barbecue did a land-office business in steak sandwiches and bottled beer with the carnival entrance located right beside it.

Chicago, July 31.

In the confusion of who's who at the World's Fair it appears that the so-called Special Features division is the driving force for showmanship at the exposition and has come to be recognized as such.

This department was organized only a few weeks before the exposition opened and has been manned almost entirely by experienced showmen. Boss of division is Albert Gonsior, formerly of the Virginia theatre, Champagne, Illinois. Under him are Irvin Blietz, whose authority includes supervision of cafes, restaurants and nite clubs. J. Maxwell Joice, veteran press agent of legit, MGM, Paramount, Universal and Fox, has charge of shows, rides and games.

Frank Perry, in charge of the Midway, used to manage B. F. Keith's, Indianapolis, and worked for Kunsky-Trendle in Detroit. Ray Koch of the skyride worked for Balaban & Katz for seven years and also managed the New York Hipp. George Rice of the Lama Temple is another Balaban & Katz alumnus. C. L. Hunter, who manages the island at the expo, is a former film buyer and booker, and Bog LaFollette (relative of Senator) used to be an actor. Ha...gton Adams of Wings of Century, is a veteran legit and tab manager, as is A. L. Vollman of 'The World a Million Years Ago.' Harold Forker, another member of the Special Features division, used to be John Nash's assistant at the old Palace, Chicago.

This division specifically has charge of the Skyride, Lama Temple, Fort Dearborn, Adler Planetarium, and 'Wings of a Century' pageant but actually exercises general authority over all showmanship aspects of the Fair. Naturally, they have no jurisdiction over the industrial exhibits.

N. Y. State Penalizes Fairs Selling Beer

Albany, July 31.

To the surprise of Governor Lehman and other officials of the Democratic State administration, Chas. H. Baldwin, commissioner of agriculture and markets, has sent a letter to the various fair associations virtually warning the officers that if the societies sell beer this year, as they are permitted to do under the State beer law, he will withhold state aid next year.

In his letter Commissioner Baldwin, who is appointed by a council elected by the Republican-controlled Legislature and who is the only head of a State department not responsible to the Governor, called attention to a provision of the beer act providing for licenses to sell the boverage, a separte application being made each day by the fair society, the fee being $5 a day.

He added: 'Knowing agricultural communities as I do, it is my opinion that very few fair associations will consider selling beer.'

The commissioner followed this by quoting from a section of the Agricultural and Markets law which authorizes him to withhold state aid if the last preceeding exhibition of a fair society has not come up to 'a worthy standard.' 'Fair officials will, of course, have the above-quoted paragraph in mind,' etc., Commissioner Baldwin concluded.

Sues Hound Club

Los Angeles, July 31.

Southern California Kennel Club, Inc., a dog racing plant, is being sued in L. A. Superior court for an accounting by E. B. Tuttle, who also asks the appointment of a receiver for collection of a $1,633.19 judgment on a mechanics lich.

Tuttle states in his complaint that he has reason to believe the kennel club plans to close its plant as soon as horse racing tracks are opened, or at least before November. Meantime, plaintiff alleges, the club is placing rents and profits to which he is entitled under the judgment beyond his control.

EMINENT CHICAGO CRITICS TOAST AND ROAST

MILTON BERLE

HELD OVER 3rd WEEK PALACE, CHICAGO

ASHTON STEVENS BECOMES JUSTLY SORE WITH INDIGNATION AND LAUGHTER

By Ashton Stevens

Milton Berle, whose best friend is his mother, is only 24, but very bright for his age. He made his first appearance here at the Palace yesterday in what was called "Milton Berle and His World's Fair Frolics with Irene Bordoni." He frolicked with her as perhaps that gifted artist never was frolicked with before. The crowd loved him, her and it.

But I must, I feel, be careful what I write about young Mr. Berle, whose New York reputation is that of a comedian who confounds his critics with their own words.

I am told that if you write a bad line about him he will slay you from the stage; and that if you write a good line—not necessarily about him or anything in particular—he will lift it into his act. Mr. Berle himself has acknowledged that he is the world's fleetest line lifter and improver.

The most amazing thing about Mr. Berle is his energy. He is as energetic as ten Cantors and Jessels. He is almost as energetic as one Eva Tanguay in her prime. And his ego seems even bigger and better than Miss Tanguay's; and it is a versatile ego that can laugh even at itself.

Just to show how little he thinks of the world's applause, Mr. Berle stages his first entrance through a dozen chorus girls, who salute him with razzberries.

Then he is off on a restless monologue about rest rooms at the fair and the goose that has become the bad bird of low comedians. He is sidewalk, he is gutter, he is sub-basement—but he is funny. You can well believe that the Shuberts would like to, and doubtless will, star him in one of their less formal cantatas.

Why not? He is as uncooked as Ted Healy. And he has a mother to guide him.

Whether he can or not, Mr. Berle will sing anything; sometimes so energetically you almost believe he can. He has a back-slapping ditty for President Roosevelt that fits the spirit of the singer and the times.

He has a medley song which is not so good. It suggests the first chautauqua or the early entertainments of Jones, Linick & Schaffer. Maybe mother compiled it. Even so, it is the only mother song this famous mother's boy hymns. He is more acid than saccharine, more bitter than buttery. Even Balbo is not safe in his mouth. And as for Hitler!

But the summit of Mr. Berle's freshness is achieved in his scene with Miss Bordoni. He mercifully goes away while she sings a trio of songs as only Irene Bordoni can sing them. But he jokes her upon her return. Indeed, he jokes her upon her repertoire.

He jokes her verbally, anatomically and symbolically.

This hurt me—for I am a Bordoni man—even more than it appeared to hurt her. It hurt me especially in the ribs. I was sore with indignation and laughter.

MILTON BERLE HUGE SUCCESS AT PALACE

BELIEVE IT OR NOT, but Milton Berle's hold-over show at the Palace is better even than his rowdy debut revue. Which is saying something, because this kid comedian's first program set a new high in Palace laughter.

Last week he was holding hands with Irene Bordoni—or she was holding his, for Milton is free with his gestures. This week Peggy Hopkins Joyce demonstrates that gentlemen—and comedians—prefer blonds.

• • •

PEGGY LOOKS grand and her recent success on the screen in "International House" revives interest in this front-page lady. Wearing a handsome yellow frock, she trades wisecracks with Berle in glamorous fashion. The Palace is certainly generous with their comedy star when it comes to providing him leading ladies.

But it's a fair exchange, because Berle in two weeks has given the Palace two smash shows. As has been written, Berle is a bad boy, but a bad boy with so disarming and staccato a method that not even a Puritan could resist him. He devises his own shows, stages them, rehearses them and then works like an airplane motor from first curtain to last. Even the "newsreel" that opens his show this week carries the Berle voice "dubbed" for Shaw, Hitler, Roosevelt, Wheeler and Woolsey and the Globetrotter. It's a two-minute howl!

Stage Whispers

By LLOYD LEWIS

FOR himself as well as for the Palace, Milton Berle threatens to become the best of all ballyhooers in this Century of Progress year of ballyhoo.

Wholly unknown to Chicago except for what the drama writers had mentioned concerning his New York career, Berle moved into the Palace last Friday and immediately began packing the house, so quickly did the town sense that there was something original and refreshing in this brash and brassy boy of 24.

Now it is learned that he is to be kept as a house institution for three and perhaps four weeks. Already the RKO officials are rushing about lining up alluring women for his remaining weeks, since he must have a new one to serve as stage partner each seven days. This week it has been Irene Bordoni, next it will be Peggy Joyce, and the week after who knows? The RKO men only wish Queen Marie of Roumania were available.

This young Hebrew monologist is an impish and impudent figure as he stands on a small platform above the orchestra pit prattling sootily and interminably. He talks of himself as boldly as ever did Lou Holtz or Harry Richman, but he has one redeeming feature—he laughs at himself. His entrance is made after twelve chorus girls dressed as heralds have promenaded before velvet curtains and placed long herald-trumpets to their lips. They draw full breaths to blow a hail and salvo to the forthcoming Mr. Berle.

Then from their horns comes a ringing Bronx salute, and among its echoes appears the slim young Mr. Berle, large of nose, friendly of grin, keen of eye, stooping as if perpetually on the hunt for jokes—a lithe and boyishly grinning figure under a soft hat, upturned as is Ted Healy's.

As he rattles on and on about topical and anecdotal matters he rolls, conversationally, in the dirt every now and then, but always with a big innocent grin, exactly like a small boy who does not know quite what he is saying. Nor is he exactly delinquent and incorrigible when he takes hilarious and audacious liberties with the person of Miss Bordoni, his song partner. Miss Bordoni herself seems to condone his prankish gestures, as if he were too adolescent to know their unpublishable intent. She laughs, seemingly from the heart, and takes obvious delight in twitting him about his forwardness.

Mr. Berle introduces Miss Bordoni in songs, he plays with her in blackouts, he wrestles with her, puppy-like, during their duets. He introduces, also, Chilton and Thomas, two very agile and rhythmic tap-dancers, but he is at his best when he stands easily and happily on his monologue platform jabbering at his audience. He ad libs glibly and engagingly. He is as impromptu as Eddie Cantor. It seems to have just sprung into his mind when he interprets himself to say "Speed? My idea of speed is to see Hitler running down Maxwell street."

Then from a long list of mockery he swings deftly into a song glorifying President Roosevelt. Minus a voice, he is enough of a born cheer-leader to set the Roosevelt-minded audience to storming applause as he exalts "the new deal."

As the fervor dies he leans forward confidentially to say, "Do you know what farm relief really is? Keeping traveling men away from their daughters."

Mr. Berle has something of that childish gayety, romping vulgarity and buoyant burlesquery which have made Olsen and Johnson so successful in "Take a Chance" at the Erlanger. Indeed, it is much of this same quality which gave Eddie Cantor his original fame. It comes from some natural at-homeness in the theater, some curious ability to treat the theater with loyalty yet with no respect. And the theater, particularly musical comedy, can stand a lot of this. I only hope Mr. Berle never grows up, for the moment he does so he will be evil. Now he is just a boy-satyr, a faun, and a very funny comedian.

BUSINESS MANAGER
CHARLES MORRISON

MORRISON—WINKLER
CORPORATION
PARK CENTRAL HOTEL, NEW YORK

RADIO SCREEN STAGE

VARIETY

PRICE 15¢

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PHONEY AIR AUDITIONS

That Winchell Socko by Jolson Behind Columnist's $500,000 Suit

Walter Winchell is asking John Law to get evens for him on Al Jolson. Out in Hollywood the other eve while in a prize fight stadium Jolson slipped Winchell a socko on the conko. So the peasants in the ringside seats might know it was no amateur affair, Jolson socked Winchell again and then some more. Now in New York, Winchell wants $500,000 for the socks.

Just what was damaged by Al in giving Walter the wallop hasn't come out yet. Only three things could have been hurt. Walter's conk, his feelings or his reputation. Either one of these things in New York is seldom appraised at $500,000, especially with a guy who thinks nothing of reputations in his daily column.

It's sort of well known that Winchell loves money. And $500,000 wouldn't be bad, even for a columnist with an expense account. But Jolson doesn't think Winchell really wants the money, so he isn't annoying himself over the suit.

Jolson's idea is that Winchell got so much publicity out of being socked that he thinks he can keep it up with a suit for sugar. Some of the publicity Winchell received was in the form of editorials, most of the editorials, speaking of Winchell generally, seemed to apologize because Jolson only socked him. It might have been that Winchell's clipping bureau sent him some of these editorials and he is saying them to show the judge how his rep was dented.

Not a Gag

When Jolson got the summons from Winchell he thought it was a gag and left the paper out in the hall. The next morning Jolson went out of his way to tell Louie Schwartz of the Nathan Burkan legal office that Winchell was trying to ease a half million out of him but that Schwartz shouldn't take it seriously enough to cost Jolson an attorney's bill besides.

Jolson couldn't remember who the lawyers were on the paper on the floor, but they retrieved the summons and found out that Arthur Driscoll, of O'Brien, Driscoll and Raftery, is now as always, Winchell's attorney. As Driscoll is quite well known around the Square for having given Winchell good advice in the past, it is accepted that Winchell must have insisted on this suit.

It's barely possible, of course, as with all damage actions, that Winchell wishes to list the $500,000 as an assest, to swell his present worth. It isn't subject to income tax until collected, so that's another big worry off of Winchell's mind.

Jolson's first night on the air for his return Thursday (3) had Winchell in the script, mentioning kidding congratulatory wires. Jolson didn't care much for the stuff about Winchell, but it was a last minute suggestion of the ad agency.

The Flag Stuff

With NRA, the flag business commercially and patriotically has been given its biggest boost since the World War.

If it isn't the NRA banner that's being rapidly hoisted atop flag posts all over the country, it's the Stars and Stripes, or both.

Looks almost, like the discovery of a new country.

INDIE AGENT'S NEW LOW IN GYPPERY

A Broadway boy with a petty larceny mind is under Federal investigation for allegedly paying off acts in counterfeit money. It's a brand new gyp booking twist in a business that's supposed to have run out of new ones long ago.

He books five one-niters in the sticks and takes the acts over the jumps in his car. The payoff is at conclusion of the last date and the acts don't know until they get home that mixed up with the real money is some phoney scratch. The bad money usually amounts to about 30% of the total.

According to information gleaned by Federal investigators, who expect to make a pinch any time now, the booker buys his trick coin for $35 the $100.

UNPATRIOTIC TO PAY FOR MEALS, OVERTIME

It is unpatriotic for employers to pay for employees' meals if they work overtime. This is the interpretation of Universal in a memorandum to home office department heads in which the author, C. B. Paine, treasurer, observes:

'Effective Aug. 7, there will be no supper money nor remuneration for overtime. If our employees remain overtime and put in vouchers for supper money, it will defeat the purpose of the President's agreement so far as this organization is concerned.'

As for employees who can't get their work done in the 40 hours prescribed by the Blue Eagle, the U treasurer has nothing to say except to direct office heads:

'Please consult with me.'

THE DUMBEST ARE THE CHUMPIEST

Swindling Auditions Replacing Film Tests—Talent Now on Air—Convincer for Victims

1 IN 500 CHANCE

Along with the surge of network business for fall has come a revival of some of the radio rackets which died when the depresh caught up with broadcasting. Judging from the stories, the chiselers are not wanting for chumps.

Recent weeks has found the schools of radio technique ressurrecting themselves in bunches. Some make it a strictly teaching proposition and attach no promises. These are in the minority. Numbered among the operators of such schools are ex-vaude performers of minor repute and invariably of not a modicum of mike experience, vocal teachers, and lads who once practiced high pressure stock selling.

Into this field the investment exponents have brought the literature phase of their former stock selling methods. Printed are elaborate brochures describing the stellar flight of figures in the ether con-

(Continued on page 39)

BILLING 6 STRIPPERS; MEN ARE STAGE WAITS

Six girls will get a billing break on the Empire wheel this season for Ann Corio build-ups all over the circuit. With the route running about 10 weeks, I. H. Herk figures the six women selected can be played over the wheel about three times during the season, and on the third trip possibly draw some business.

Next to salaries, billing has been the scarcest thing around for burlesque players of either sex in the past few years. It has been the policy of all managers, wheel and stock, to keep the names of the people a secret.

Herk figures a return to the old billing policy may bring some extra business, at little or no cost to the wheel or houses. As burlesque now sells women only, they will get the benefit of the billing splurge, with the men continuing to be stage waits between strips. And the six girls picked will all be strippers.

The only people billed generally in burlesque in the past three or four seasons have been two peelers, Corio and Hinda Wassau. As a result they have been the only players to personally attract any kind of business anywhere in that time.

New Racket for Money from Theatres Legal in N.J.—Informer Splits 50-50

Newark, Aug. 7.

A legitimate and so far unbeatable racket has been started against the theatres in New Jersey. Unless the chains get a smart lawyer on the job there is no telling how most theatres can be saved from being mulcted. An old and apparently forgotten law has been dug up which allows an informer to sue for a specified amount in gambling cases. If the gambling is shown to have existed the informer and the county share the amount sought.

In case of theatres the use of giveaways is the point of attack. As these are generally given to the person holding the winning number, this is counted as a lottery and so is gambling. The informer does not have to participate in the lottery so that the whole thing is wide open for any one wishing to try the racket. There are few houses that haven't gone for giveaways at some time or other.

The latest money scheme was first tried in Dover, where a man won a verdict of $2,000 from a small house. At present so far as is known there are suits against Warners' Montauk and Skouras's Terminal. Against the Terminal (Skouras Theatre Corporation), Harry Scharago, said to have won the case in Dover, is bringing suit for $8,000 charging four lotteries held June 6, June 20, June 27, and July 4, asking $2,000 in each case. If he wins he stands to get $4,000 and Essex County the same. His lawyer is Samuel L. Rothard. It is the first case of the kind known in the Essex Common Pleas.

Cause and Effect

John D. Rockefeller is reported playing a better game of golf.

Story is that every time he's on a tee and starts to think of Radio City he smacks the ball twice as hard as before.

NAZIS' THREAT TO BLACKLIST EXPATRIATES

Newest Nazi move is a threat of blacklisting to artists, directors, et al., who have left Germany within the past few years and won't return now. Several ex-Germanites in New York and Hollywood have received official threat letters from Berlin and understood that similar messages have gone out to all refugees in Paris, Prague and Vienna.

German government has officially asked these expatriates (except those of Jewish faith) to come back and take their part in the German film biz of today, no matter what their current tieups are elsewhere. Unless accepting the offer within a period of three months, they are told, the German government will place them on a special blacklist, revoke their citizenship and never allow them to return to Germany.

Understanding that the thing has gone to all stars and directors in Hollywood who have been imported within the past few years, as well as recent refugees.

15 KIDS FOR U FILM, STARTING AT $40 PER

Los Angeles, Aug. 7.

Universal is seeking court approval on contracts with 15 juves, all minors, assembled as U's Junior Stock Company.

Tickets start youngsters off at $40 per week on optional termers.

10c Speaks

Newest thing in Greenwich Village is 10c speakeasies. Two of them in existence there, everything at a dime a drink.

Only drinks obtainable in both places are wine and grappa. But a choice of either red or white vino.

HEFTY DAME GAG SUIT FOR PLENTY SUGAR

Los Angeles, Aug. 7.

A line put into 'Hollywood on Parade,' such as 'if you want to please the customers, cut out these hefty dames,' caused Erika Lowe, Meriam Burke, Bettie Craig and Opal Webber, to file a $600,000 joint damage suit against Paramount and Louis Lewyn, producer.

Lewyn asserts the girls gave their consent to be photographed and that the pictures were not 'stolen' as the girls allege. Lewyn claimed each of the girls weighed around 400 pounds and were members of an act known as the 'Eight Pink Elephants' playing locally for several months.

The Jimmy Walkers Due

Jimmy Walker and Betty Compton intend to reach New York in September.

Nature of the visit is understood as merely a look over, and then back to the other side.

During Patsy Bowman's Week on Her Toes, She's Lucky to Grab a Cab Ride

If you're going to be a ballet dancer and lead the tough life present day picture houses have carved out for toe stars; you've got to just about let the rest of the world go by and be satisfied with romance on the fly. Take that from Patricia Bowman. She should know—and how! The première danseuse at the Radio City Music Hall gave an idea of how little time she has to herself, even for sleep. There could be no argument. And no code. After admitting that about all the time for romance there was coming via occasional lunch dates or a little entertaining in his suite balkstage at the Music Hall, it was time for feeling sorry for Patricia and ballerinas.

Patsy, as she's known around the Hall, has to get up as early as 6:30 a. m. on opening days. She's must at the theatre by 8 a. m. and in her costume, freshened up and ready. It's all very exciting anyhow, adds Miss Bowman.

No Time Out

Opening day rehearsals last to 11:30, then the four Music Hall stage shows daily start coming, coming along. After the first performance there's a meeting with Roxy. Suggestions or changes are discussed. No time for a lemonade between first and second turnovers. Dinner between the second and third performances. There's not

(Continued on page 38).

LOOKS LIKE GABLE IS HOOKED IN OPP JOAN

Hollywood, Aug. 7.

Despite Clark Gable's successive vacash, tonsil and appendix operations, and his reported dodging of the lead in 'Dancing Lady,' Metro is still determined to have him opposite Joan Crawford.

Unable to get a satisfactory sub for Gable, studio will stall the production. Robert Z. Leonard, director, will make the musical sequences for the next three weeks, pending Gable's full recovery.

Pic, already six weeks in work, is figured to cost over $700,000.

Dave (Ba-Ba-Bee) Hutton's Short Ribs His Ex-Aimee

Los Angeles, Aug. 7.

Los Angeles (Wm. Fox) scored a scoop on the David Hutton one-reel talker-musical, 'My Side of the Story,' by booking it for a simultaneous showing with the arrival here from Europe of Aimee Semple McPherson, from whom Hutton is seeking a divorce. Short was played up over the two regular house features, and was widely advertised in the downtown sector.

One-reeler has Hutton warbling a few ballads, with most of his gags in reference to the evangelist.

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Glazer Ordered to Rest

Hollywood, Aug. 7.

On advice of his doctors, Barney Glazer will take a three months' vacation in Europe. Sharon Lynne (Mrs. Glazer) will accompany him. They are leaving around Sept. 15.

Par supervisor has done seven pictures in 13 months.

PIC MAG STORY NEW BURN TO BENNETT

Hollywood, Aug. 7.

Continuing her rampage against newspapers and magazines printing stories she considers libelous to her, Constance Bennett is threatening to file suit against 'Screen Book' for an article on her and her sister, Joan. It appears in the fan magazine's September issue.

Actress has notified her attorney, Nathan Burkan, in New York, she objects to certain passages in the article, headed 'Divorce! Is Connie Facing It?' It asserts she married Henry de la Falaise in spite because of a feud with Gloria Swanson.

Miss Bennett last week filed separate suits for $250,000 each against the N. Y. 'Mirror' and the London 'Daily Express,' through Attorney Burkan.

One of Her First

'Screen Book' article was written by a youngster, Virginia Sinclaire, 23-year-old sister of Elizabeth Yeaman, picture columnist for the Hollywood 'Citizen-News.' It was one of her first articles. On opposite page to Connie's story is a yarn on Joan Bennett, headed: 'Divorce! Will Joan Avoid It?'

Elder Miss Bennett's attempt to fight back at chatterers through the courts is arousing comment in Hollywood. Opinion among everyone, except the chatterers, is that printed matter on picture people has been going too far lately, and to a point where malicious gossip and rumors are being printed for truths.

Some of the chatterers have reined in a little as a result, and are being more careful of what they write in their stories. Editors are bearing down also by asking for more caution on part of their correspondents.

Rackets Again to Fore In Two Warner Scripts

Burbank, Aug. 7.

After laying off rackets for a while, Warners are back to exposing the undercover stuff again. Two stories in preparation, 'College Coach,' and 'The Shakedown' are figured to blow the lid off on the subsidizing of college football players and the traffic in fake patent medicines, respectively.

'Coach' promises to bring into films the inside of building a star team, and other angles the colleges aren't anxious to have told. Manny Seff is on the script.

'Shakedown,' an original by Niven Bush, is being prepared by Rian James and Robert N. Lee. It shows a phase of the drug store business not connected with soda jerking.

LeRoy for 'Teen'

Hal LeRoy, of musical comedy, is due west Oct. 1 to do 'Harold Teen' for Warners. Patricia Ellis will be opposite.

M. S. Bentham office arranged. It has also placed Charles Richman in 'Take a Chance,' being filmed at the Par Long Island studio.

Ethel Merman at Par

Hollywood, Aug. 7.

Ethel Merman has a Paramount contract.

First spot is in 'We're Setting Pretty.' It's a musical.

WILL MAHONEY

Claude La Belle of the San Francisco "News" said, "The one and only Will Mahoney is at the Warfield this week and who cares about anything else when he is on the bill? Mahoney is one of our most expert comedians. His tricks are all personal — not warmed-over petty larceny from other acts. Be sure to see this comic. He will have you in hysterics."

Direction
RALPH G. FARNUM
Roosevelt Hotel
Hollywood, Cal.

Hi-Litin' the Strike

SUNDAY (30)

Harry Brigaerts, local head of the IBEW, refused to enter into any strike mediation suggested by the Academy.

Brigaerts served an ultimatum on IATSE local 37, warning it that 'if it did not desist from supporting the Sound Technicians and thereby attempt to drive the IBEW out of sound, the latter would move in on 37's vacated jobs as lamp operators.

Understood that members of the United Brotherhood of Carpenters and Joiners, who have had jurisdictional dispute with 37 regarding grips and riggers, are taking those jobs in studios.

General H. S. Johnson, national recovery administrator, refused to enter the controversy in replying to the IATSE request that studios should be prohibited from displaying NRA emblems.

IATSE mass meeting leaders had all members sign letters sent to William Green, president of the A. F. L., requesting him to settle jurisdictional feud in favor of IATSE.

MONDAY (31)

Academy, rebuffed in its mediation attempt made a new proposal—to appoint a fact-finding committee to hear all three sides and then release findings.

IATSE consented to give its version. Producers met and decided to present a brief outlining their position. IBEW refused to answer Academy.

Norman DeVol, member of the Cameramen's union and out of work for many months, committed suicide. Just before his death, he said that he had been offered a job but couldn't bring himself to desert his union.

At the daily IATSE meeting, Richard J. Green declared that the producers were trying to smash the IATSE because it was becoming too powerful.

Studios reported they were working efficiently but having trouble in labs.

Cameramen's union reported return of two members who had deserted and had been working at Metro.

TUESDAY (1)

Studios reported working and starting new productions.

IATSE gave its version of the strike to the Academy's committee.

Committee considered the producers' brief stating their side.

Cameramen's union took a half-page ad in Hollywood 'Citizen' as a tribute to Norman DeVol.

WEDNESDAY (2)

Studios reported companies operating smoothly and two new productions started.

William Green, president of the A. F. L., sent a telegram to the IA here, saying that he would confer with IBEW heads in the east and urge them to 'take immediate action and be helpful in every possible way.'

Harry Brigaerts appeared before the Academy fact-finders and gave the IBEW version of the fracas.

Edward H. Fitzgerald, local Federal conciliator for the Department of Labor, sent his report regarding the strike to Washington and will do nothing more until he receives instructions from the east.

Thursday (3)

Studios reported smooth operation, but laboratory inefficiency responsible for retakes on several days' work previously done by two companies.

Norman De Vol funeral held at Covina with cameraman's union in charge of arrangements.

Academy fact-finders mull IATSE, IBEW and producers' stories regarding strike.

Harry Brigaerts, for the IBEW, asked the producers for a meeting to discuss signing an agreement between the two bodies whereby the union would take over jurisdiction of all electrical work, including sound, in the studios. Would take all men who return to their work into the IBEW. This would include soundmen, lamp operators and lab men handling electrical devices. Wages would be the same as were in effect July 8 and would not go below the IBEW minimum of $8.25 a day.

Pat Casey called a meeting of the Producers for Friday to discuss proposed agreement with Brigaerts.

At the nightly IATSE mass meeting, Richard J. Green declared that if the unions lost the strike, he would quit his post as international representative. No more meetings scheduled until Monday (7) night.

IATSE said it would ignore the IBEW bid to the producers for the jobs vacated by the strikers.

Friday (4)

Producers met and appointed a committee to consult with Harry J. Brigaerts of the IBEW.

IATSE began production on a short kidding the producers' side of the labor dispute.

Studios reported unhampered production.

Sylvia Sidney Consults Doctors

Informs Par in New York to That Effect—Studio Wires Her It's Okay

Sylvia Sidney Saturday (5) informed Paramount's legal department in New York that she was undergoing a thorough examination that day by New York doctors who would decide whether she was justified in the recuperative period she determined on in walking out of Hollywood and the Par studio.

Believing that Miss Sidney realizes she is now on the defense, home office Par sources are confident she will not arbitrarily sail for a European vacation, as reported. At Par in New York no known word has been received that Miss Sidney was actually planning to sail for Paris Saturday (5).

Hollywood, Aug. 7.

Emanuel Cohen today (Monday) wired actress who postponed sailing Saturday stating French version Chevalier picture would not be completed before August 28, and that if her condition were improved by then she could return and go into picture with indications studio willing to forgive all.

Sudden walkout of Sylvia Sidney from Paramount's 'The Way to Love' has caused a lot of interchanging of statements, wires and letters. So far nothing definite has developed as to the player's return to the studio or her suspension from Par's contract list.

Academy went haywire on the walkout when the executive committee of the actors' branch wired Miss Sidney, asking that she return and do the picture and not violate the tradition of actors by walking out on a production.

Lawrence Grant, member of the Academy's board of directors, feeling that the committee had overstepped itself, dispatched a wire to Miss Sidney stating he did not know whether she was right or wrong but in his position as that of an Academy official he wished to dissociate himself from the earlier telegrams. He stated that the actors' branch wire sent on

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Tex's Net Means Plenty

Hollywood, Aug. 7.

Texas Guinan is in the Zanuck-Winchell picture for Century at $2,500 net weekly, for as many weeks as she works.

That 'net' includes hotel as well as r.r. expenses from and to and, in addition, is outside her agency commission (Bentham) for the engagement.

Original intention was to cast someone to impersonate Tex, with final decision to enroll the original. She starts this week.

2D CAMERAMAN TO SUICIDE

Hollywood, Aug. 7.

Richard Wade, 29, Metro cameraman, killed himself by shooting Sunday at his Culver City home.

Wade is the second cameraman to commit suicide since the start of studio strike two weeks ago.

Normal Devol was the first, having killed himself July 31. Wade assigned no reason for his act.

Survived by wife and daugh.

CAREWE'S REMARRIAGE FOR CREDITORS' GOOD

George Gardner, trustee for the bankrupt estate of Edwin Carewe, has filed a petition here, seeking to have money and property assigned to the director's wife, Mary Aiken Carewe, during a temporary estrangement, revert to the benefit of creditors.

Carewe made a property settlement of $125,000 upon his wife prior to a divorce secured in Mexico in May of 1928, according to the petition. On June 15, 1929 a reconciliation was affected and Edwin Carewe and Mary Aiken Carewe were remarried.

Gardner, the trustee in bankruptcy, contends that this remarriage invalidated the previous property settlement.

Diving Champ in Chorus

Hollywood, Aug. 7.

Aileen Riggin, diving champion and swimmer, has one of the chorus girl jobs in Sam Goldwyn's "Roman Scandals."

Girl rehearsed three days with the chorus before anyone knew about her.

SAILINGS

Aug. 26 (New York to London) Buster Shaver (Berengaria).

Aug. 23 (San Francisco to Melbourne) Stuart and Lash (Monterey).

August 17 (Los Angeles to Shanghai), Brock and Thompson (Selandia).

August 12 (Seattle to Shanghai), De Ceciletos, Dorothy Locklan (Selandia).

August 10. (New York to Southampton) Jane Murfin (Europa).

Aug. 10 (Nice to New York) Frank Scully, Skippy and Alice Scully (Rex).

Aug. 9 (Paris to New York) Irving Mills (Ile de France).

Aug. 7 (New York to Riviera) Mr. and Mrs. Roger Wolfe Kahn (Conti di Savoie).

Aug. 5 (New York to London) Dennis King, Jackie Held (Berengaria).

Aug. 5 (New York to Paris) Isabel Patterson, Tess Gardell (Champlain).

Aug. 4 (New York to London) Eugene Ormandy (Olympic).

PRINCESS' HUSBAND RAN AWAY—$50,000 GONE

San Francisco, Aug. 7.

Mrs. Alice Kamokila Campbell, wealthy Hawaiian heiress, member of the royal island family, divorced wife of Maxwell Sherritt, local investment broker; and operator of her own little theatre on Bush street, is up in court versus her ex-hubby.

At various times, she testifies, she gave Sherritt some $300,000 for investment. Now, she claims, she hasn't the husband and hasn't all of the money, and wants to know what he did with about $50,000.

The Hawaiian princess' theatre is three months old. She took over an old church on Bush street and spent a sizeable chunk of money to convert it into a showhouse with her apartments overhead.

It's called Kamokila and is dedicated to the discovery of unknown performers who've been found by Mrs. Campbell and her aide, Mrs. Jackie Wilbur.

COAST STRIKE REPORTS

Jurisdiction Clash Between IBEW And IATSE May Give the Electrical Workers Control Over Boothmen

Future of the International Alliance, one of the strongest unions in the American Federation of Labor, hangs dangerously in the balance as a result of the Coast studio walkout and the possibility that it may give the Electrical Workers jurisdiction not only over electricians employed in the studios but in all of show business, including theatres. Long sought, but with the A. F. of L. so far having sidestepped the matter, some predictions are that the powerful Brotherhood of Electrical Workers has a good chance of winning out, now that the issue is being forced.

For at least three years the IBEW has been trying to supersede the IATSE. Aim of the electrical union goes further than stage and studio electrical men, according to inside, with jurisdiction desired over booths as well. One of the contentions of the IBEW, when sound came in, was that its union was entitled to jurisdiction over the installation of sound equipment and its operation.

Such a victory for the IBEW would virtually mean the breaking of the back of the IATSE, making it one of the smallest of the Federation internationals. Looking forward to the day when jurisdiction would come its way, the IBEW for three years has been carrying a membership of 1,400 electricians who hold motion picture operator licenses.

IBEW 2d Strongest Union

The second strongest union in the A. F. of L., Electrical Workers' power would be greatly increased by anything it could wrest from the IA, whether only stage-studio electricians or booths were obtained. Either way it would leave a large dent in the strength of the IA. Exerting its every power to get into show business, the IBEW may find

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SAYS AGENTS DEGRADED HIM—HITS CONTRACT

Los Angeles, Aug. 7.

Complaining that he has been 'degraded in the eyes of the motion picture world' because his services were offered to studios at half his earning capacity by the Edward Small Company, Preston Foster has filed a plea in L. A. Municipal court asking that the agency be prevented from representing him.

The Edward Davidow, Inc., of New York, is included as defendant in the action because this agency assigned its original contract with the actor to the Small outfit. Foster claims he never recognized the latter company as his agents.

He wants the contract with the Davidow agency rescinded.

Aimee Offered Chance To Talk Back at Dave

Hollywood, Aug. 7.

Domestic discord between Aimee Semple McPherson and her divorce-seeking husband, David Hutton, is to have further screen exploitation if a pending deal between the evangelist and Bryan Foy comes off.

Idea is to have Aimee tell her side of the split in answer to the Hutton two-reeler, made by Foy, in which the burlesking baritone kidded his wife.

2 Legits in 1 Pix

Hollywood, Aug. 7.

Judith Anderson and Janet Beecher, from legit will screen debut in the George Bancroft picture, 'Blood Money,' for 20th Century.

Tantalizing Handles

Hollywood, Aug. 7.

Metro has retitled 'Malibu' to 'Sequoia,' fearing that the fans would mistake the former title for the picture colony's beach hideout.

With the new title not an hour old, execs considered a change figuring the same fans wouldn't know what the new handle meant.

Metro, Warners Lead Studios in Increasing Special Strike Cops

Hollywood, Aug. 7.

Studios have all increased their police departments during the past week. Metro jumped its force from 48 to 140. Warners installed 70 extra cops. All other studios built up their uniformed bodies, however none as strong as Metro and Warners.

Only trouble reported beyond intimidation over the telephone, and some picketing, was a clash between Charles Rosher, union cameraman working at Paramount, and men said to be strikers.

HOLLYWOOD SCOUTING FOR CHOS. GIRL TALENT

Hollywood, Aug. 7.

Despite an over-abundance of chorus girls during the musical cycle of three years ago, studios now find it nearly impossible to recruit sufficient girls to fill out their lines for musical pictures. During the first musical cycle, practically every dance school in town was training girls for picture-line work. It got so bad at that time that high schools had to bar the wearing of tap shoes during school hours.

Last week-end saw two studios, 20th Century and Metro, advertising in local papers for line girls. Of some 200 that showed up at the latter studio, Albertina Rasch was able to find only eight girls with sufficient experience and looks to warrant engagement. Sammy Lee, Busby Berkeley, LeRoy Prinz and Jack Haskell are going nerts trying to recruit lines for their current assignments. Metro is now advertising in San Francisco and Oakland papers for girls. Lou Brock of Radio is sending scouts to Texas to try and fill his line for 'Flying Down to Rio'.

Since the first collapse of musicals, about 40 dance schools have folded in L. A. All were holding out the studios as bait for pupils. When musicals did a nip-up, the schools had to fold. At present, there are about 15 dance schools with organized classes in tap and toe routines. Only one school, Colleanette at Pasadena has an organized ballet line.

Green Hints Producers Pulling Strike Sneaks

Hollywood, Aug. 7.

Flatly declaring that the producers are attempting to destroy the IATSE unions because they are becoming too powerful, Richard J. Green made a plea for the strikers to present a solid front at the IA meeting last week.

He stated that the studios were attempting by insidious propaganda to undermine the strikers' morale and destroy their faith in the five locals' business agents.

Los Angeles, Aug. 7.

Tonight (Monday) peace reigns in strike situation with both sides saying next move will follow an official notification from Washington of President's reported moratorium on labor difficulties.

Studios continue to operate at almost normal with indications several soundmen members of IATSE are deserting this international for the IBEW, which was given recognition by producers as only international with an existing agreement with the producers.

IATSE officials say they will observe President's call to return to work when official word is received from their New York executives which had not come through by today.

Pat Casey, for producers, says studios will give back work to those returning strikers for whom employment can be found.

Only Accommodate 35%

Unofficial estimate is that if strikers show willingness to return only about 35% of those walking will be accommodated, as producers say they will not throw out the men who stepped in to fill the jobs.

No matter which way things go still remains question to be settled by New York execs of AFL as to jurisdiction of soundmen between IATSE and IBEW. Union heads were expecting this immediate question up for consideration of executive council meeting AFL scheduled for this week at Atlantic City, but now understood here this has been postponed until September.

Viewpoint now is that situation can never reach anything like alarming proportions due to jurisdictional fight and failure of AFL sanction of strike in view of internal dissension over this question.

Academy's fact finding committee that has held hearings on strike issue preparing reports its findings for publishing end of week. No indications how this stacks up but expected to be innocuous affair with neither side losing sleep awaiting it all.

PAR DENIES SEARCH FOR FILM ALICE A GAG

Hollywood, Aug. 7.

Paramount annoyed that the London cables have Ida Lupino coming to Hollywood to play the name part in 'Alice in Wonderland.' Miss Lupino is coming over on a term contract for whatever roles may be assigned to her.

Search for the ideal Alice will be continued, with efforts hampered in places perhaps through the belief that Miss Lupino has been selected and that the search is just a publicity gag.

Par insists that the hunt is on the level.

Coast Producers Formally Recognize IBEW as Representative Union in Studios—Waiting on Moratorium

Green to Green

Hollywood, Aug. 7.

Richard J. Green, speaking for the IATSE, said that his international would ignore the bid of the IBEW for the jobs vacated by striking IATSE men.

Green stated the entire matter was up to William Green, president of the A. F. L., to decide on jurisdiction and make Harry P. Brigaerts, IBEW v.p. behave.

Producers Slow in Trusting Rushes to New Lab Forces

Hollywood, Aug. 7.

Fearing to entrust valuable negative to new employees, replacing the strikers in laboratories, several companies have been holding back shipment to the labs of exposed film until seeing the outcome of process work on other pictures.

At Fox, Jesse Lasky went without seeing rushes last week on his 'Worst Woman in Paris.' Producer, it is believed, has by now satisfied himself on Consolidated's processing with its new staff and has sent takes of the picture there for developing.

Sam Bischoff also held back miniature shots for 'The Deluge' until several days ago, waiting to see the type of work the lab could turn out under strike conditions. Other companies have also withheld film from processing in their own labs.

OLIN HOWLAND REFUSES TO PLAY IN 'MALIBU'

Hollywood, Aug. 7.

Metro is doing a burn at Olin Howland who, the studio claims, refuses to work in 'Malibu' after okaying the assignment.

Studio threatens to take the matter before the Academy unless the actor appears for work Wednesday (9).

Hollywood, Aug. 7.

On Saturday (5) Pat Casey formally recognized the International Brotherhood of Electrical Workers (IBEW) as the representative union for all electrical workers in the studios, including sound men and lamp operators, now affiliated with the IATSE.

Statement of recognition from the producers followed a verbal agreement in which the producers acknowledged this international as the only remaining signatory to the studio basic agreement. Producers further agreed that salary and working conditions be the same as existed prior to the strike, which allows a minimum wage of $8.25 a day of eight hours and time and a half for overtime.

Further agreed that the producers will negotiate wage scale for all classifications when present agreement expires March 19 of next year.

While producers have seemed to favor IBEW in the present labor dispute, this is the first official verdict on their side of the jurisdictional fight for supremacy between IATSE and IBEW in which the producers came out point blank in settling, at least in their own minds, which union should enjoy jurisdiction.

No Lockout

Following announcement of President Roosevelt's moratorium, producers contended that they did not call a strike, nor did they lock out any employee who was willing to work. Therefore, they advance, any overtures looking toward a settlement of the present troubles should come from the labor ranks.

To this IATSE replied that while no official word had been received from Washington on the President's ultimatum, they nevertheless stand willing to arbitrate. They added that it was their conviction that any impartial arbitration board would find a verdict in favor of the soundmen.

It is their further belief that the producers' agreement with Harry Brigaerts of IBEW on wage scale and working conditions for all electrical workers in the studios cannot be succeeded because Brigaerts represents less than 10% of the men in this work. They point out that 90% of the men Brigaerts seeks to act for are on strike and refuse to accept him as their spokesman. Further claimed that Brigaerts' agreement is in violation of the established principle of collective bargaining.

Brigaerts counters with the statement that IATSE is rapidly seceding to the IBEW and that around 100 men signed Saturday (5), following announcement of the producer-IBEW parley.

Richard Green, of the IATSE, denounced this as a gross untruth.

Temper Tempest Hits Studios

Comics Worst as Strike Irritants Make Talent and Execs Go Haywire

Hollywood, Aug. 7.

Strike situation has brought out an avalanche of temperamental displays among players and directors caused by petty delays and the necessity of reshooting scenes numerous times because of inexperienced or inadequate help in the departments on strike.

There have been more flare-ups and walkouts during the past week than most studios have seen in years. None is serious, but all cause social ruptures which keep the cast and crews on edge until tempers cool down.

All studios and pictures have been affected. Most studios find it necessary to cater to their artists in hopes that the occasional blow-ups will develop into nothing more than momentary affairs.

Most trouble is coming from the players, who, after they have had a scene rehearsed and photographed several times, finally blow up in their lines, go stale on the particular sequence they are doing, and find it necessary to rest before resuming work.

Directors are not immune from the attacks, going haywire because they cannot get what they want. Studios are not riding their meggers on account of production being slow, but the meggers nevertheless find the delays irritating.

Some of the boys who blow up the highest are the clowning comics, who work on a gag bit so often that the bit loses its punch and the funny fellows fall flat. Directors have found during the present trouble that comics are the hardest to handle because constant repetition sours their gags or softens the punch.

With everybody on edge, studios are being extremely careful in handling the high-priced talent, fearing that front office intereference might cause ruptures which would further set back already tardy production.

JOCK WHITNEY'S PASTEL MOODS' IDEA FOR PIX

Hollywood, Aug. 7.

Jock Whitney is still searching for a story for his first Technicolor picture for Radio. Socialite-producer has been reading yarns for the past two months, but has been unable to locate anything that will lend itself to pictures.

Meanwhile, experiments are being carried on in color photography where pastels will be used to express the mood of the players in a fashion similar to the use of musical scores.

Whitney deal with Radio calls for the studio to split 50-50 on the production cost of the features with Whitney, studio to have full say on story selection and casting.

Revolutionary Thin Metal 'Film' Practical in Lieu of Celluloid

Filmdom can literally wash off pictures when they have exhausted their run and stamp on the new season's product each year, according to the industry's scientific investigators' reports of a new all-metal film stock. That this may some day replace celluloid is admitted, but the economic situation in the business must be far different than it is currently.

In one respect the experimental metal and present celluloid are alike, it is stated. Both have emulsions which show all scratches on the screen.

Too Costly Now

In order to use metal, exhibitors would have to scrap their present projection equipment. The thin steel strip would reach the screen by means of a reflected light instead of the penetrating beam as is the case in celluloid.

Millions of dollars could be saved the business over a period of years in the use of metal stock, it is believed. Breaks in running would be unknown, as would a thousand other details now characteristic of celluloid.

The steel strip has been demonstrated with success, so far as carrying frames to the screen goes, it is claimed. Invention is credited in Sweden, and an American sales organization is now being organized.

Academy May Cut Salaries Now That Studio Subsidy Off

Hollywood, Aug. 7.

With the producers' subsidy ended Aug. 1, Academy is now dependent on its members for financial support. Anticipated that employees will be asked to take a salary cut to keep the budget down.

Academy being absorbed in the strike situation, further discussion of the producers' agreement has been postponed indefinitely. All conciliation and writers' adjustment committee hearings have been postponed until this week.

Publicity men who are associate members of the producers' branch met Wednesday night to form a publicity section. Barrett Keisling was appointed temporary chairman, William Pine secretary.

TOP SPOT IN SHORTS IS 'SILLY SYMPHONY'

Hollywood. Aug. 7.

Top short subject is now Walt Disney's 'Silly Symphony' in color, which in the past few months has passed its stable mate. 'Mickey Mouse,' in sales. 'Mickey' for several years has held the top position mainly through its popularity with youngsters. 'Symphony,' which has both kid and adult appeal, caught up with 'Mickey' several weeks ago, and is now out in front.

Currently, 300 prints of 'Silly' in color are being made with indications that the next issue will go 350. That's said to be top for any short subject produced.

NRA FLAGS WAVING

Nearly All Theatres on B'way in Times Sq. Show Emblem

Major company theatres on Broadway are displaying the NRA banner over their tops or marquees, signifying the circuits' acceptance of the NRA. No NRA flag was over the Walter Reade Mayfair, up to yesterday.

Flags, as noticed, are mostly alike in design and color, except the RKO Palace. Majority of pennants have red backgrounds under a centered dark and superimposed cutout of the NRA eagle trademark. The Palace pennant has a white field and the trademark looks smaller, presenting more or less a pale outlook in contrast to the bright bunting being flung by the others.

One Exhibitor Moves His Theatre with the Crops

Minneapolis, Aug. 7.

When conditions become bad in this territory one just packs up his theatre and moves it to some other city where the outlook is better. That's what C. P. Knudsen of the Orpheum, Bristol, S. D., is doing. Crops around Bristol are burned up and the town is dependent upon nearby farmers for its business.

The outlook being what it is, Knudsen has packed up all his equipment and shipped it and his seats to Watertown, S. D., an industrial center, where he will install them in a remodeled building to be called the State.

OLD ROXY TAKES 26 OF U'S 36; RKO'S 26 FOX

Excitement around laid to the RKO boys about not getting the Universal product has revealed that the 'U' films this coming season are going into the old Roxy. The 7th avenue house and Universal closed that way this season for the first time in two years or so, giving U a regular weekly Broadway showing or nearly so. The old Roxy will get at least 26 of the 36 films Universal proposes to produce.

Apparently RKO was figuring on getting the Universal product also but never entered into negotiations for same on the believed premise that it would be there whenever they went after it.

RKO's

Even then it was a question whether the Music Hall bookings would have left room for Universal pictures, as RKO already has a quantity supply of product for the coming season for Radio City. Besides 22 of the Fox program, which RKO is privileged to select, the Music Hall will have the pick of all the RKO films and Columbia.

Although RKO had a deal on with Universal last year, none of the Universal product showed at the Music Hall. These factors may have impelled Universal's willingness to close with the old Roxy.

The old Roxy deal is Jimmy Grainger's first big swipe in distribution since taking over the helm of Universal's film selling activities. Harry Arthur acted for the old Roxy.

SLUMMING

Hollywood, Aug. 7.

Edgar Kennedy, RKO contract comic, going out with a vaude act. Ditto Edmund Lowe.

Charlie Williams authored both turns.

Always Something

Los Angeles, Aug. 7.

District theatre manager for a major coast circuit who has just won $500 in prizes in a circuit drive, requested that no publicity be given his luck.

When it was announced he had profited financially in a previous drive, a St. Louis banker reminded him of an unpaid note.

NEW EPIDEMIC OF FILM PIRACY

Film pirates will face jail terms if the major industry, alarmed over a marked increase in picture thievery, is successful in a nation-wide campaign to get legislatures to amend state penal codes.

It is estimated that almost 1% of all the major feature footage turned out in a year is being stolen. Picture investigators report that first-run product can be bought for as low as $50, and that $250 will buy the biggest roadshow before its general release.

The piracy, it is believed, has during the past year developed into such a well organized racket that a buyer can secure any print he wants from a half hour to three hours after he has turned in his order.

On the basis of 500 features, not considering shorts and others, this would mean about 30,000 feet of film do the disappearing act. How many prints are struck off this stolen footage cannot be estimated. As the result, the industry is finding it impossible to calculate losses in money.

Market for pilfered pictures is largely in countries where American exchanges and offices are few, chiefly Central and South America. The penal code, as the industry would amend it, would make a purchaser, the same as the seller, liable to criminal prosecution.

Studios Yes Hays On His Pet Peeve

Hollywood, Aug. 7.

Coast producers gave their usual promises to Will H. Hays on the eve of his departure for the east, promising they would be good boys and clean up pictures.

At a special meeting, Hays and the producers for five hours discussed the matter of indecent pictures, and their effect on the b.o. Hays complained about obscenity and wise cracks of a suggestive nature, which censors throughout the country have been banning, and will continue to ban if this style of material continues to be made, he said.

Although all studio chiefs yessed their czar, only lot known to take immediate action in this direction was Universal, where Carl Laemmle, Jr., notified department heads to eliminate anything off-side from future U scripts.

Up to $50,000 NRA Increases

Present Estimates of Added Costs to Theatre Circuits

Within a week or so, when the circuits have an opportunity to adjust their payrolls and conform their staffs and wages to the NRA code accepted by all five major chains, they will be in a position to tell just what it's going to mean in dollars and cents on expenditures.

Estimates now made are admittedly largely guess-work, but from indications it appears somewhere between $40,000 and $50,000 weekly will be added to five big circuit payrolls.

Warner Bros., including all personel, in addition to theatres, figures it will run about $20,000 a week, perhaps a little less. This includes all departments, distribution, studios, etc.

Publix guesses that it will be at least $10,000 a week for all its theatres, including partners who will report their added payroll costs, while with Loew's, including the MGM organization, it should run somewhere between that and $15,000.

RKO, signing the NRA reemployment provisions for theatres only, believes it will mean $4,000 more for the payroll to carry.

The Skouras Bros. are calling in men from Fox-West Coast, Midwest and Midwesco to figure out what NRA's added costs will be. For the Skouras Theatres Corp. in the eastern part of the country it is estimated the payroll increase will be $3,000. About double that safely can be figured on for Fox-West Coast and the other western groups.

Radio Studio Audience Turned Into Theatre's Exploitation Stunt

Washington, Aug. 7.

Theatre managers' bugaboo of radio studio audiences at broadcasts on the road can be turned into exploitation for theatre if worked right. Including ticket stubs from theatre as admission seems to be it.

Gag was done by Loew's Fox last week, using Burns and Allen. It was team's first try at studio audiences. Early and late chain stunts packed studio.

Stunt was conceived by local radio-dramatic editor. Story broke exclusively in 'Daily News' and announced that Burns and Allen would stage two Wednesday night CBS broadcasts before first 1,000 patrons of Fox who mailed in stubs showing they had seen the pair on the theatre stage. Programs were placed in Willard Hotel studio used regularly by WJSV, local Columbia outlet.

Three-way ballyhoo involved theatre, station and paper with everybody happy. Signs went up in lobby of theatre, announcements flooded air and editor went to town on both radio and dramatic pages. All the bally stressed stage appearance of team at Fox. Result was flood of applications and a premium on Fox stubs. Even got to point where people went down to box office and bought tickets without going in to see show.

Previous objection of air advertising agency to studio audiences on grounds that laughter would spoil atmosphere of act, was overcome with promise of local announcer that he would keep people quiet. Explanation before show of situation had 'em as quiet as pall bearers, altho things went off with a bang once mikes were cut off.

Metro Holding Back Its Bonfils Film; Par First

While Metro reached an understanding with Par promising not to make a picture based on the life of the late F. G. Bonfils, purchase of the Lou Goldberg book, 'Great I Am,' Gene Fowler is going ahead with his story on the Denver 'Post' editor.

Fowler originally was called in by Metro to do a story on Bonfils for screening. Writer will issue his novel on Bonfils under the title of 'Timber Line.'

Up to $900,000 Cost Now for Metro's 4-Yr.-Old 'March'

Hollywood, Aug. 7.

'March of Time,' remade for Metro for around $150,000, still has many of the highlight scenes of the original production. The supervisory task of the picture was in the hands of Jack Cummings, who has headed the short department on the lot for several years and who aided Harry Rapf, its producer, in sticking to the picture until it became a releaseable quantity. Picture at present time is in 10,000 feet with possibly 2,000 coming out prior to release.

Scenes that were salvaged from the original picture were 'Poolroom,' with Weber and Fields; 'Rosey Posey,' with Fay Templeton; 'Four London Cabbies,' with Weber and Fields, Willie Collier, Sr., and Barney Fagan; 'Lock Step,' with the Dodge Sisters, and the finale.

Added to the original cast in the new version are Alice Brady, Jackie Cooper, Madge Evans, Frank Morgan, Eddie Quillan and Russell Hardy. Picture when shelved four years ago is reported to have cost $750,000 and with the additional scenes will reach $900,000. New stuff was made in 24 days.

RKO'S 52 FOR '34 WILL BE ALL SELF-PRODUCED

RKO will not be in the market this year for distribution of any product produced outside of its own realm. Accordingly, the company will not have more than 52 pictures as a final total.

Negotiations of William Saal for distribution by RKO of a group of 12 which Saal was planning have been dropped altogether. Following release by RKO of a couple, Saal is washed up this season.

Carminati on Screen

Hollywood, Aug. 7.

Tullio Carminati goes with 20th Century for 'Moulin Rouge,' the Constance Bennett pic, and 'Gallant Lady,' with Ann Harding.

Actor is being brought on from New York.

Howard Green Producing

Hollywood, Aug. 7.

Howard Green's first assignment as a producer at Radio is an original story by himself for Zasu Pitts and Pert Kelton. Green has been functioning on the lot for some time as a writer.

Yarn will be work-out by a gag staff similar to the method used by Harold Lloyd.

TROWBRIDGE'S NEW SPOT

After long association with Pickford and Fairbanks as personal representative, Carroll S. Trowbridge has resigned to enter the sales department of United Artists, embracing Philadelphia, Pittsburgh, Washington and Buffalo exchanges.

Trowbridge has been in distribution before for UA, at one time supervisor of exchanges under Hiram Abrams.

KOPLAR'S RECEIVERSHIP SUITS DISMIST IN ST. L.

St. Louis, Aug. 7.

Harry C. Koplar's receivership and accounting suit against the Skouras Bros. and the St. Louis Amus. Co. (W.B.), which resulted in a temporary receiver having been installed in the Missouri theatre territory, was thrown out today in the Circuit Court by Judge Hamilton. The court confirmed the report of Referee Harry C. Barker, whose findings in part opined that Koplar's suit was seemingly brought to force Warner Bros. to purchase his stock at his price, or suffer the consequent loss in ligitation.

Suit was filed a couple of years ago and a temporary receiver has been in office since December, 1931, as result of the minority stockholders' suit.

In ordering both complaints dismissed there is a recommendation that 'the plaintiff and his intervenors' be taxed the costs.

RKO Studio's Stock Co. For Talented Chorines

Hollywood, Aug. 7.

RKO is considering using the chorines signed to short termers for the Lou Brock picture, 'Flying Down to Rio,' as underpinning for a stock company. These femmes are new to the screen and represent the pick of over 1,000 interviewed and 100 tested.

Fifty girls have put their John Henrietta on the dotted line, with options if they click in 'Rio.' Studio is anxious to hold the outstanding talent because of present scarcity of fresh young femmes with promise.

Radio-Sparks Set

First film product deal of importance closed by RKO-Radio is with E. J. Sparks for complete coverage of latter's chain in Florida. It's called a better contract all the way around than RKO had with Sparks last year.

Jules Levy, RKO's sales manager, has other large circuit deals in work with W. S. Butterfield, Famous Players Canadian, Harry Huffman of Colorado and the Griffith Bros. of the southwest.

NIRA GOOD-WILL EXCHANGE

Thalberg with Metro for 10 Pix, But Not on Lot—Wife with Him

Following the picture code meetings in the east, which he will attend, Irving Thalberg will leave for the coast, stopping over in Chicago for a few days to join Nicholas M. Schenck before proceeding to the Metro lot in Culver City.

Thalberg, it is understood, will form his own organization for pictures to be released through Metro, with the company financing. Understood also that production will be off the Metro lot, with a number of new stars to be created to supplement Norma Shearer as the nucleus of the new organization. Figured that the producer will in this way make eight or 10 pictures per year.

Likely that Helen Hayes might be starred in the Thalberg aggregation, with her husband, Charles McArthur in as a writer. Producer has been reading galley proofs of Anne Austin's 'Wicked Woman' while here, and although Miss Hayes has been disinclined to do this as a Metro assignment, it is understood she might consent if Thalberg were to produce it.

Understood also that Thalberg still has seven years to go under his present contract with Metro, which would give him a guaranteed income of around $500,000 yearly in salary, plus a percentage of profits on all Metro pictures.

MAYER'S TRIP EAST ON THALBERG, PROBABLY

Kansas City, Aug. 7.

Louis Mayer, accompanied by Howard Strickling, Metro studio publicity head, was a last minute addition to the film pilgrimage due in New York tomorrow (8).

Also on the same train is Edwin Loeb, attorney for Producers Association, Metro and Irving Thalberg.

Though Mayer presumably came to attend the Code conference, it is obvious his real mission is the Thalberg situation. Early Friday (4) Mayer had a phone argument with Loeb, who also is understood to be personal attorney for him. Later Mayer spoke to New York after which conversation he decided to come on. Not known whether Mayer had cognizance of Loeb going east. After the Chief left Los Angeles, both kept to themselves with Loeb remaining in his room, while Mayer gave no sign of recognition when Loeb appeared in the diner on Sunday for first time on trip.

Mayer and Loeb were close personal friends for many years and belief is Loeb has been advising Thalberg in a manner contrary to Mayer's plan for Thalberg's future. Seems quite possible Loeb might be going to New York for the purpose of a showdown in favor of Thalberg that might lead to his leaving Metro.

Joe Schenck, who was to have left with the party, remained in L. A., to leave coast by plane Sunday night (6) and meet them in New York. Loeb is also his attorney. They were in conference quite a while before Chief left. Mayer and Schenck later talked alone before the train left.

In addition to Joe Schenck and Thalberg representing coast group at Code meeting, will be Ben Kahane, Mayer, Adolph Zukor, Dave Podell, his personal attorney; J. Theodore Reed, president of Academy, and Henry Herzburn, Paramount studio attorney, who was added to the party. Kahane and family were left on the platform in Los Angeles as the train pulled out suddenly. They had to run a quarter mile before catching up with it.

Jack Cohn in Maine

Jack Cohn of Columbia off to Maine for a vacation.

Due back towards the end of the week.

IATSE Make Strike Pic, Kid Casey in Blackouts

Hollywood, Aug. 7.

IATSE became producers last Friday when it was decided to make a short titled 'I Won't Talk,' kidding the strike and the IBEW side of the argument.

Plans are to give Pat Casey all the credits and string together a flock of blackouts anent the present studio situation. Sets, film and props are donated. Picture will be made at the Freeman Lang studio.

Par Trustees Hope Banks Will Agree In Film Hocking

Suit of the Paramount Publix trustees, Charles D. Hilles, Eugene W. Leake and Charles E. Richardson, against a group of 12 banks to set aside creditor preferences under the now famed $13,000,000 film-hocking transaction, is scheduled to come up Aug. 22.

This adjournment has been taken by Par rather than the defendant banks, who first asked for an extention of time in which to make answer to the action. The banks have not yet put in their answer nor indicated whether a compromise, as at first was expected, might be reached.

Between now and Aug. 22 it's not improbable that some agreement may be reached with banks surrendering their preferences. If this isn't done, Par trustees are almost certain to disprove the claim of the bank group when creditors file. Last date on which claims may be put in under the Par-Publix bankruptcy is Sept. 14.

Par trustees do not seek to disprove this claim, merely wanting a release of the creditor preference since film production property of Paramount was turned over to Film Productions Corp., a separate subsidiary set up distinctly for the purpose of securing the $13,000,000 financing.

Sheehan Away with Studio Set Till Jan.

Hollywood, Aug. 7.

Winfield Sheehan, en route to N. Y., whence he sails for London, Aug. 11, will not return to the Fox studio until October. In Paris he will do research work on the script of 'The Life of Pasteur.' Edmund Burke, accompanying him, will work on the screen story while abroad.

On Sept. 1 Fox will have completed all its pictures which are due for release before Dec. 1. On his return Sheehan will start on 'House of Connolly,' directed by Henry King, with Janet Gaynor starred. A 'Fox Follies,' musical, will follow. Dave Butler will direct, starting in November, and the cast will include Will Rogers, Janet Gaynor, Lilian Harvey, Winnie Shaw (new discovery), Sally Eilers, James Dunn, Sid Silvers, Warner Baxter and John Boles.

In December, 'David Harum,' starring Will Rogers, will be Sheehan's personal production, with James Cruze directing. January will see 'World Moves On,' a pretentious effort, going into production, with John Ford directing.

CIRCUITS HOPE FOR B.O. RETURNS

Major Chains Sign and Obeying—Minor Employes Considered—Some Local Discretion O. K.

MEANS THOUSANDS

Subscription to the NIRA by the major theatre circuits, calling for a 40-hour week and wage minimums of $12 to $15 for a large number of employees, is being looked upon as bread cast upon the waters, that will return via, the box office.

Following the Warner lead, Sam Dembow, Jr., who signed the blanket code for the Publix chain after sounding out all its partners, epitomizes the theatre man's viewpoint in expressing himself as certain it's a very good investment, Dembow, with all the Publix partners and operators in accord, believes that the box offices will bring back more than theatres are forced to spend in conforming to the NIRA provisions.

Dembow adds that in addition to the public good will the NIRA sign on a theatre will mean, the increase in employment by theatres contribute toward aiding other industries so that these others, in turn, can aid the theatre through added patronage.

Operators of other major circuits, taking in RKO, Publix, Loew's and Skouras, decided to follow Warner's acceptance of the NIRA code temporarily at a meeting last week and started swamping post offices for the NIRA eagle emblem, banners, etc. In some cases instructions were given to incorporate the NIRA trademark in theatre advertising.

5-Day Week

While all major circuits went quickly for the NIRA, Loew's added Metro to its agreement, Nicholas M. Schenck signing the instrument, and immediately notified everyone of a five-day week, with Saturdays off, effective Saturday (5). With the Loew-Metro organization it takes in all employees, including home office, exchanges, theatres, etc.

In contacting all their partners on the telephone concerning NIRA adoption for Publix, Dembow found all in accord but left it to most partners to file their own agreements locally with whatever exceptions some might want to make. In the south some of the partners are signing the president's reemployment agreement under NIRA but noting exceptions for colored help for whom $12 or $15 a week minimum would mean a large increase.

When signing the blanket code in New York, all theatre union labor is excepted. Over the weekend plans were going forward for a revision of hours and wages, with additional assistant managers, cashiers, ushers, janitors, doormen and other help necessary under the 40-hour week being arranged for.

At the home offices, it's mostly clerks, office boys and lesser personnel that will have to be brought within the NIRA provisions of a 40-hour week and $12 minimum in towns of under 200,000 population and $15 in those over 500,000. Managers are excepted from the 40-hour minimum. Their wage minimum will be $35.

Part Time Off

In many cases theatres employ ushers on a part-time basis. These will probably be raised to full time of 40-hours and pay in accordance.

While it was difficult to get estimates of how much will be added to circuit payrolls pending a check to determine just how much help will have to be put on, RKO sets around $4,000 weekly as its payrolls increase. For all the others, larger in number of theatres it will run more, probably nearly to $10,000 for such a chain as Publix's.

Reemployment agreement signed by the big circuits is temporary, pending adoption of an amusement industry code on which a meeting is being held today (Tuesday) by Sol Rosenblatt, deputy adminstrator. If any changes are made in the amusement code, theatres will have to conform to that.

Meanwhile all circuits figured they might as well cash in on the NIRA 'We Do Our Part' thing, same as many other large employers are doing prior to industry codifications.

Chemical Approved Foreclosure on RKO Regarded as Routine Affair; A Lot of Money Seems Represented

Code for Biz

National codification of all industry, with curtailed working hours, is seen as a sure business boom for all amusements.

The eight hours for work, eight for sleep and eight hours for play, it is believed, will create new trade for theatres and all other amusements.

Long summer-discussed plans to increase admission prices which have been axed in almost every spot to new lows, will probably materialize with the uptrend in attendance.

HOW M'DON'UGH FUNCTIONS IN RKO

J. R. McDonough, RCA executive brought into RKO by M. H. Aylesworth as general manager of the company, is concerning himself mostly with corporate and financial problems. So far his duties in that high post have not taken him directly into production, distribution or theatre operation in any way that would suggest supervision of those branches on issuance of orders to persons directly in charge.

Within RKO, most impressive about McDonough is that he doesn't require cabinet meetings or advice of others to reach a decision.

McDonough is in RKO without salary, same as Aylesworth. He remains on the RCA payroll as a vice president, while Aylesworth's pay check comes from NBC. While it may have been believed at first that McDonough was coming into RKO to shake things up all over the company, it is understood he was brought in by Aylesworth because latter needed someone of McDonough's corporate-financial experience to help him pull all the strings together.

Report that Aylesworth might go back to NBC, leaving McDonough to assume full authority over RKO Corp. is denied on the inside.

Indies, Well Financed, Boost Budget for '33-'34

Hollywood, Aug. 7.

Indie producers have boosted their 33-34 budgets 100% in some instances, and are not being hampered by lack of funds, according to Sam Wolf who represents a majority of them.

During the past two weeks 10 features and one serial have been completed by indies, with nine more productions scheduled to start within the next two weeks.

Wolf says every indie producer will deliver the pix slated to be made this season.

Official explanation of the foreclosure action which has been started by Chemical Bank against RKO, is that it's a routine matter and not affecting the RKO operations. Suit is based on a default of interest or something amounting to $1,118,500 due on extended notes of the $11,600,000 6% sinking fund debentures of RKO Chemical is trustee under these debentures. The principal amount in full or mostly is owned by RCA.

Observation would thus have that interest default complained about in the Chemical suit as due to RCA mostly. In bringing this foreclosure suit, Chemical is fulfilling its duty as trustees and as a result would have its cause consolidated with the Alfred West suit, original RKO receivership action.

Debentures under which Chemical is suing is that amount which was voted by stockholders a couple of years ago in a reorganization of the company. They are secured by a second lien on the collateral pledged as security for the payment of the 6% secured Gold Notes of the company.

First Lien

The latter notes are secured by a first lien on RKO. These notes were extended as due July 1, 1934, and monthly, thereafter, to and including Jan. 1, 1935. Of these there is around $1,825,208 outstanding. This is the balance of an original $6,000,000 loan tendered RKO by Chemical and the Commercial Investment Trust.

Thus the foreclosure if resulting on the $11,600,000 sinking fund debentures would be subject anyway to the first lien of the 6% secured gold notes.

The collaterial which the company had pledged as security for the 6% gold notes and the sink-

(Continued on page 39)

WASTED YEARS ON CONTRACTS

Baltimore, Aug. 7.

With the new selling season only a few weeks old it already begins to appear that the years the industry leaders spent in formulating and adopting the 5-5-5 standard contract will be just wasted years. Because the 5-5-5 contract is being treated like an orphan; it is being kicked around brutally, nobody wants it. Not even the exchanges.

Film salesmen for all the major companies when approaching exhibitors, in this territory at least, are offering them the choice of both type contracts, the new 5-5-5 contract and the company's individual contract, the latter having been in use these last three years since the Thacher decree in New York kicked out the old standard contract and its arbitration clause.

It appears that distribs and exhibs are getting tired of doing business on the front pages of newspapers and in the court arena, and are happy to take the business of the industry code back into the exchange office and onto the business man's desk.

Sid Grauman's Contract

Los Angeles, Aug. 7.

Sid Grauman has a new three-year contract from Fox West Coast and Joe Schenck as managing director of the Chinese.

New paper calls for $500 a week plus one-third of all profit.

Changed U. S. Theatre Map Has Distribs Dizzy Keeping Tabs on New Owners, Recvrships, Et Al.

In preparation for the marketing of 1933-34 product, the sales branches of the major producer-distributors have a large job ahead of them in setting up a map of the theatre situation as it exists today following innumerable changes in ownership, control, operating jurisdiction, receiverships, etc.

After a year in which the theatre has been tossed around from all angles, with hardly anyone knowing how things stand now, the distribution departments are trying to find out what's what and who's boss before offering its wares.

No company wants to miss the best opportunities that exist on a changed theatre map, nor does any home office or local exchange want to get in dutch by passing up an old customer through a mistake. At present sales executives are asking for a clear picture of possibilities and theatres in each exchange zone, with district or branch managers being called into New York for that purpose alone at this time.

Recvrs. Vs. Old Customers

Numerous houses remain in receiverships and thus are not the best rental possibilities. Some, however, are old customers and the distribution heads want to know that. In other cases theatres have gone into either the right or wrong hands from the point of view of producer-distribs and that detail is desired.

The film buying this season will be from new quarters and by new men, or from old-timers who during the past year have returned to active operation. In the latter category fall several operating partners of Publix who from now on will do their own film marketing.

There are some theatres, the ownership or contral of which remains in doubt. Distribs want to find out about this, so that they will know just where to proceed and how. The amount of detail involved in getting a first-hand picture of the country's theatre map as it will size up for the 1933-34 season means not only considerable overtime at the home office, but an exhaustive check in the field by district offices, exchanges and salesmen.

Most of the majors are out selling already, but not closing up much business just yet.

FOX SELLS AWAY FROM WB AFTER DEADLOCK

Failing to close for its product in Warner theatres after preliminary negotiations, Fox is now selling away from this chain. Fox salesmen are already out closing up situations in opposition to Warner.

Fox-Warner failure to get together on pictures may also mean difficulties in the setting of Warner pictures on a deal with the Skouras, though nothing certain in this direction with Warners just going out to sell following last week's sales conventions.

NRA NIXES SOX MONEY

Ic Gals No Longer Able To Hitch Rides

Hollywood, Aug 7.

Change in time-punching schedule for secretaries and stenogs at Warners and Universal studios in conforming to the new 40-hour NRA working week has resulted in taking stocking money away from several score of the working femmes.

During pre-NRA days the gals used to report at these outlying studios around 8:30 to 9 o'clock. It was easy to flag down any number of accommodating motorists headed in the same direction at this hour. But when the hour of reporting in was changed to 10, as at present for many, the chances of hitching a ride were diminished.

Majority of the free riders now pay around 90c. a week for bus fares. Balancing that against the time off, with longer time spent in getting to studio, makes it not so hot.

Par's 'Design' at $2

Ernst Lubitsch picture, 'Design for Living,' is to be roadshown by Par.

It is figured for the Criterion, N. Y., and its first two-a-day date, following 'Song of Songs,' tentatively set for Aug. 22.

Publix NW in Strong Position, but Delaying Ending of Recvrship

Minneapolis, Aug. 7.

With numerous favorable rental readjustments obtained, economies effected and undesirable theatres relinquished, the Publix Northwest circuit (Minnesota Amus. Co.), in receivership, is reported to be on a profitable operating basis now. The circuit is said to be in the black, but no move is being made yet to end the receivership which has been of five months' duration.

It is believed locally that Hamm is waiting to see what effect the increased costs resulting from the NRA blanket code (not yet adopted) would have on the circuit. Any move to end the receivership also likely will be postponed until after the circuit reopens the 4,200-seat Minnesota theatre here in October. The big house, formerly operated by Paramount-Publix and closed for nearly two years, was recently reacquired by the circuit, with the new 10-year lease calling for payment of 17½% of the gross and a minimum payment of approximately $1,500 a week as rental, compared with something like $3,500 formerly paid.

A RUBEN INVOLVED IN ST. PAUL'S ROBBERIES

St. Paul, Aug. 7.

St. Paul's theatre stickup epidemic, which a few months back hit an all-time high of three in one week, may be at an end.

Five men, four of them ex-convicts, are in the local bastille awaiting prosecution on highway robbery charges in 15 recent Twin Cities stickups which netted over $11,000.

Caught in the toils with the prison graduates is Irving Ruben, former Finkelstein & Ruben attache and more recently on the Publix payroll. Young Ruben is a nephew of Eddie Ruben of the defunct F & R firm and is also a nephew of Milton Rosen, city commissioner, who is expected to run for mayor at the next election, in 1934.

When one of the quintet 'sang,' Ruben, according to jail attendants, attempted suicide by slashing his wrists with a broken milk bottle.

Local cops are trying to link the bandits with the Lyceum and Uptown robberies (latter job included kidnapping assistant manager Phil Soucy), besides several other lesser episodes, while Minneapolis police are trying to hook the group with the holdup and killing of a former employee in the Mill City Uptown during the week of July 13, this year.

While the four ex-convicts have confessed to various major and minor robberies, Ruben maintains his innocence from direct participation in the law breakings. His mouthpiece is trying to establish that Ruben merely fingered the joints and did not actually take part in separating the victims from their lucre.

The quintet, in the city jail for two weeks, is scheduled to appear in court Wednesday (9), to be formally charged.

Margaret Lindsay Gets Lead

Hollywood, Aug. 7.

Margaret Lindsay, presently in 'House of 56th Street,' will play the femme lead opposite George Brent in Warners 'Headquarters.' Story is being prepared by Robert N. Lee and Pete Milne.

Michael Curtiz will probably direct.

1st Runs on Broadway

(Subject to Change)

Week Aug. 11

Paramount—'Three Cornered Moon' (Par).
Capitol — 'Tugboat Annie' (Metro).
Strand—'Mary Stevens, M. D. (WB) (2d wk).
Rialto—'Sing, Sinner, Sing' (Maj.).
Roxy—'Tarzan, the Fearless' (Prin).
Music Hall — 'Pilgrimage' (Fox).
Mayfair — 'Faithful Heart' (G-B).

Week Aug. 16

Paramount — 'Big Executive' (Par).
Rialto—'Moonlight and Pretzels (U).
Rivoli—'Bitter Sweet' (B. & D.) (16).

$2 Pictures

'Song of Songs' (Par) (Criterion) (4th wk).
'Power and Glory' (Fox) (Gaiety) (16).

WB FAVORS ⅝c MINIMUM 15c ADMISH

Most radical departure of Warner Bros. for 1933-34 will be sale of pictures on percentage only. No flat deals at all will be accepted.

In addition to refusing flat rental deals on its pictures this year, Warners has adopted a policy further aimed in part at double featuring, through making its product available only to theatres charging 15c admission or more. The 10c minimum has been standard for many years, under the old standard exhibition agreement and with major distributors since then.

Official statement in this connection is that 'the company is unalterably opposed to double features and for that reason would not permit the company's product to be played on that basis.'

'Furthermore,' A. W. Smith, Jr., has advised the Warner sales forces, 'in keeping with President Roosevelt's efforts to eliminate unfair competition under the blanket code advocated by the administration, Warner Bros. will not sell their product to cut-rate theatres.'

With the WB Chicago convention, Major Abe Warner, Grad Sears, Charlie Einfeld and others returned to New York yesterday (Monday), but Andy Smith, one of the Warner sales heads, and Norman Moray, short subject chief, were in Toronto on a district convention there.

ALLIED MAKING DOZEN AT $50,000 EACH

Hollywood, Aug. 7.

Allied Pictures will make 12 features for '33-34, as against 18 during '32-33. With production costs one-third higher on all product, the per pic average is now around $50,000.

M. H. Hoffman, head of Allied, will probably be in New York this week to make releasing arrangements for the new product.

Kempner to Succeed Louis Cohen at RKO?

Probable that Alex Kempner will succeed Louis Cohen as head of the RKO realty division. Cohen resigned, effective Sept. 1, to go into business for himself.

Kempner is a former associate of Harold Franklin's when latter was with Fox. During William Fox's regime at Fox, Kempner was head of the real estate division.

Barto-Mann Into Pic

Hollywood, Aug. 7.

Barto and Mann, from vaude, have been taken by 20th Cent.

They go into 'Keyhole'.

Hollywood

Briefly rewritten extracts from 'Variety's' Hollywood Bulletin, printed each Friday in Hollywood, and added to the regular weekly 'Variety.' The Bulletin does not circulate other than on the Pacific Slope. News from the Dailies in Los Angeles will be found in that customary department.

With completion of 'Little Women', Paul Lukas is planning to go to N. Y., from where he will sail for Budapest.

D. Ross Lederman, former Col. director, is at Warners as unit manager on Technicolor shorts.

Radio has loaned Clive Brook to Twentieth Century for 'Gallant Lady', starring Ann Harding.

'Only Yesterday' is in for a long run at U, already being a week over its 40-day schedule, with two or three weeks to run.

Col. Delays 'Fair'

Columbia is holding back the start of 'World's Fair' until the strike is settled, studio being afraid trouble might develop if company should go on location to Chi.

John Leroy Johnston, U's publicity director, spent a whole day showing the sights of Hollywood to Prince Jit Singh of India. At the end of the tour John learned the Prince believed him to be Ken Maynard.

Universal has assigned Edmund Grainger to do an untitled political story now being belabored by Edward North and James Gow.

Sam Hardy has closed a deal to act in one picture, which British International starts in England Aug. 26. Robert Milton will meg.

Paul Kelly and Dorothy Mackaye are on route by auto from New York. Appears that Ed Lowry, m.c. at State, who made a test for WB last week, will wind up on the payroll. Termer being negotiated.

Radio has purchased 'Age of Innocence' by Edith Wharton, for Katharine Hepburn. Production not scheduled until next spring.

Jane Murfin is on her way to London to join her husband, Donald Crisp, for a European tour.

Joe Traub doing the final comedy construction on 'Joe Palooka', which Reliance puts into production this week.

Gary Cooper will leave Paramount when his contract terminates Dec. 31. After eight years, player is listening to offers from two other studios.

Universal will produce 'Kid Gloves' next, in place of 'Return of Frankenstein', slated for the fall. Kurt Newman, megger, transfers over with the change.

E. H. Griffith postponing his European trip, and instead, with four offers on hand, will visit in New York for two weeks, looking over current attractions. He leaves here Aug. 14.

On Home Set

Completing his work on story of 'Roman Scandals', the Eddie Cantor pic, William Anthony McGuire is back at Universal, where he will function as an associate producer. His first will be his original yarn, 'And When the Time Comes'.

Ralph Spence draws a six months' writing contract at Fox, and James Tynan is at the same studio on a one pic deal. Frank Atkinson, English actor, has been dropped.

Par is dropping Gail Patrick, Panther woman from Birmingham. She stays on here to free lance.

John Ford will direct 'Patrol', next for Richard Dix at Radio. Ford's salary is understood to be $50,000 a pic.

Local distributing companies are agreed that the new 2½% California sales tax does not apply to posters, stills and other accessories. This advertising matter is 'sold' under lease or rental to the exhibs.

Vaude-pic policy at the recently reopened Mirror on Vine street is for week-ends only, instead of seven days. Rest of week straight sound.

(Continued on page 50)

Kelly Huddles with U For Associate Spot

Hollywood, Aug. 7.

Following the lead of Sam Bischoff in stepping out of the KBS combination to enter the associate producer ranks, Burt Kelly is dickering with Universal for a similar spot.

It is understood that a one-picture deal is on the verge of being closed.

RKO PEP TALK STUFF FROM 'OUTSIDE' EXECS

RKO's Greater Show Season campaign gets under way officially Aug. 26. The RKO people are pacing for a big sendoff spree on Aug. 15, when the theatre men will gather for a spread at the Waldorf and be told of plans for the campaign.

On that day, RKO theatre boys in New York will get a flash of the films which the theatre circuit has booked for the campaign period and will listen to campaign chatter from officials of other film companies as well as RKO. Phil Reisman is in charge of the plans as head of the RKO committee for this purpose.

Speakers will include among others, M. H. Aylesworth, Harold Franklin, of RKO; George Schaeffer, general manager of Paramount, and John Clark, general film sales manager of Fox.

L. A. to N. Y.

Dr. S. M. Alter.
Ben Berinstein.
C. A. Buckley.
Helen Hayes.
M. H. Hoffman.
Ben Kahane.
Charles MacArthur.
Gus Metzger.
Jane Murfin.
Conrad Nagel.
Dave Powell.
Joseph M. Schenck.
Lee Shubert.
Charles P. Skouras.
Edwin Loeb.
Louis B. Mayer.
Arthur Ungar.
Edward Zobel.
Adolph Zukor.

N. Y. to L. A.

Constance Cummings.
Dorothy Fields.
George Givot.
Benn W. Levy.
Jimmy McHugh.

NO APPROVAL DATE SET FOR PAR PARTNERSHIPS

E. J. Sparks arrived in New York from Florida yesterday (7) to close details and sign papers in the new partnership deal worked out with him by S. A. Lynch's theatre reorganization committee for Par over all Florida houses excepting Miami. Major ground on the transaction was gone over a couple weeks ago.

Until the Lynch reorg group gets final signatures on the Sparks, George W. Trendle-Detroit, A. H. Blank and Karl Hoblitzelle partnerships, negotiations will not be taken up for any other theatres.

So far dates have not been set for meetings before Referee Henry K. Davis for consideration and approval of these four major theatre setups. With Charles D. Hilles away just now, it is thought best to clean up the Sparks-Trendle-Hoblitzelle-Blank deals for final filing away before starting out on any new ones.

Rosenblatt as Official

Hays Office took the position Monday (7) that from now on the industry code is a government matter and all information of its development will have to come from Sol Rosenblatt.

Announcement was made after Will Hays arrived in New York from the Coast. Yesterday afternoon Hays called the executive committee of his organization into session. It is understood the meeting contemplated procedure before Rosenblatt at the industry meeting in the Bar Association Building today (8).

Charlie McCarthy in Hos.

Beating an ap op, Charlie McCarthy is nicely recovering.

Operation was performed Thursday (3) at the Presbyterian hospital, Newark.

COL'S SEEDY TALE

Hollywood, Aug. 7.

Columbia is readying a farm story which so far has only a title, 'Return to the Soil.'

Nathaniel West is on the script.

PERMANENT CODE THIS WK?

NRA in Effect in Far West

Theatres Operate Under Eagle, Except Union Men with Contract

Los Angeles, Aug. 7.

Picture theatres in Southern California territory are functioning virtually 100% under NRA conditions. Union craftsmen, however, are continuing on under existing contracts. Labor execs were neither disposed to give or ask anything in the way of concessions, insisting that all agreements as to wages and working hours were covered by contracts and had to be lived up to.

Though the response of the exhibs to the President's recovery plea is practically unanimous, reconstruction and readjustment will be temporary in the absence of a code, which is to be created in the east.

Fox West Coast home office has put a 37½ hour week into effect, as compared with the previous 41 hours under the old system. Working time in the various offices are from 9 a. m. to 5:30 p. m., with one hour for lunch, from Monday to Friday. Offices are closed Saturday.

Vacashes Out

Being allowed 40 hours maximum under the code, Fox organization made it known to employees that when necessary they would be called upon Saturdays for not to exceed two and one half working hours. At the same time, employees were notified that vacations pending had been automatically cancelled.

Film exchanges here put a 40-hr. week in effect today (Mon.), working hours being from 9 to 5 Monday to Friday, and from 9 to noon on Saturdays. Exchanges are not affected by the minimum wage scale as all pay is above the $16 per week minimum.

Theatre help most affected by the new set-up will be cashiers, ushers, doormen and miscellaneous house employees. A $15 per week minimum will prevail. Part time cashiers, now getting 33 1/3c per hour will be jumped 4c. Ushers now paid $8 to $9 per week will come under the new 37½c per hr. scale.

COAST MEN EAST FOR CODE MEETINGS

Hollywood, Aug. 7.

Joseph M. Schenck, Adolph Zukor, Charlie Skouras, B. B. Kahane and a flock of other picture execs are eastbound for the industry code conferences.

They left here Friday to reach New York Tuesday (8).

Allied's Recommendations

In a memorandum which Allied States Association is submitting today (8) to Deputy Administrator Rosenblatt, the organization, according to its attorney, Abram Myers, takes the position 'that the independent motion picture theatres are subject to the provisions of the National Industrial Recovery Act only in so far as their acts or policies may affect the flow of motion pictures in interstate commerce.'

While Allied has remained aloof from general code conferences held within the industry, it makes 11 recommendations for exhibitor practices.

Waiting Strike's End, Par Postpones 3 Pix

Hollywood, Aug. 7.

Maintaining that the strike has interfered little with production, Paramount nevertheless has postponed the scheduled start of three pix for two weeks, hoping the walkout will be ended by then. Trio are 'Captain Jerico,' 'Cradle Song' and 'White Woman.'

All require considerable location work, and studio wants to take no chances of possible interference by strike sympathizers.

WE's Pay Rise

Western Electric Monday (7) announced an 11% pay increase for all employees drawing $32.40 per week and less.

The increase, however, does not affect its subsidiary, ERPI, which is setting its own salary recovery policy.

Sidney Walkout On Par May Be Covered in Code

Artists who take runout powders and production executives who influence them against the interests of a company may shortly, for the first time in the business, find themselves where they will have to reimburse the company to the extent of the dollars which the company figures it has lost.

The Sylvia Sidney-Paramount case brought the condition into prominence on the very eve of the last act of the code's formulation. Had it broken a month from now, when the formula is expected to have been drafted, approved and in effect, doubt is expressed that this phase of codism would be a subject for such careful scrutiny. Miss Sidney, pleading illness, walked out on Par's current Chevalier production, coming east with her mother, Mrs. B. Sidney, and B. P. Schulberg to see doctors in N. Y.

During the past few days codists have been studying the provision already incorporated in the legitimate theatre code which says, generally, that a manager shall not aid or abet a performer quitting an active production and entering pictures. That this constitutes an unfair trade practice in films as well as legit, only in a broader scope, is the belief of production minds who are among the chief formulators of the new by-laws.

NRA Confuses Studios, But 400 Added 1st Wk.

Hollywood, Aug. 7.

Between 300 and 400 employees have been added to studio payrolls during the past week, with twice as many expected to be engaged before the NRA code goes into full operation. Conflicting instructions as to the application of the code in studios, because of new situations arising both here and in Washington, is causing much confusion on all major lots.

Classification of employees and arranging working hours continues but it will be several days before the plan is operating smoothly. Temporary nature of the code which will be replaced before Sept. by the industry code has also added to the confusion.

Employees have been classed in two groups; industrial class with a 35-hour weekly maximum and a 40-cent minimum includes gardners, watchmen, janitors, matrons, and certain classes of wardrobe help. White collar class (40 hours and 37½ cents) includes accountants, bookkeepers, clerks, librarians, messengers, mimeograph operators, stenographers, typists and telephone and telegraph operators.

Other employees will be fitted into these classes where possible. Studios figure on a five-day week, with two consecutive days off, in their operating plan.

BUT MEETINGS ARE SCHEDULED

Matter of Double Bills May Have to Be Passed on by Wash.—Other Points Not Yet Settled

95% INDUSTRY'S OWN

Film industry hopes to convince the Government at the first preliminary general session today (8) that it has drafted and agreed, of its own volition, upon 90% of a single permanent code; that it will be prepared to submit its own formula to Washington possibly late this week and that, from present indications, it will look to Federalism to write in no more than 5% of filmdom's constitution.

Code meetings are scheduled during this week, by producers and exhibitors.

Daily sessions during the past week, all star chamber discussions as during the last six weeks, are reported to have ironed out many industry-old divergences of opinion and practice. Representative indie distributors, according to their own spokesmen, are in harmony with major distributors on practically all important points except double featuring. Representative independent theatre owners and their units throughout the country, were said over the weekend by their leaders to be in accord with major distributors on virtually all important subjects except score charges, and a portion of block booking which they have agreed, if finally necessary, to let the Government decide.

Warners Opposed

Issues may be raised by individual production companies. Warners is still opposed to the uniform contract, now sanctioned by the majority of the industry codists.

Disclosures to be made at the code meeting in New York today are expected to come as a surprise to the government. Deputy Administrator Rosenblatt is credited with believing that the entire industry is in a muddle and has not not even gotten into preliminary work on a code formula. It is understood by film men that he plans devoting the first session to establishing a code machine and not listening to a discussion of trade practices until later. Haysites are confident the Deputy will find the machinery of the representative industry has been set up, has functioned, and is about ready to call its day done.

On Duals

What looked like a solid wall of opposition has developed a number of holes during the past few days. Indie distributors reveal their reasons for tying up with insurgent indie exhibitors in an organization called Federated Motion Picture Industry, was chiefly for protection. In late conferences at the Hays office they have found an acquiescence on the part of the majors to many of their own terms but they have also realized that certain demands of the exhibitors in their organization's combined code can not be granted.

The dual question is riling, so much so it will probably reach Washington undecided by the industry. Where the MPTOA gathered figures showing opposition to duals by 1,000 exhibs, the indie producer representatives claim at least 5,000 houses today are dualing. The little producers also take the stand that no exhib would run more than a single feature if he could get the public inside, but that competition is responsible for the double bill and the public is patronizing the dual policy.

The dime house has also gotten into codistic clinches. No one knows actually how many theatres today are admitting on an all-dime basis. Indie producers, who do business with such places, figure they number close to 5,000.

Divorcing As Unsound

Indie producers, despite the fact that it is in their own joint-code, drafted by Federated, and spokesmen for the MPTOA and the TOCC feel that any demand that the Government require producers to divorce all theatre affiliations is unsound and will not get to first base.

Reprcsentatives of the majors not only are confident of this—they declare producers will always have show windows in key cities; that the standard minimum total of such theatres will never be much under 600. There are many technical reasons which the majors are prepared to cite if necessary. They now claim that at the minimum the producer-controlled theatres will never represent less than 10% of the country's gross at the b.o.

The MPTOA does not figure it quite this way. It sees exhibitor units growing stronger in buying power and more demanding in protection, with the result that eventually only exhibitors will exhibit pictures.

Circuit subject dovetails directly into another, virtual elimination of runs and the right of all exhibitors to secure any feature for which they can pay the price. Federated indie exhibs and the TOCC, among others, are in agreement on this issue. MPTOA holds it would be ruinous to the theatre owner; that it would stir up a competition among owners which distributors could naturally capitalize with the result rentals would know no top.

Indies Trying to Put Heat on Majors Thru Code Provisions

H. O. NIRA Hours

Under the Nira eagle, picture home office hours are from 9-5 six days a week or longer with Saturday and Sunday off. Metro signs off Friday night; most of the other offices close at noon Saturday.

Last week all of the companies permitted staffs to go home early during the first three days of the torrid spell.

HOW THE CODE IS A BREAK FOR XHIBS

With contract labor in theatres officially not disturbed by the blanket code, circuit operators, realizing that labor was the biggest item on the payroll, immediately signed the NRA agreements. Circuit spokesmen estimate that if labor had been subject to the temporary code terms, Blue Eagle costs to the box-office would have been virtually doubled.

Had the ruling not come last week it is strongly inferred that circuits would not have been unanimous in their reach for the emblem; that possibly many would lag for the next few weeks, withstanding pressure of all the blanket publicity, until the industry's own code was in effect.

Under the government interpretation, which is credited with having induced circuits to sign, operators and stage hands under contract can work as usual without any addition to pay or time off. In other words, if a projectionist has been working 50 hours a week for $100 those terms will continue under the Eagle.

Raises in usher and cashier pay are held comparatively slight for the average theatre owner.

Independent Producers' Association in submitting its industry code for NRA approval will try to use the code as a wedge for better cooperation from the major studios. Included in their code set-up will be a request for equal rights to use artists under contract to majors on the same conditions that major studios use in the interchange of people.

Sam Wolf, attorney for the IPA, arrived here yesterday (7) by plane from the coast to confer with Sol Rosenblatt on his body's code.

Code will also ask for equal rights to use major studio space and facilities when required, and will request that production and theatre companies be divorced from each other, and the declaration that block booking be considered unlawful competition. Indies, in their code, will also ask for an open market for their product. Favoring the discontinuance of double billing is included in the pact.

Wolf will point out at the meeting that some 10,000 people are dependent on independent production for their livelihood. This does not include any business accessory to actual production.

AFL IN WASH. WILL DECIDE WHO'S RIGHT

American Federation of Labor's executive council went into secret session yesterday (7) at Washington, D. C., to consider the Coast studio strike and the matter of jurisdiction. On its decision will rest the question of whether the strength of the I.A.T.S.E shall be greatly reduced through grant of jurisdiction in studios to the International Brotherhood of Electrical Workers for all electricians, including sound men.

At the New York offices of the A. F. L., though advised of the council conclave in Washington, no information was given as to whether the AFL chieftains were inviting anyone from New York, notably from the I.A. At the offices of the Alliance it was said William Elliott, president, was out of the office yesterday (Monday) but had not gone to Washington. No one from the AFL New York office went down there, either.

Oswald, Mickey, Minnie, Betty Boop on NRA Time

Hollywood, Aug. 7.

Animated cartoon makers met Wednesday (9) and organized the Motion Picture Cartoon Producers Association for the purpose of drafting codes of ethics and fair competition governing the production of cartoon subjects. Organization is also working on an NRA code. Figured that there are 1,000 people employed in cartoon production here, about half of whom are affected by the NRA.

Charles P. Mintz was elected president, Hugh Harmon, vice prexy, and Roy Disney, secretary-treasurer. Members are Disney, Mintz, Iwerks. Harman-Ising Universal and Leon Schlesinger. Eastern cartoon producers, Max Fleisher, A. A. Van Buren, Terry Tunes and Trade Pictures.

O'Connor's Up at RKO

John O'Connor has been elevated by Phil Reisman to chief film buyer of the RKO theatre division. He formerly was assistant to Reisman on the same film buying end.

Appointment was celebrated by the RKO theatre boys at a dinner tendered O'Connor in one of the better eateries of the town. It was a subscription meal, the fare being $10 per plate.

2 L.A. Downtowners Tilt B.O. to 55c, 'Songs' Set for Big 20G; 'Voltaire' 27G In 2 Houses, State 16G, Biz Okay

Los Angeles, Aug. 7.

With two of the downtown houses jumping their scale from 40c to 55c top in the evenings, and the heat subsiding, all of the main stem first run houses got off to a good start on the week.

Paramount had a particularly good break with 'Song of Songs,' which got away to a $3,600 opening day, and will easily hit $20,000 on the week.

Downtown had its biggest opening day since '42nd Street' with Dave Hutton making a personal appearance, and George Arliss in 'Voltaire' on the screen. That should signify around $16,000.

The State for its opening day, with 'Midnight Mary' heavily exploited in Hearst papers, started off with a gross that equaled more than 25% of what the preceding attraction garnered in seven, which should bring its week to around $16,000.

The Hollywood okay with 'Voltaire,' while the RKO off exceptionally well with the Universal musical, 'Moonlight and Pretzels,' which may hit around $6,500.

Estimates for This Week

Chinese (Grauman) (2,028; 55-$1.65)—'Gold Diggers of 1933' (WB) and stage show (10th week). Still holding up well and should come home with better than $15,000. Last week (9th) with extra midnight show finished up with $15,400.

Criterion (Tally) (1,600; 25-40)—'Clear All Wires' (MG) and stage show. Poorer than previous week, with $2,700 probable topo. Last week 'Made on Broadway' (MG) for second week oke at $3,500, though loss to the house.

Downtown (WB) (1,800; 25-70)—'Voltaire' (WB) and vaudeville. Aimee Semple McPherson's spouse, Dave Hutton, is the magnet here, though with a very strong picture. It should hit around $16,000. Last week 'Mary Stevens, M.D.' (WB) pretty good with close to $8,000.

Hollywood (WB) (2,756; 25-65)—'Voltaire' (WB) and vaudeville. Arliss is a strong bet out here, and should bring in close to $11,000. Last week with Dave Hutton as the standout attraction very good at $15,000 for 'Mary Stevens,'

Los Angeles (Wm. Fox) (2,800; 15-25)—'She Knew Too Much' (Mono) and 'Missing Rembrandt' (FD). Running even pace around $3,600. Last week 'By Appointment Only' (Ches) and 'The Wringer' (Gainsb) heat bothered a bit, ending up with $3,200.

Paramount (Partmar) (3,595; 25-55)—'Song of Songs' (Par) and stage show. With tilt in scale of 10c for house, cinch for $20,000. Last week 'Her Bodyguard' (Par) helped considerably by stage show, big at $16,100.

RKO (2,950; 25-40)—'Moonlight and Pretzels' (U). With little money spent to exploit this one, it started off in good shape and will end with around $6,500. Last week 'Professional Sweetheart' (RKO) came in with an okay $4,300.

State (Loew-Fox) (2,024; 25-55)—'Midnight Mary' (MG) and stage show. Started off at excellent pace, and will easily reach $16,000. Last week 'Great to Be Alive' (Fox) an out and out bust, winding up with little over $8,100.

CHEERS IN BUFF

Everything Up—'Hold Your an' Strong at $16,000

Buffalo, Aug. 7.

Cheers replace sadness as local box offices go up with advent of cooler weather. The Buffalo looks to get $16,000, best in moons, while the double-billing Century goes to a fine $7,500.

Only the Hipp is poorer than last week, but oke just the same.

Estimates for This Week

Buffalo (Shea) (3,600; 30-40-55) 'Hold Your Man' (MG) and stage show going to get its best week in long time, $16,000, very good. Last week 'When Ladies Meet' (MG) nice, too, $13,500.

Century (Shea) (3,400; 25) 'Forgotten Men' (Jewel) and 'Easy Millions' (Hdwood). Another surprise gross in store, about $7,500. Last week 'Mayor of Hell' (WB) and 'Kiss Before Mirror' (U), $7,300, good.

Hipp (Shea) (2,400; 25-40) 'Peg o' My Heart' (MG). Davies' latest looks like about $6,000, okay. Last week 'Reunion in Vienna' (MG) went to $7,000, fine.

Lafayette (Ind.) (3,400; 25) 'The Sphinx' (Mono) and 'Cheating Blondes' (Equit). Should better $6,500. Last week 'The Wrecker' (Col) and 'Dancehall Hostess' (Mayfair) nice at over $6,000.

'Annie' $7,000; 'Midnite Club' $4,500, Indpls' Best

Indianapolis, Aug. 7.

'Tugboat Annie,' at Loew's Palace, is the most exciting thing in town with its prospective gross of $7,000. 'Midnight Club,' at the Lyric, is the only thing to come anywhere near holding its own against the Palace's excellent week, with a neat $4,500. 'Don't Bet on Love' is starving at the Apollo, while 'Baby Face' is standing still at the Circle.

Considerable excitement among exhibs this week, with the majority signing the NRA blanket code last Friday and putting it into effect Monday.

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 25-40)—'Don't Bet on Love' (U). Too much opposition downtown, causing a poor $2,800. Last week 'Moonlight and Pretzels' (U) $4,000, fair.

Circle (Circle) (2,600; 25-40)—'Baby Face' (WB). Weak, $3,000. Last week revival of 'Whoopee' (UA) $3,250, mediocre.

Lyric (Burton) (2,000; 25-40)—'Midnight Club' (Par). Making a nice stand against the Palace, with plenty of emphasis on picture's direction by George Somnes, former local Civic theatre head. Will end up with $4,500, neat. Last week 'I Love That Man' (Par) $3,000, mild.

Loew's Palace (Loew's) (2,800; 25-40)—'Tugboat Annie' (MG). The magnet of Dressler and Beery is still plenty powerful and it looks like nothing short of $7,000, excellent. Last week 'Another Language' (MG) $4,300, not bad.

Lyman Follows Mahoney As Builder-Upper for Warfield, Frisco, 19G's

San Francisco, Aug. 7.

This is Abe Lyman's week. He and his band on the Warfield's stage are topping the town in no uncertain fashion.

Rest of the town traveling along at an average pace. Ann Harding and William Powell in 'Double Harness' at the Golden Gate not quite up to expectations, stage show hurting.

'Stranger's Return' not up to hopes at the Paramount, where it was sprung rather suddenly on the natives after three rousing weeks of 'Gold Diggers.' House bolstering it with plenty short subjects.

'India Speaks' served to start the Filmarte off under its new first run policy at 35c top. Pic drew around $1,900, okay for the small house of moderate nut, and holds for a second week.

Fox has the David Hutton short, 'My Side of the Story,' probably meaning a few extra bucks, along with 'By Appointment Only' and 'Devil's Mate.'

St. Francis is back to its double bills after one week of singles with 'When Ladies Meet' moved over from the Warfield. Current show has 'Storm at Daybreak' and 'Girl in 419,' and doing okay.

Strand back to subsequent run after three good weeks of the nudist film, which goes into the Capitol next week for second run.

Estimates For This Week

Filmarte (Pincus) (1,200; 35)—'India Speaks' (RKO). House geared so $1,900 is okay. Held for a deuce stanza.

Fox (Leo) (5,000; 15-25)—'By Appointment' (Ches) and 'Devil's Mate' (Mono) with David Hutton short. Attracting curiosity seekers, good $8,000. Ditto last week on 'Skyway' (Coop) and 'Corruption' (All Star) with Salinas rodeo pix.

Golden Gate (RKO) (2,844; 30-40-65)—'Double Harness' (RKO) and vaude. Harding and Powell a disappointment, $14,000, but maybe it's the stage show that keeps 'em away. Last week 'Bed of Roses' (RKO) and John and Ned of NBC on stage got $13,500.

Paramount (Fox) (2,700; 30-40-55) 'Stranger's Return' (Fox). Supported by flock of shorts doing poorly, $12,000. 'Gold Diggers' (WB) wound up with three swell weeks and a total of $55,000.

St. Francis (Fox) (1,500; 35-40)—'Storm at Daybreak' (MG) and 'Girl in 419' (Par). Moving along at usual pace of $7,000. Last week with 'When Ladies Meet' (MG) transferred from the Warfield after a swell week there got a big $8,000.

United Artists (1,400; 25-35-50)—'Don't Bet on Love' (U). Anemic at $5,090. 'Samarang' (UA) for second week pulled $4,500.

Warfield (Fox) (2,700; 35-55-65) —'Mama Loves Papa' (Par) and Abe Lyman's band on stage. Latter drawing the customers and sending the Warfield to a good $19,000. Last week saw Will Mahoney do $18,000 with 'Her Bodyguard' (Par) the film.

LOUISVILLE UP

'Tugboat Annie' and 'Mary Stevens' Among Improvements

Louisville, Aug. 7.

With fall just around the corner, Louisville theatre business is on the upboom. Harry Martin has arranged to present stock at the Walnut some time around Sept. 15. Col. Abe Finberg plans to open the Gayety with stock burlesque, and Fred Hurley, who last had his burlycue company at the Gayety, is eager to open at the National.

Rumors of Loew's and Rialto going vaudeville.

Estimates for This Week

Loew's (3,400; 25-40) 'Tugboat Annie' (MG). Good for $6,000. Last week 'Another Language' (MG), nicely at $4,000.

Rialto (Fourth Ave.) (3,000; 25-30-40) 'Mary Stevens, M.D." (WB). Easy at $4,500, fair. Last week 'Midnight Club' (Par) despite a aid by good reviews, only $3,200.

Strand (Fourth Ave.) (1,786; 25-40) 'Gambling Ship' (Par). Off at $2,200. Last week 'Moonlight and Pretzels' (U) struck a fair $2,700.

Brown (1,500; 15-25-40) 'Headline Shooters' (RKO). Fair $1,700. Last week 'Don't Bet on Love' (U) slow at $1,300.

Alamo (950; 15-20-25) 'Made on Broadway' (MG) and 'Wrecker' (Col). Split only a weak $900. Last week 'What Price Innocence' (Col) and 'Hypnotized' (WW) off at $1,100.

DENVER VERY HEY-HEY, BIZ STRONG

Denver, August 7.

All first-run houses way over last week, everyone with pictures the Denver public evidently want to see and, in some instances, willing to stand up waiting for a seat. It's months since three deluxers have had holdouts in one week with two experiencing thrill of having standuppers two days over the week end.

Denver, of course, topped the town with 'Tugboat Annie' in spite of the fact picture is one of Dressler and Beery's poorest. Standouts Saturday and Sunday proves teaming these heavies will pull and make theatre owners happy. Holdouts were expected as both are strong with fans in this section. Denver headed for more than twice last week's business.

Arliss proves still a heavy draw as he always is with Aladdin crowds. Standouts Saturday and Sunday with big business opening day Friday. He always snaps this house out of dumps, also heading for close to double last week. Denham surprising wiseacres who predicted heavy flop here. Ropes up opening night, house should do 30% above last week. Orpheum turning in close to 25% above last week with Kay Francis proving draw. 'Peg My Heart' pulling steady and fairly strong at the Paramount, turning in best gross in weeks. Tabor with first-run film and snappy stage show doing mats fourth better than last week.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-40) —'Voltaire' (WB). A smacking $6,500 in sight almost double of last week for 'Double Harness' (RKO), which was the only film to take its house above par.

Denham (Hellborn) (1,500; 15-25)—'Shriek in the Night' (Allied). A very nice $2,800. Last week, 'Ann Carver's Profession' (Col.) let the house down with the lowest gross the last month, $2,000.

Denver (Huffman) (25-35-50)—'Tugboat Annie' (MG). Zowie! $14,000 very hey-hey. Last week 'Stranger's Return' (MG) held this house close to average and finished with $6,000.

Orpheum (Huffman) (2,600; 25-30-40)—'Mary Stevens, M. D.' (WB) and Fred Schmitt's orchestra. Likewise up to a big $6,600. Last week 'Bed of Roses' (RKO) proved weak on the draw, never got started, and wound up with $4,500.

Paramount (Huffman) (2,000; 25-40) 'Peg O' My Heart' (MG). West Masters at the organ. Good gates, $4,000, big. Last week 'Lily Turner' (FN) did better than the previous week and turned in a fair $3,000.

Tabor (Huffman) (2,000; 20-25)—'Emergency Call' (RKO) and stage show. Nice trade, $3,500. Usually a second run, it switches to first when needed to give dates.

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Philly Improves with Weather, Arliss 12G; 'King Jazz' Revival 14G

Philadelphia, Aug. 7.

Fine cool weather sees several of the town's new pictures off briskly and a certain improvement is forecast in most of the downtown houses. Arliss' 'Voltaire,' given a couple of bad notices and, being costume, not figured for much summer box-office strength, did very well indeed on its first ten days, and should boost the Boyd over recent weeks; $12,000 week is indicated, and that's a gain of three grand.

Stanley's pic, 'Another Language,' also should turn in a better money figure than theatre's previous pair, although it opened during heat wave; $11,000 is promised on the full week, which ends tonight (Monday), 'Moonlight and Pretzels' in tomorrow.

The Fox is trying another revival, 'King of Jazz.' James Melton and Joe Laurie, Jr., in the stage show, and the combination figures for around $14,000, not startling, but an improvement.

The Earle has 'Disgraced,' a not-so-strong draw, on the screen and Leo Carillo heading the stage show, only $12,000 from present indications.

The little Arcadia has a winner in 'The Nuisance,' which was shoved in when 'Black Beauty' nosedived and which is staying for eight days in all. Figures for about $3,200 in that time. The Karlton has a first-showing for a change, 'Ann Carver's Profession,' and no more than $3,000 is indicated. Stanton also looks rather dismal with 'Midnight Mary.' However, improved weather should help it to about $7,200.

Last week's grosses were dealt a body blow by what the weather bureau declared was a record-breaking hot spell, Monday, Tuesday, Wednesday and Thursday were all brutal, and business reacted accordingly. Pictures that might otherwise have done fairly well, but which collapsed with the scorching temperatures, included 'Mary Stevens, M. D.,' at the Boyd, and 'Melody Cruise' at the Stanton. Both the stage show houses also lagged painfully, with the Fox alone holding up to a fairly satisfactory $12,500 and the Earle skidding to a bad $10,500.

Estimates for This Week

Arcadia (600; 25-40-50)—'The Nuisance' (WB). Shoved in when predecessor flopped, and will stay eight days in all to good business despite last week's heat; $3,200 indicated for full time. Last week 'Black Beauty' (Mono) $900 in four days, frightful.

Boyd (2,400; 40-55-65)—'Voltaire' (WB). Surprisingly good trade at outset of run for a costume film that got decidedly mixed notices. May get a sound $12,000, which would be best house has had since June. Last week, 'Mary Stevens, M. D.' (WB), heat dropped it to $8,500.

Earle (2,000; 40-65)—'Disgraced' (Par) and vaude. Leo Carrillo heads stage show. Only $12,000 indicated, which isn't anything to boast about. Last week 'She Had to Say Yes' (FN) and vaude, heat knocked the spots out of trade, only $10,500.

Fox (3,000; 35-55-75)—'King of Jazz' (U) and stage show. Second revival experiment for house. Stage bill has James Melton and Joe Laurie, Jr.; $14,000 indicated, not unusual, but an improvement. Last week 'F. P. I.' (British) and stage show, $12,500 in the heat welter.

Karlton (1,000; 30-40-50)—'Ann Carver's Profession' (Col). First run and not much biz anticipated. $3,000 at best. Last week, 'Hold Your Man' (MG), fairly good, $3,600.

Stanley (3,700; 40-55-65)—'Another Language' (MG). Good notices and after heat wave broke good business. Will get $11,000 on week ending tonight (Monday). Last week 'College Humor' (Par), fairly good $9,500.

Stanton (1,700; 30-40-55)—'Midnight Mary' (MG). Another weak sister from present indications, $7,000 or a little less. Last week 'Melody Cruise' (RKO) would probably have had good week with better weather; as it was, a painful $5,800.

Everything Unseasonable In Weather Socks Mont'l

Montreal, Aug. 7.

High temperatures, thunderstorms during theatre hours and average films socked grosses last week and may continue to depress them currently since this is the hottest long-spell summer in years and there isn't anything outstanding to attract the fans. Just another August in sight.

Palace has 'Storm at Daybreak,' probably the most pulling show in town, but the weather will decide whether it reaches a five-figure gross or stagnates along recent lines. Guess is for $9,500, at best. Capitol's brace are a couple of RKO's, 'Melody Cruise' and 'India Speaks,' which may get $7,500. Loew's is showing 'Don't Bet on Love' and 'The World Gone Mad,' with gross liable to be around $8,000. Princess is trying out its luck with return engagement of 'Whoopee' on a hope that Cantor will turn the trick and 'Virtue' may be O.K. at $5,000. Imperial has French version of 'Importance of Being Earnest' titled 'Touchons Du Bois,' and may gross $2,000. Cinema de Paris repeats third week of 'Le Vainquer' after some fading last week, due to weather. If conditions improve $1,-500 is possible.

Nabes felt the heat and there is more talk of closing, but so far only a few are dark. Not likely to be much better currently.

Estimates for This Week

Palace (FP) (2,700; 60) 'Storm at Daybreak' (MG). Cannot see much above $9,500. Last week heat wilted 'Hold Your Man' (MG), to $9,000.

Capitol (FP) (2,700; 50) 'Melody Cruise' (RKO), and 'India Speaks' (RKO). Should hit $7,500. Last week 'I Loved You Wednesday' (Fox), and 'Best of Enemies' (Fox), $7,000.

Loew's (FP) (3,200; 50) 'Don't Bet on Love' (U), and 'World Gone Mad' (Maj). Best hope is $8,000. Last week 'Mama Loves Papa' (Par) and 'The Sphinx' (Mono), $7,500.

Princess (CT) (1,900; 50) 'Whoopee' (UA) and 'Virtue' (Col). Looks $5,000. Last week 'Night of the Garter' (UA) and 'King's Cup' (UA), $5,500.

Imperial (France-Film) (1,600; 50) 'Touchons du Bois' (French). Usual $2,000. Last week gals week with change of program daily affected by heat, grossed $2,200.

Cinema de Paris (France-Film) (600; 50) 'Le Vainquer' (French). Third week, $1,500. Last week not so good at $1,200.

MILLS BROS. HELPING FOX TO OK 23G, WASH.

Washington, Aug. 7.

Boys are learning new axiom just now: In midsummer you can't tell a thing from your openings. Earle and Fox came near midseason records over week-ends with Ethel Barrymore and Burns and Allen in person. But it was still summertime. And the people who packed the openings left holes at the mid-week shows. In other words, there's only so many people in the hot weather and you can take 'em early or take 'em late.

Keith's got beautiful start on 'Moonlight and Pretzels,' by opening two days early, with an 8 p.m. preview. Fell off, though, when other new shows opened. Gag is sure-fire, however, to get space in papers on off-days.

Met is bringing 'She Done Him Wrong' back for a second repeat run and doing enough to make a profit. This is despite two previous runs downtown and three repeat engagements at all the neighborhoods. Pic is a tradition now and even the press boys who turned their noses up at it before are sneaking in.

Estimates for This Week

Fox (Loew) (3,434; 15-25-35-50-60) 'Midnight Club' (Par) and vaude. Mills Brothers on stage heading an all-colored revue counting for much at the b.o. If it holds up it should see a very nice $23,000 or better. Last week, 'Her Bodyguard' (Par) thanked Burns and Allen on stage for big $24,000.

Earle (WB) (2,424; 25-35-50-60-70) 'Voltaire' (WB) and vaude. Nick Lucas makes good balance for Arliss. But if it gets nice $18,000 give the credit to Arliss. Last week, 'Mary Stevens' (WB) and Ethel Barrymore on stage, big, $19,500.

Palace (Loew's (2,363; 15-25-35-50-60) 'Another Language' (MG). Critics were nice and should see o.k. $12,000. Last week, 'Stranger's Return' (MG) would have done better except for stiff opposition, $12,500 was very nice, though.

Keith's (RKO) (1,830; 15-25-35-50-60) 'Moonlight and Pretzels' (U). Opened Wednesday and did well till other openings on Friday. Then only about normal. Probably o.k. $9,000, counting extra day.

Met (WB) (1,583; 15-25-35-50-60-70) 'She Done Him Wrong' (Par). Mae West doing third repeat engagement following all neighborhoods. Can't expect much over $3,000. Last week 'Samarang' (UA) slipped after first day to light $2,500.

Columbia (Loew's) (1,263; 15-25-35-40) 'Study in Scarlet' (WW). Little better than usual, with probable $3,000. Last week, 'Best of Enemies' (Fox) got by with same.

WANT BIGGER RENTALS

Fan Dancer's Publicity Arrests Sends 'Language' to Smashing 52G; 'Songs', 28G, Hotcha; Palace, 24G

Chicago, Aug. 7.

Chi is very hey-hey!

Sally Rand, fan dancer, put the Chicago on the map for a rousing $52,000 for 'Another Language.' A flock of publicity arrests, plus pro and con press controversy on the extent of Miss Rand's alleged nudity, monopolized the dailies over the week end. The opening day's count-up was $7,500, and it tilted over the week end when six shows became necessary Saturday and five frolics from Sunday on.

'Song of Songs' is very stratosphere, with a smacking $28,000 in prospect, while 'Double Harness' and 'Hold Your Man,' latter on hold-over, are in for $7,500 and $7,000, respec.

The big vaude show at the Palace, with Milton Berle the talk of the town among the funsters, looks up for a grand to $24,000, as against the 23G count-up last week with 'Harness' on the screen.

Estimates For This Week

Chicago (B&K) (3,940; 35-55-75)—'Another Language' (MG) and stage show with Sally Rand. Looks sensation for $52,000. Last week 'Mama Loves Papa' (Par) and Texas Guinan Gang hit $43,700, very good.

MoVickers (B&K) (3,284; 25-35)—'Double Harness' (RKO). Played RKO Palace last week and on repeat should garner a fair $7,500. Last week 'Bed of Roses' (RKO), $6,000.

Oriental (B&K) (2,583; 40-65-83)—'Song of Songs' (Par). Dietrich's draw very hey-hey, $28,000. Last week 'Gold Diggers' (WB) on six days, $10,500.

Palace (RKO) (2,583; 40-65-83)—'Headline Shooter' (RKO) and a big vaude show with Milton Berle, Willie and Eugene Howard and Eleanor Holm, $24,000. Last week 'Double Harness' (RKO) did $23,000, okay.

State Lake (Jones) (2,700; 20-35)—'The Woman I Stole' (Col) and vaude. Steady at $18,700. Last week 'Study in Scarlet' (WW), $18,200.

United Artists (B&K) (1,700; 35-55)—'Hold Your Man' (MG) (3rd week). Doing fair on holdover, $7,000. Last week $12,000. 'Man Who Dared' (Fox) opens Aug. 9.

NRA Ups the Average House Overhead, but N.H. Biz Keeping Pace

New Haven, Aug. 7.

Increased overhead due to NRA added payrolls will not affect prices locally as managers figure to make it up being first to benefit by new deal.

Several nabes, on part-time summer policy, are reopening for special runs of 'Gold Diggers.'

Dressler-Beery combo at Palace bringing the seldom-goers out of mothballs in droves. Paramount playing its first stage show in months. Meeting tough competish from Palace, but despite this, ropes were needed at opening, which looks like fans missed the long-absent stage fare.

Estimates For This Week

Paramount (Publix) (2,348; 35-50)—'Midnight Club' (Par) and stage show. Flesh back and the stage fare getting lots of attention, $6,000. Last week 'Mama Loves Papa' (Par) and 'Man of Forest' $3,500, mild.

Palace (Arthur) (3,040. 35-50)—'Tugboat Annie' (MG) and 'Great to Be Alive' (Fox). Topping the town getting to be a habit with this house, with current week no exception. Should pass $11,000, excellent. Last week 'Another Language' (MG) and 'King of Jazz' (U) with Johnny Marvin on stage ignored hot weather jinx for swell $8,700.

Roger Sherman (WB) (2,200; 35-50)—'She Had to Say Yes' (WB) and 'Tomorrow at Seven.' This house just killing time with mediocre bills till summer passes. Currently looks light at $3,000. Last week 'Mary Stevens' (WB) and 'Study in Scarlet' (WW) fair $4,800.

'Ladies Meet' in Full Wk. In Tacoma Good for $3,600

Tacoma, Aug. 7.

Tacoma is getting a taste of good stage fare first half of this week, with Cecil and Sally, from radio, in 60-minute laugh sketch, 'The Funniest Thing,' This is authored by John Patrick, who is Cecil in the act.

Roxy has 'When Ladies Meet' for a full week, this one starting off as though long booking is warranted.

Blue Mouse getting its stride. Last week was officially 'fleet week' in the burg and that accounted for some nice takings.

Estimates for This Week

Music Box (Hamrick) (1,400; 25) 'Flying Devils' (RKO) first half with Cecil and Sally; 'Jennie Gerhardt' (Par), last half. Anticipates a strong $4,200, bolstered by the stage show. Last week 'Eagle and Hawk' (Par) four days, big at $2,100; 'Professional Sweetheart' (RKO), 'India Speaks' (RKO), dualed three days for big $1,500; week's gross, $3,600, good.

Roxy (J-vH) (1,300; 10-25) 'When Ladies Meet' (MG). In for entire week, looks to reach a good $3,600. Last week 'The Nuisance' (MG), stayed five days for big $2,800; then 'Midnight Mary' (MG), fair at $700 for two days, total, $3,500. Nice enough.

Blue Mouse (Hamrick) (650; 10-20) 'Emergency Call' (RKO), 'Bondage' (Fox). Fair for $800. Last week 'Murder in Zoo' (Par) three days, cool at $300; 'Mayor of Hell' (WB), big for $800 in four days, week's total, $1,100, big enough.

TEX GUINAN'S BIG 20G, DET.

Detroit, Aug. 7.

This week promises smiles to exhibitors. Weather okay and attractions outstanding in several houses, with all doing better than average business.

Texas Guinan in person with her gang doing the best biz, with 'Voltaire' second best. The RKO following vaude stage shows with a straight picture policy and, using 'Bed of Roses,' is depending on Bennett to draw exclusively, but mildish at $6,000.

'Tugboat Annie' opened to the usual outstanding Dressler business, leading the sound policy houses. 'Midnight Club' at the Michigan is more or less of a wash draw in comparison with the rest of the list, but is expected to benefit some on the word of mouth. 'Another Language' holds over for a couple of days, with 'Captured' following at the United Artists.

Last week Jack Benny, reopening the RKO Downtown in person and 'Melody Cruise,' led the town with a nice $16,000. All houses suffered from the extreme heat over the week-end. The Fox also fell short of expectations, with Benny Davis and his gang on stage and 'Don't Bet on Love' on the screen. A gross of about $15,000.

The Michigan with 'Mama Loves Papa' at $6,600 was under hopes, and the United Artists opened big with 'Another Language,' slumped and then picked up to warrant an additional couple of days' holdover. About $9,000 on the week. The State, with a second week of 'Baby Face,' milked the second week, $5,500. The Fisher just went along with 'Her Bodyguard' for a mild $4,000.

Estimates for This Week

Michigan (PP) (4,045; 15-25-35-40-55)—'Midnight Club' (Par). Mild at $7,000. Last week 'Mama Loves Papa' (Par) $6,600.

Fox (Inde) (5,100; 15-25-35-40)—'Ann Carver's Profession' (Col) and Texas Guinan and gang in person. Headed for a smashing $35,000, a record. Last week Benny Davis and gang and 'Dont Bet on Love' (U) fair at $15,000.

RKO Downtown (RKO) (2,700; 15-25-35-40)—'Bed of Roses' (RKO). Looks to $6,000, mild. Last week Jack Benny Revue and 'Melody Cruise' (RKO), $16,000, big.

United Artists (PP) (2,018; 15-25-35-40-55)—'Another Language' (MG). At $3,500 as tops poor for the b. o. Last week same picture, $9,300.

State (PP) (3,000; 15-25-35-40-55)—'Tugboat Annie' (MG). Big biz, a smashing $20,000. Last week 'Baby Face' (WB) mild in its second week at $5,600.

Fisher (PP) (2,665; 15-25-35-40)—'Voltaire' (WB). Fair at $7,400. Last week 'Her Bodyguard' (Par) only $4,000.

ASKING EXHIBS TO ANTE TERMS

Can't Cheat on Production Costs, So Exhibs Will Have to Pay for Quality Product — Distribs Aver Theatre Overheads Considerably Down — Percentage Preferred

'CHICKEN-HEARTED'?

Theatres will be asked to dig deeper for film rental this season, distributors have decided. Instead of being chicken-hearted as last season when many a contract got home office okays on top of cries from the exhibitors, sales heads say they will have to be more hardboiled and insist on getting a fair return on their product, more in line with production costs than during 1932-'33.

One alibi of the distributors is that the theatres can pay more now that other operating overhead has been greatly reduced; another is that producers are being forced to avoid dangerous economy at the studios.

For fear that value of product might be seriously jeopardized through economy that would amount to a penny-wise-and-pound-foolish policy, distribs will try to impress exhibitors with the fact every effort is being made, even at high costs, to give the theatre box-office material.

Matter of Pic Quality

During the past year much of the water that remained in theatres has been drained out, with operating costs substantially less than a year ago. Surviving only through quality film product, theatre owners will be reminded by the distributors that the box-offices of the country must also support sales and production or they can't continue supplying product.

With the average exhibitor continuously fighting for lowered film rental, the average distributor doesn't expect it's going to be an easy job trying to get what is regarded as a 'fairer return against production and distribution.'

'But we must get more,' one distrib leader points out, 'regardless of how tough it may be to get accounts to come up on their terms this year.'

Where theatres squawk against heavier percentage terms and guarantees, a flat rental will be set as an alternative. If latter is desired by the account in preference to percentage and guarantees that may appear stiff, the distributor may jack the flat basis up to a point where the company will be protected on a picture that might yield above average expectations. This has happened a lot during the past season, with guarantees, percentage or flats so low that the distributor has taken on the chin, theatre getting away cheaper than it was ever dreamt he would when contracts were closed.

If the distribs stand their ground on demand for higher terms for 1933-'34, it is probable that a large number of deals will hang fire later than ever before. Last year the distribs weakened quickly in order to get contracts in. This year it may be the other way around, from indications.

B'way Reverses Itself, Good Trade All 'Round, Headed by Cap's Corking 60G with 'Language' and Montgomery

Break in the hot weather came too late to enable theatres to recover at the end of last week but arrived just in time to give all shows a good start Friday on a new deal. Favored over the weekend and with a more temperate clime, indicating less of a handicap all around this week, notable box office improvement is looked for.

The Capitol got a natural just in time with 'Another Language' on screen and Robert Montgomery on the stage packing 'em there for a big $60,000 week or better. This is the nicest business for the Loew de luxer in a good long while. Like the Paramount, house has seriously felt shrinkage in patronage since the Music Hall opened.

That Hall, with its large capacity and strong out of town draft, is taking from $60,000 up weekly away from other Broadway houses and this hurts.

Last week, with Wiley Post its luckiest booking yet under the circumstances, the Hall absorbed $64,000 gross, a couple grand more than expected after the roast wave hit town. Only other theatre which held its ground well in the face of the dizzying hot spell was the Paramount, which grubbed out $35,000 with George Raft on celluloid in 'Midnight Club' and Fred Waring's unit in person.

This week, though the weather has shifted in every theatre's favor, the Par doesn't have the attraction and $22,000 appears tops. Attraction is not there in Jimmie Mattern, the round-world flier, on whom house was depending as a stop-gap against red. Theatre is paying the flier, booked at the 11th hour, only $1,500 on the week and was waiting to see how he did here before laying out any additional time. He was to split over $30,000. Picture is 'Her Bodyguard.'

After several poor weeks the Strand steps out for a probable $23,500, very good, on 'Mary Stevens, M. D.' and will holdover. WB's musical long-runner, 'Gold-diggers' at the Hollywood has suffered setbacks through bad weather and last week dipped to $9,700 but should recover currently and maybe top $10,000.

Musical will remain in its Hollywood engagement until gross slides to $6,000 but in any event will go out around Sept. 1. Loew circuit has booked and been promised the picture for Labor Day week. It's in its eighth week on the $1.10 top run, plus the initial week at the Strand before moved.

Along with the rest of the theatres going upward this week instead of downward, the old Roxy appears the best. 'Big Brain' on screen up there is going to beat last week's mild $15,000 by close to five grand or $20,000, very oke.

Palace, Rialto, RKO Roxy and State also benefiting by the change in weather.

At the Pal, 'Mama Loves Papa' and vaude should easily beat last week's $8,500 for a possible $10,000, while its combination policy opposition, the State, ought to get around $14,000 as against prior week's $10,000.

RKO Roxy benefits on first four days with 'Double Harness' (Powell-Harding). Final three days of week will play to 'Great to Be Alive' (Fox). Between the two on the week the house is certain to get at least $10,000.

'The Wrecker,' at the Rialto, will be no great shakes, but okay at $11,000 and some improvement over heat week's $8,000 on 'Don't Bet on Love.'

'Song of Songs' continues gamely at the Criterion, getting $8,600 last week, its second. Picture remains until Aug. 22, under plans, when it will be succeeded by 'Design for Living.'

Only other two-a-dayer on Broadway, 'Pilgrimage,' at the Gaiety, hasn't shown expected strength and moved out Sunday night after a final week's under $6,500. 'Power and the Glory,' a Jesse L. Lasky production for Fox was to have had its premiere tomorrow night (Wednesday), but postponed a week until next Wed. (16).

The Rivoli, which closed last Tuesday night (1) in the middle of the knockout heat after a bad $7,000 on 'The Rebel,' does not reopen until Aug. 16. 'Bitter Sweet,' English-made, releasing through UA will be the attraction.

Mayfair ended its second week of 'Savage Gold,' indie freak, last night (Monday) and is holding it for a third week or as long as holding above $6,000 or so. It's two weeks divided between good and bad weather, 'Savage' eked out $11,000 on the first seven days and $8,500 the second stanza.

Estimates for This Week

Capitol (5,400; 35-75-99-$1.65)—'Another Language' (MG) and stage show. Between the picture, with Helen Hayes-Montgomery, and, on the stage, Robert Montgomery in person, it looks like old times around here. Gross should be high up in the $60,000 brackets, but probably won't hold over. Last week 'Stranger's Return' was $35,000. 'Tugboat Annie' (MG) next in.

Criterion (875; 55-$1.10-$1.65)—'Song of Songs' (Par) (3d week). Despite the house and its inadequate cooling facilities, Dietrich is a strong argument. Two-a-dayer got $8,600 last week (second) and remains until Aug. 22, under plans when Lubitsch's 'Design for Living' comes in.

Gaiety (808; 55-$1.10-$1.65)—'Pilgrimage' (Fox) (4th week). Went out Sunday night, last seven days bringing under $6,500. Heat hurt picture's chances considerably. 'Power and Glory' (Fox) comes in Aug. 16, twice daily at same prices, house going dark meantime.

Hollywood (1,543; 25-35-55-75-85-$1.10)—'Gold Diggers' (WB) (8th week). Sticking it out well and, while trampled down to $9,700 last week in the equatorial heat, with the change in weather should climb back to $10,000 on the eighth week, okay.

Mayfair (2,200; 35-55-65)—'Savage Gold' (Dyatt) (3d week). Got $11,000 the first seven days and $8,500 the second week, ending last night (Monday), fairly good for indie freak. Theatre hopes to eke out a full third week.

Palace (1,700; 25-40-55-75) (Papa Loves Mamma' (Par) and vaude. Though good at $8,500 last week on 'Private Detective 62' (WB), chances to beat that for a $10,000 week are pretty good.

Paramount (3,664; 35-55-75) 'Her Bodyguard' (Par) and Jimmie Mattern in person. Flier whose return to New York was edged by the Wiley Post exploit isn't meaning anything here, nor is picture, at a $22,000 gate prospect. Last week heaps better, $35,000 showing up for 'Midnight Lady' (Par) and Fred Waring on the stage.

Radio City Music Hall (5,945; 35-55-75) 'No Marriage Ties' (RKO) and stage show. Possibilities point to fair week, $90,000. Wiley Post's personal preceding week bolstered house against heat for a $64,000 week, with 'Devil's in Love' (Fox) on screen not counting for much.

Rialto (2,000; 35-50-64) 'The Wrecker' (Col). At probable $11,000, better than last week's lowish $7,500 on 'Don't Bet on Love' (U).

RKO Roxy (3,525; 12-25-40)—'Double Harness' (RKO), four days and 'It's Great to Be Alive' (Fox), three days. Duo looks to reach $10,000 or better, in comparison with brutal $7,500 last week on 'Melody Cruise' (RKO), four days, and 'Best of Enemies' (Fox), three days.

Roxy (6,200; 25-35-55) — 'Big Brain' (RKO) and stage show. In the neighborhood of $20,000 this week will be very nice. Last week, it was a light $15,000 on 'Phantom Broadcast' (Mono).

State (2,900; 35-55-75)—'When Ladies Meet' (MG) and vaude. Getting back to where house belongs, $14,000, after a number of under average weeks. 'Jennie Gerhardt' (Par) and vaude had combination at $10,000 last week.

Strand (2,900; 35-55-75)—'Mary Stevens, M. D.' (WB). Strong enough for a holdover, getting $23,500 on its first seven days, very nice business. Last week 'She Had to Say Yes' (WB) only $11,100.

BURTIS ON '50 YEARS'

Hollywood, Aug. 7.

Thomson Burtis has returned to Paramount and is scripting 'Fifty Years from Now.'

Writer previously was on Par's 'Undercover Man.'

Musicals Bullish in Mpls.

'College Humor,' in 2d Wk., an Okay $6,000 —'Moonlight Pretzels,' $6,500

Minneapolis, Aug. 7.

If the recent frequency of extended runs means anything box-office conditions, while still leaving much to be desired, are starting to show some real improvement. For the second time within a month the State is holding over an attraction, 'College Humor,' for a second successive week. The sure-seater 'World 'Be Mine To-night,' in its 17th week, continues at a profitable clip.

Cooler weather is an aid, but the big factor currently is high power exploitation, especially with regard to the State and the Orpheum, both of which theatres seem set for a profitable seven days' trade on top of good biz the preceding week. The Orpheum has 'Moonlight and Pretzels' and, like the State, it went the limit in selling the picture to the public. Jack Gross and Frank Steffys, respective managers, tried to outdo each other in their campaigns.

The National Recovery program seems to stimulate business, too, although it's too early yet to feel any favorable effects.

'Mama Loves Papa' and 'Arizona to Broadway' also are receiving some attention, benefitting by first-rate exploitation.

Estimates for This Week

State (Publix) (2,200; 40) 'College Humor' (Par) (2nd week). Sold big. Snappy newspaper and billboard ads, lobby and front displays and street ballyhoos also box-office stimulants. Looks like fair $6,000 after splendid $12,000 first week, great.

Orpheum (RKO) (2,890; 40) 'Moonlight and Pretzels' (U). Universal sent 'Duke' Hickey from Chicago to help Manager Frank Gross sell this one and they did a corking job. Plenty of stress given to scantily clad pretty girls, tunes and fun in selling campaign and the customers are flocking in. About $6,500 indicated, okay. Last week, 'Double Harness' (RKO), $4,400.

Century (Publix) (1,600; 40) 'Mama Loves Papa' (Par). Critics and word-of-mouth boosting by pleased patrons keeping trade from under $3,500, oke. Last week, 'Best of Enmies' (Fox), $1,800, light.

World (W. A. Steffes) (300; 50-75) 'Be Mine Tonight' (U) (17th week) Still holding 'em out certain parts of day and evening; ought to exceed $1,800, very profitable. Sixteenth week, $2,000.

Uptown (Publix (1,200; 35) 'Reunion in Vienna' (MG). About $2,800 indicated, good. Last week, 'International House' (Par), $2,300, fair.

Lyric (Publix) (1,300; 25) 'Broadway to Arizona' (Fox). Dunn-Bennett combo, plus Manager Bob La Fevre's campaign have this attraction in the winning column. Looks a good $2,800. Last week, 'Nuisance' (MG), nine days, $3,600, big.

Grand (Publix) (1,100; 25) 'Little Giant' (FN) and 'Eagle and Hawk' (Par), loop second runs, split. Maybe $1,000. Last week, 'Jenny Gerhardt' (Par) and 'Peg o' My Heart' (MG), second runs, split, $900, fair.

Aster (Publix) (900; 25) 'What Price Innocence' (Col). Second loop run, probably $1,400, good. Last week, 'Adorable' (Fox) and 'Made on Broadway' (MG), second and third runs, split, $600, light.

Better Weather Breaks A Break for New'k B.O.'s

Newark, Aug. 7.

With the heat broken, things look brighter, although there's nothing here that looks like money. Proctor's, with 'Double Harness,' Loew's with 'Stranger's Return' and the Newark with 'Midnight Club' should do well enough, but if any one comes in with $9,000 he'll beat the rest.

Surprise was Proctor's holding up last week against the heat and running close to $12,000. Good vaude and cooling plant given more credit than 'Secret of Blue Room.'

Court action of film operators postponed until September with injunction against those in charge holding.

Estimates for This Week

Branford (WB) (2,966; 15-65)—'The Rebel' (U) and 'She Had to Say Yes' (FN). Nothing to carry this double bill over $7,500. Last week 'Heroes for Sale' (FN) weak at $6,500.

Capitol (WB) (1,200; 15-25-35-50)—'Mayor of Hell' (WB) and 'When Ladies Meet' (MG). Another good bill of seconds and ought to reach $4,500. Last week with no cooling plant 'I Cover the Water Front' (UA) and 'College Humor' (Par) slid to $3,900.

Loew's State (2,780; 15-75)—'Stranger's Return' (MG) and vaude. Lionel Barrymore has a real draw, but probably not over $8,500. Last week 'Storm at Daybreak' (MG), helped by radio act, 'Eno Crime Clues,' did well at $10,000.

Newark (Adams-Par) (2,248; 15-75)—'Midnight Club' (Par) and vaude. Raft's name a help, but lucky to beat $8,000. Last week 'Mama Loves Papa' (Par) could not build over $5,000.

Proctor's (RKO) (2,300; 15-75)—'Double Harness' (RKO) and vaude. Film will draw class okay, but vaude is not strong enough to appeal to others. If suburban patrons are around will beat $8,500. Last week 'Secret of Blue Room' (U) with fine vaude swept to nearly a great $12,000.

Terminal (Skouras) (1,900; 15-50) —'Arizona to Broadway' (Fox) and 'Dangerous Crossroads' (Fox). Better weather might push gross here to $3,000. Last week 'Best of Enemies' (Fox) and 'Trick for Trick' (Fox) a mere $2,600.

ALL CINCY CINEMAS BENEFIT BY WEATHER

Cincinnati, Aug. 7.

'Tugboat Annie' holds the spotlight on the flicker front this week, and is pulling the Albee into port with the richest b. o. cargo toted by a Cincy pic parlor since prosperity disappeared behind the missing corner. 'Diplomaniacs' is the next best draw currently.

Theatre got a break from the weather works over the week end, a decided drop in temperature making indoor amusements inviting.

Estimates for This Week

Albee (RKO) (3,300; 30-40)—'Tugboat Annie' (MG). General popularity of Dressler and Beery, rave notices by press and audiences and class front combine for a talk-of-the-town attraction. Stand-'em-up biz began with initial screennig Friday and extended to hold-out proportions Saturday and Sunday. First day's take greater than some full-week receipts for house this summer. Breezing fo a sensational $20,000. In continuing, the pic will be transferred to a smaller house, likely the Lyric, for not less than a fortnight. Exterior baily, unique here, consists of burlap background and rope trimmings with lettering cut out of wood. Last week 'Mama Loves Papa' (Par) pulled up to a fair $8,300.

Palace (RKO) 2,600; 30-40)—'The Man Who Dared' (Fox). Lack of names a severe drawback. Another detriment is that at present the natives of Cincy are more concerned with personal headaches than they are interested in trials and tribulations of Chicago's late mayor; $4,000, mild. Last week 'Gambling Ship' (Par) floundered at $5,700, the going slowing up in the last half.

Lyric (RKO) (1,394; 30-40)—'Diplomaniacs' (RKO). Wheeler-Woolsey pulling hoke fans to tune of $7,500, fair. Last week 'It's Great to Be Alive' (Fox), $4,400, poor.

Keith's (Libson) (1,500; 25-40)—'She Had to Say Yes' (FN). Tame cast prompted feature billing an ade on Vanessi short subject. Looks like a so-so $4,000. Last week 'Mayor of Hell' (WB), $6,800, hot.

Grand (RKO) (1,025; 15-30)—'Devil's in Love' (Fox) and 'Emergency Call' (RKO). Split week. Victor Jory, screen starred for the first time in the former film, did stock here for Stuart Walker a few years since and has local b. o. power. Should get $2,000, fair. Last week 'Whoopee' (UA) encored $4,000, swell.

Family (RKO) (1,000; 15-25)—'Life in the Raw' (Fox) and 'The Sphinx' (Mono). Split week, $2,200, okay. Last week 'Flying Devils' (RKO) and 'Dangerous Crossroads' (Col), $1,800, average.

NUDIST FILM TOPS PORT. WITH 8G TAKE

Portland, Ore., Aug. 7.

Biz is climbing. Parker's Broadway banging away this week with stock feature bill, unusual policy for that house but a ducat-selling novelty. Two barrels are 'Devil's Brother' (MG) and 'Mama Loves Papa' (Par), and both firing. Parker plugged the combo bill as Laugh Away Bad Times' week.

Exploitation efforts being doubled. Parker's United Artists splurged on 'Another Language,' getting extra biz for that pic from sheer sales

(Continued on page 27)

K. C. PIC TRADE SPOTTY, 'LANGUAGE' BEST, 15G'S

Kansas City, Aug. 7.

Current week does not look sensational and business will likely be pretty well scattered. Mainstreet has 'What Price Innocence' for six days and has given the picture lots of hot publicity, announcing that children under 16 will not be admitted, unaccompanied. House returns to a Friday opening on the 11th.

Loew's Midland with 'Another Language,' should hold up nicely, after a good start, as the stage play of the same name was well liked in the legit season.

Last week gave good business to both the Midland and Mainstreet. At the latter Tom Mix was heavily featured. The papers gave him lots of space and he was the guest at several luncheons and was on the air a couple of times. The Mainstreet is through with stage shows for a while.

Estimates for This Week

Liberty (Dubinsky) (860; 10-15-20) 'Constant Woman' (WW), 'Diplomaniacs' (RKO), split. Business picking up a little for the little grinder and the week will return around $2,000, good. Last week, 'Wax Museum' (WB) and 'World Gone Mad' (Maj), both got a nice play, 'Museum' turning them away a couple of shows; $2,300, okay.

Mainstreet (RKO) (3,000; 25-40) 'What Price Innocence' (Col). Only set for six days, looks strong, close to $6,000, fair. Last week, 'Don't Bet on Love' (U) and Tom Mix and company on stage, with scale 25-35-50, a rousing $13,500.

Midland (Loew) (4,000; 25) 'Another Language' (MG). After a big week with 'Stranger's Return' the customers kept coming over the weekend for the Hayes-Montgomery flicker, and it promises to show $15,000, very nice. Last week, 'Stranger's Return' (MG) held strong for $13,500.

Newman (Par) (1,800; 25-40) 'Midnight Club' (Par). Management depending on Raft and Brook to get the money as customers have been given so many 'Club' pictures that they are shy. This one got away nicely and is hoped to get about $8,000, good. Last week, 'Mama Loves Papa' (Par), $7,800.

Uptown (Fox) (2,040; 25-40) 'Hello, Sister' (Fox). Looks like a fair $3,000. Last week, 'Heroes for Sale,' same.

'Pretzels' Gumshoes Into Col. Sans Bally, But Doing Fairly

Columbus, Aug. 7.

No forte business in this town this week again, with plenty people to blame for the letdown. Universal can be thanked for no press sheets and publicity coming on 'Moonlight and Pretzels' coming to the Palace, with the consequence that this film got no ballyhoo nor sendoff of any kind to speak of until the critics gave it a royal welcome.

Ohio's 'Another Language' opened well, but hardly looks like more than only a fair chance to break even, with Grand not so hot and Majestic faltering after two good weeks. Broad's double bills still standing up to poor grosses, with the present one slightly better than recent ones.

Weather perfect for show biz, too.

Estimates for This Week

Palace (RKO) (3,074; 25-40), 'Moonlight and Pretzels' (U). Opened cold and to empty house, but word of mouth helping lots. Should get only fair $4,500. Last week 'Double Harness' (RKO) worse than that at $5,400.

Ohio (Loew-UA) (3,000; 25-40), 'Another Language' (MG). Got raves but no better than $5,000 maximum in sight. Last week 'Strangers Return' (MG) off at close and not even fair at $4,600.

Grand (Neth) (1,100; 25-40), 'Lilly Turner' (FN). Just fair $2,500 in sight. Last week 'Mary Stevens, M.D.' (FN) also not so hot with $2,200 take.

Broad (Loew-UA) (2,500; 15-30), 'Disgraced' (Par) and 'Return of Casey Jones' (Mono). May hit $2,-000, no more. Last week 'Man Who Dared' (Fox) and 'Gigolettes of Paris' mere $1,600.

Majestic (RKO) (1,100; 15-30), 'Don't Bet on Love' (U). Will take $2,000 gladly. Last week 'King of Jazz' reissue (U) good $2,400.

Lasky Has Merivale

Hollywood, Aug. 7.

Contract of Philip Merivale has been taken over from Fox by Jesse Lasky, and he will go into the latter's 'As Husbands Go.'

During his Fox contract, Merivale has not been used by the studio. He is currently being starred in 'Tale of Two Cities' at the Hollywood Playhouse.

B'ham Dizzy from Code Palaver, but Biz Oke

Birmingham, Aug. 7.

With folks working eight hours, sleeping eight and loafing eight out of every 24 that leaves time for plenty of shows. Great thing for show business, this code.

This week two good pictures for the gravy at the two top spots, Ritz and Alabama. Also some talk of raising prices. Folks not yet sober from the code thongh.

Estimates for This Week

Alabama (Wilby) (2,800; 25-35-40)—'Diplomaniacs' (RKO) and 'Jennie Gerhardt.' Comics just the thing for folks dizzy from the code, $6,300. Last week 'Another Language' (MG) around $5,700.

Ritz (Wilby) (1,600; 25-40)—'Waterfront' (UA). All the talk will help get a neat $4,000. Last week, second week of 'Gold Diggers' (WB), $3,500.

Strand (Wilby) (800; 25)—'Ladies They Talk About' (Col). You can have it for around $900. Last week 'What Price Innocence' (Col) as a sex picture got around $1,400.

'ANNIE' A PANIC IN PROV., $19,000

Providence, Aug. 7.

Things are popping all over the place at Loew's State this week, and this is one time that it can't be said that live entertainment is responsible. 'Tugboat Annie' is the attraction that's pulling them in this week, and it proves once more if the product is good the natives will go for it in a big way.

Friday, opening day, 14,000 jammed their way into Loew's, breaking all attendance records at this house for the last few years. This despite the fact that Loew's is giving only three shows a day at present as compared with the six a day it gave before it went vaudeville and pictures. The house is slipping in the feature for an extra showing every day.

Biz at the other stands not so hot; all the opposish is getting is the overflow from 'Annie.'

Film product outside of Loew's and the RKO Albee, where 'Moonlight and Pretzels' is showing, is not so hot. Loew's should gross at least $19,000.

'Moonlight and Pretzels' is making impression, but not likely to create any stir since no effort was made to sell it.

Terrific heat last week left its scar at many stands. Practically every house was off to a good start, but mounting temperatures flattened grosses. If it hadn't been for the nice start exhibitors would have had more grief.

Estimates for This Week

Loew's State (3,200; 15-40) —'Tugboat Annie' (MG) and vaude. Swellest attraction in town, stage show oke, but it's the picture that's drawing 'n' how. Broke house records on opening, and seems set for at least $19,000, excellent. possibly more if the weather is kind. Outdistancing all others in town this week by plenty. Last week 'Another Language' (MG) was off to a nice start, but fell along the wayside with the others because of the heat; however oke at $12,200.

Majestic (2,200; 15-40) 'Lily Turner' (WB) and 'Great to Be Alive' (Fox). No doubt of Chatterton's draw here, but this week is no go. Bill not clicking, will probably keep this one below $5,000. Last week 'Baby Face' (WB) and 'Broadway to Arizona' (Fox), oke as far as programs go, but the heat pegged the gross down to a very slim $3,-000.

Paramount (2,200; 15-40) 'Mama Loves Papa' (Par) and 'I Have Lived' (Ches). If any spot is due for a pickup this one will get it; present pace indicates gross will be at least in the nabe of $5,000, not so bad at that. Last week 'Her Bodyguard' (Par) and 'King of the Arena' (U), same old story, heat and poor bill went sour at $3,500, off.

RKO Albee (2,400; 15-40) 'Moonlight and Pretzels' (U) and 'Dangerous Crossroads' (Col). First feature a sweet dish of entertainment and under different circumstances would gross plenty; opposish against it for one thing, and for another no effort has been made to publicize it. Name means nothing in film, but those who have seen it rave plenty, $4,000, bad; should have been double at least. Last week 'Double Harness' (RKO) and 'Krakatoa,' not so good, gross of $2,600, nowhere near as hot as the weather was.

RKO Victory (1,600; 10-25) 'Return of Casey Jones' (FD) and 'Missing Rembrandt.' If heat stays away for a couple of days this one should be able to pull through at $1,100 for a four-day showing. Last week 'Gigolettes of Paris' and 'The Big Brain' (RKO), $1,700, n.s.g.

'TUGBOAT'S' BIG $21,000 IS HUB'S PACEMAKER

Boston, Aug. 7.

Not so hot on the outside opposish, biz gets in its first big plug current week in town. Fine weather break coincided with arrival of some excellent shows, and not only was the worst humid spell of season ended, but the box offices were pepped up by all 'round rippin' attendance.

High spot was Loew's State, where crowds were best since 'Grand Hotel.' Dressler and Beery are the big draw, with Therrien the tenor, wowing 'em for record hold-over into his third week, and now likely to be held a fourth by Loew's.

Met likewise good, but Keith's not there this week.

Estimates for This Week

Keith's (RKO) (4,000; 35-55) 'Her First Mate' (U) and vaude. Should gross $9,000, not so good. Last week, 'Moonlight and Pretzels' (U) hit by worst hot spell of season, $9,700.

Orpheum (Loew's) (3,000; 30-40-50) 'Stranger's Return' (MG) and vaude. Better than in weeks and should strike $15,500. Last week, off, with 'Storm at Daybreak' (MG) bad weather breaks, only $11,500.

State (Loew's (30-40-50) 'Tugboat Annie' (MG) and Therrien only on stage in his third week of holdover. Till swelling mightily, and plushy $21,000 in prospect. Last week, 'Another Language' (MG) and Therrien, did nicely against weather odds, grossing $13,500.

Met (Publix) (4,380; 30-40-65) 'Midnight Club' (Par) and 'Teatro dei Piccoli.' Best biz at this spot since Mal Hallett stage show weeks ago, and set-up this week ought to rainbow to realities at a nice $20,000, swanky. Last week, 'Her Bodyguard' (Par) and stage show hurt by weather, fair $16,900.

Scollay (Publix) (2,800; 25-35-45-55) 'Mayor of Hell' (WB) and eight acts vaude. Nice for probable $9,500; better than anything this summer. Last week, 'Baby Face' (WB) and vaude, under at $7,800.

Paramount (Publix) 'Mary Stevens, M.D.' (WB) and 'Flying Devils' (RKO). Doing very well and velvety at $8,500. Last week, 'She Had to Say Yes' (WB) and 'Man Who Dared' (WB) swung low, $5,600.

'Language' and 'Pretzels' Lincoln's Outstanders

Lincoln, Neb., Aug. 7.

With the current walkathon going strong in its fifth week, two more to start this week and the return of beer and opening of beer gardens the next week, the show business here will have plenty of outside competition.

Indie TC used another 'no one under 16 admitted' at the Rialto, 'Confessions of Lost Girl,' and did a whale of a business during the first half of last week. Had segregated audiences and plenty of bally. State, with 'Moonlight and Pretzels' scheduled for this week, is making strong bid for first place and should do around $1,300. 'Eagle and Hawk,' pic at the Stuart last week, did fair, running slightly over $2,000. 'Return of Casey Jones' packed 'em at the Liberty during first stanza.

All theatres here operating under NRA code and using 37-hour week. Renewed talk of boosting admish. Still enjoying 85 degrees or less weather; last week mercury dipped to 60.

Estimates for This Week

State (Indie) (500; 10-15-25)—'Moonlight and Pretzels' (U). Good at $1,300, with plenty of bally. Last week, 'Secret of Blue Room' (U), $1,250.

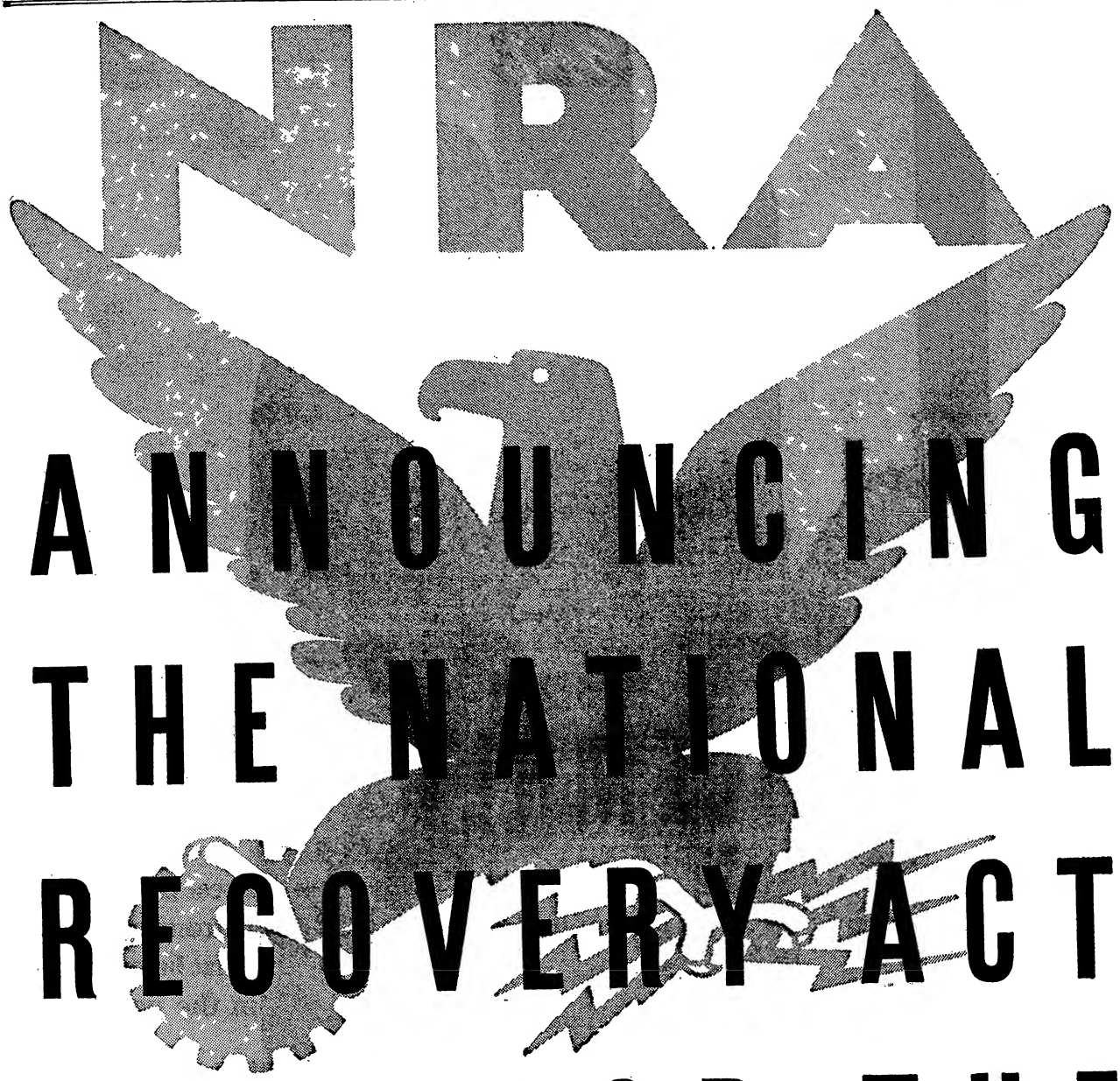
Colonial (LTC) (650; 10-15-20)—'Girl in 419' (Par). Weak at $650. Last week 'Best of Enemies' (Fox) fair at $750.

Orpheum (LTC) (1,200; 10-15-25) —'Yes, Mr. Brown' (UA). Weak at $500. Last week 'Perfect Understanding' (UA) slim at $575.

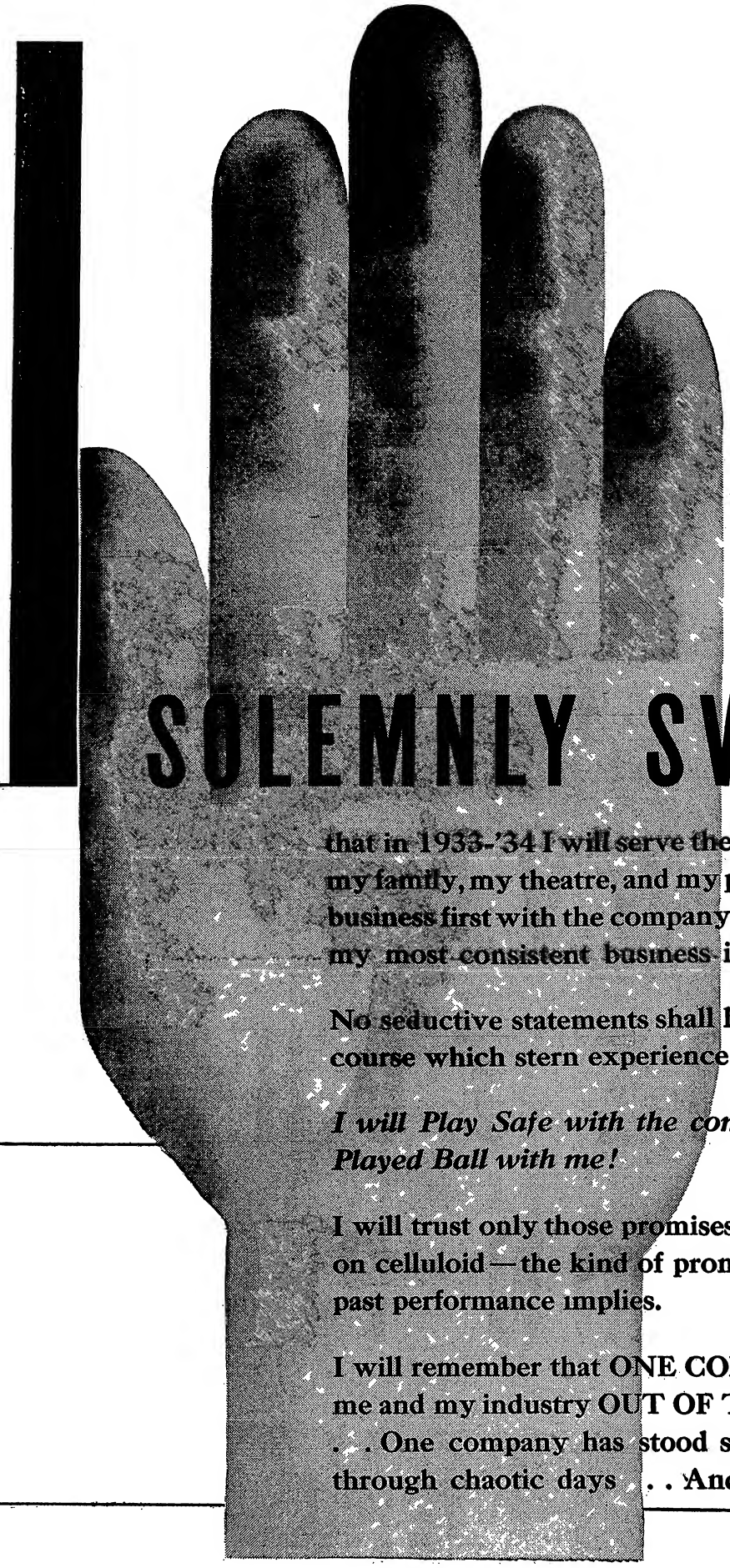
Lincoln (LTC) (1,600; 10-15-25)—'Midnight Mary' (MG).. Ought to be worth $1,200. Last week 'Lilly Turner' (FN) weak at $500, and 'Heroes for Sale' (FN) had good last half at $900.

Stuart (LTC) (1,900; 10-25-35-55-60)—'Another Language' (MG). Pic should get neat $2,200. Last week 'Eagle and Hawk' (Par), fair at $2,100.

Liberty (Indie-TC) (1,400; 10)—'West of Singapore' (Mon). Fair at $700. Last week 'Return of Casey Jones' (Mon) and 'Whirlwind' (Col) had better than average week at $1,000.



ANNOUNCING THE NATIONAL RECOVERY ACT CODE FOR THE MOTION PICTURE INDUSTRY. . . .



I SOLEMNLY SWEAR

that in 1933-'34 I will serve the best interests of my family, my theatre, and my patrons by doing business first with the company that brought me my most consistent business in the past year.

No seductive statements shall lure me from the course which stern experience indicates.

I will Play Safe with the company that has Played Ball with me!

I will trust only those promises that are printed on celluloid—the kind of promise that faithful past performance implies.

I will remember that ONE COMPANY has led me and my industry OUT OF THE SHADOW . . . One company has stood stanch and solid through chaotic days . . . And I will rely on

that company to keep ME strong and secure in the days to come.

I will not be panicked by persuasive printers' ink.

I will not let frantic fanfare deafen me to sturdy facts.

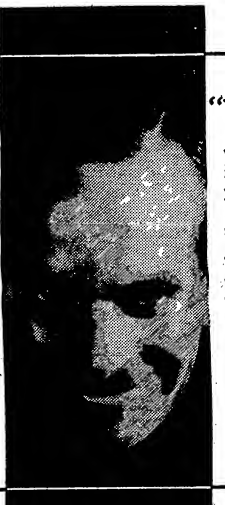
I know that at the end of the rainbow of resplendent raves from other outfits I will find a simple, sincere product statement from Warner Bros . . . and believe me, brothers, that's MY POT OF GOLD!

And so I now wholeheartedly resolve to subscribe to every one of

THE 60 POINTS OF WARNER BROS.' RECOVERY PROGRAM FOR 1933-'34

"Footlight Parade"

will be the next big Warner musical, continuing the tradition of "42nd Street" and "Gold Diggers." In it **JIMMY CAGNEY** will sing and dance for the first time on the screen, and there will be 10 other important stars, including **RUBY KEELER, DICK POWELL, JOAN BLONDELL.** It will have the same directors as "42nd Street"—Lloyd Bacon and Busby Berkeley.*



"Wonder Bar"

will be probably the most imposing all-star production of the year. Practically all of Warner Bros.' stars will appear in it, and the actual cast will consist of **AL JOLSON, KAY FRANCIS, JOAN BLONDELL, ADOLPHE MENJOU, ALINE MacMAHON, DICK POWELL, ANN DVORAK, BETTE DAVIS, GLENDA FARREL, PAT O'BRIEN** and 7 others. Based on an international stage success, this picture will introduce an entirely novel production idea.*

Paul Muni

who appeared last season only in "I Am A Fugitive" will be presented this year in **3** productions beginning with a special, **THE WORLD CHANGES,*** an important epic of America, with Mary Astor, Aline MacMahon, Jean Muir, Anna Q. Nilsson and others, directed by Mervyn LeRoy. This will be followed by another special, **MASSACRE,*** first screen story of the modern American Indian, from the successful book by Robert Gessner. And one other.*

"Gold Diggers of 1933"

A full description of this 1933-'34 release has already been written in the ledgers of hundreds of leading theatres. It would be useless for us to attempt to add further to the praise that has already been showered on this picture by public, critics, trade press, and exhibitors.*

Leslie Howard

generally considered the screen's outstanding new romantic favorite, will be added to Warner Bros.' star list. He will start his five-year starring contract with **3** 1933-'34 productions, including **BRITISH AGENT,** a special from the very popular book by Bruce Lockhart, a remarkable fact story of romantic and diplomatic intrigue. And two others.

Ruby Keeler & Dick Powell

After their remarkable reception in "42nd Street" it was inevitable that Warner Bros. should star these sensational youngsters, in **3** productions. Two specials, **CLASSMATES** and **SWEETHEARTS FOREVER,** both based on brilliant stage successes, will unfold their romantic stories in elaborate musical settings. **THE FOOTBALL COACH** will have Pat O'Brien and Ann Dvorak in the cast.

Ruth Chatterton

found her most successful type of rôle in "Frisco Jenny." This year **MANDALAY** will give her an opportunity to do an even more glamorous characterization of the same type of woman, in a fascinating Far East setting. The second of her **2** new-season productions will give her the strong support of Adolphe Menjou and Lyle Talbot.

We Believe That

THE SMARTEST FILM

That's why we're telling you in

AND WHITE all you *want* to

WARNER BROS. AND FIRST NA

Richard Barthelmess

will have **3** strongly dramatic vehicles, including **SHANGHAI ORCHIDS,** with Ann Dvorak, which in role and setting will match the best features of "Patent Leather Kid" and "Broken Blossoms". It is a remarkable story of "woman hawking" off the Chinese coast. A second production will include Adolphe Menjou, Joan Blondell, Guy Kibbee and Ruth Donnelly.

Wm. Powell

will return to his most successful rôle in **THE KENNEL MURDER CASE or The Return of Philo Vance,** by famous S. S. Van Dine. This story has been read by millions in Cosmopolitan Magazine and in book form. Cast will include Mary Astor, Jack LaRue, Ralph Morgan, Hugh Herbert. **THE GENTLEMAN FROM SAN FRANCISCO** with Bette Davis is a perfect Powell story of a debonair double-crosser. **AND A THIRD PRODUCTION** will co-star Kay Francis.

Adolphe Menjou

will add to Warner Bros.' star line-up the charm of his sophisticated romantic technique. He will be featured in **2** gay romantic comedies. **BEDSIDE** with Claire Dodd and Frank McHugh is the story of an X-ray photographer with a bedside manner that is irresistible to women. **CONVENTION CITY** with Bette Davis, Allen Jenkins and Guy Kibbee, will combine the best stories you've heard about the after-dark adventures of big business men at a big-business convention.

3 Timely Stories

that will capitalize on news-value themes of current public interest are:—**HAVANA WIDOWS** featuring Joan Blondell, Aline MacMahon, Allen Jenkins, and Glenda Farrell—**WILD BOYS OF THE ROAD,** with Frankie Darro of "Mayor of Hell" fame,—and **BUREAU OF MISSING PERSONS,** containing a timely kidnaping angle and an exceptionally strong cast including Lewis Stone, Bette Davis, Ruth Donnelly, Pat O'Brien.

"As The Earth Turns"

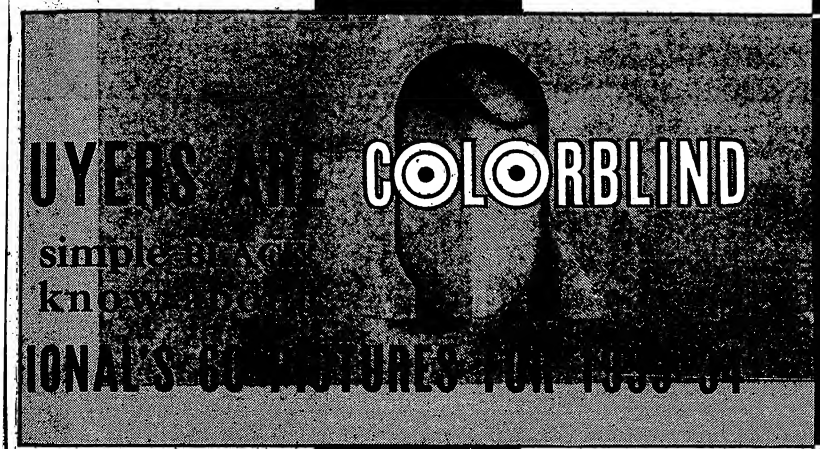
For this special Warner Bros. have acquired what is admittedly the most important and popular fiction property of the year. "As The Earth Turns" has appeared at the very top of all best-seller lists. The story has the breadth and scope and beauty which mark only the greatest of screen vehicles. Even the briefest synopsis imparts an inescapable big-picture "feel."*

E.G. Robinson

will be given **3** vehicles designed to duplicate his versatile successes of the past season. **NAPOLEON, HIS LIFE AND LOVES,** with Bebe Daniels and Ann Dvorak, will match "Silver Dollar" in story type, but with a far stronger love angle. **THE DARK HAZARD,** by the author of "Little Caesar", will be done in the "Little Giant" manner. And a 3rd production with 5 feminine stars, including Bette Davis and Joan Blondell, will match the vivid romance of "I Loved A Woman."*

James Cagney

in addition to his unique rôle in "Footlight Parade", will have **2** typical Cagney vehicles, in which the love interest will fully balance this star's inimitable comedy. One of these will revive the successful Cagney-Blondell team of "Blonde Crazy" and "The Crowd Roars," with Allen Jenkins and Glenda Farrell in the cast. In the other he will be supported by both Bette Davis and Ann Dvorak.*



Barbara Stanwyck

will deliver **4** pictures including a powerful special, **BROADWAY AND BACK,*** a story of three generations in the theatre, with Ann Dvorak and Patricia Ellis. **EVER IN MY HEART*** will bring to the screen one of Broadway's leading romantic stars, Otto Kruger, with George Brent, Ralph Bellamy, Ruth Donnelly. Two other productions* will bring to Miss Stanwyck's support such stars as George Brent, Bette Davis, Glenda Farrell.

Joe E. Brown

will have **3** comedies carefully chosen to continue his gratifying record of the past season. In each he will be given stronger feminine support than ever before. The cast of **STEAMBOAT SAM** will include Claire Dodd, Ruth Donnelly and Jean Muir. This will be followed by **THE CROWNED HEAD,** and a third production featuring Joan Blondell and Ginger Rogers.*

Kay Francis

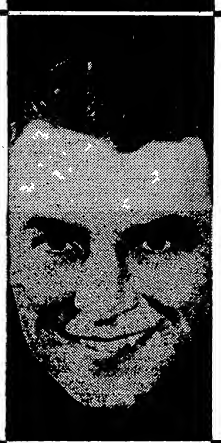
will be co-starred with **WARREN WILLIAM** in **REGISTERED NURSE*** with Margaret Lindsay, Glenda Farrell and Lyle Talbot, a story with the same salable qualities as "Night Nurse." In **THE HOUSE ON 56th STREET,*** the story of an actress suddenly deserted by fame, Miss Francis will be supported by Ann Dvorak, Ricardo Cortez. In **SEVEN WIVES*** Miss Francis and a remarkable line-up of feminine stars, including Bette Davis, Ann Dvorak, Joan Blondell, will play opposite Adolphe Menjou.

Aline MacMahon

and **ALLEN JENKINS,** who have been singled out by press and public for show-stealing performances in "One Way Passage," "Life Begins," "Blessed Event," "Silver Dollar," "42nd Street," "Gold Diggers" and other successful pictures, will be starred by Warner Bros. in **3** comedies. The large fan followings which these players have built up in picture after picture constitute a ready-made market for these 3 vehicles.*

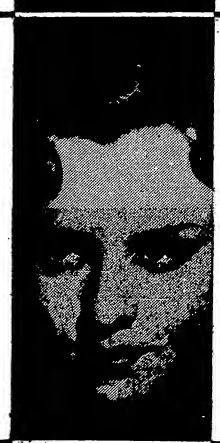
2 Important Novels

in addition to those listed elsewhere, will be brought to the screen by Warner Bros. Louis Bromfield, considered by many to be America's leading novelist, is the author of **A MODERN HERO,*** best-selling story of an amazing character who starts life as a bareback rider and ends as a ruthless industrial giant. **RETURN OF THE TERROR*** is by Edgar Wallace, internationally famous as one of the greatest of all mystery authors.



6 Popular Stories

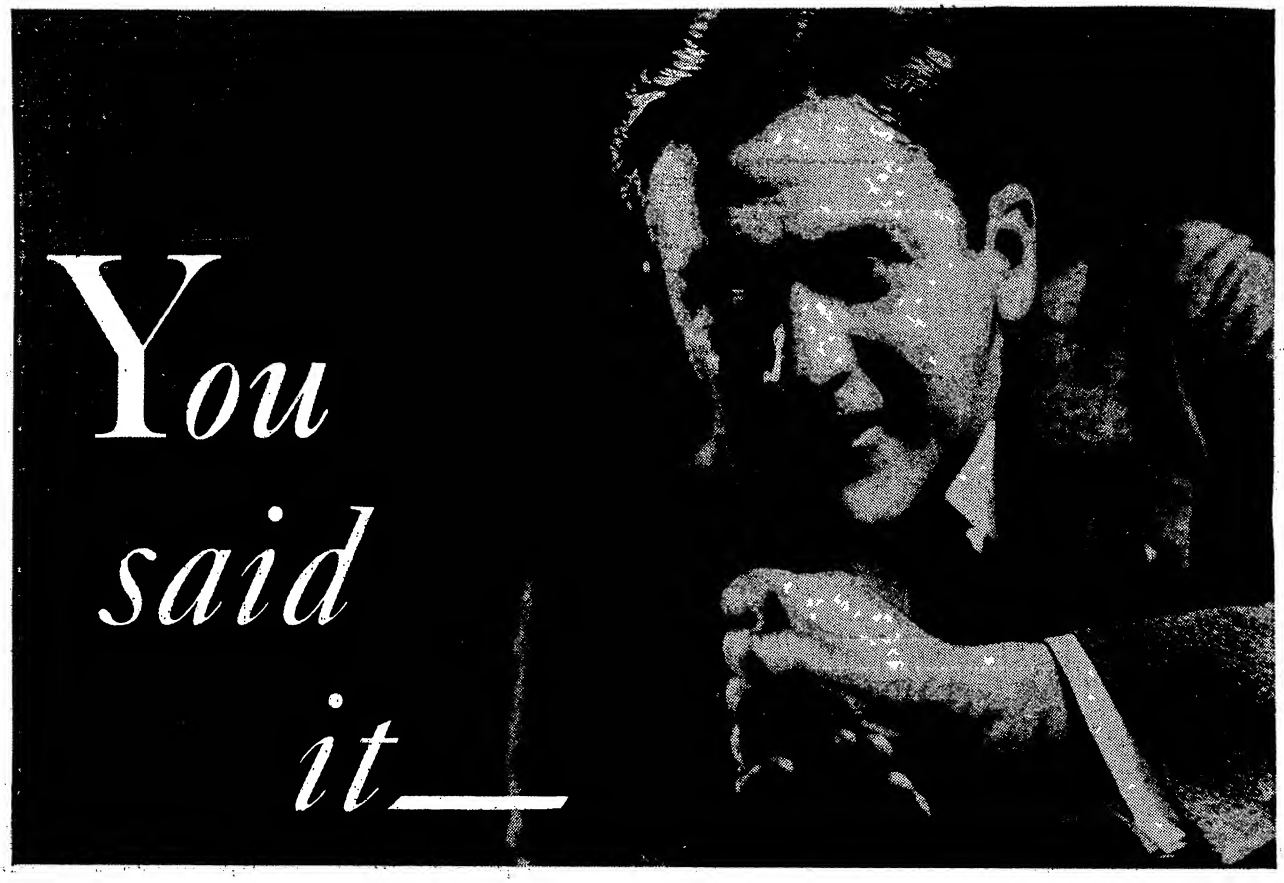
for which casts will be selected later are:—**THE LIFE OF ROTHSCHILD** by George Westley,* **KING OF FASHION** by Warren Duff,* **FROM HEADQUARTERS** by Robert Lee,* **COUNTRY CLUB** (tentative title) by Robert Lord,* **DIAMOND DAN** by Arthur Horman,* and **EASY TO LOVE.***



And 8 Others

plans for which are being purposely held up pending the outcome of current negotiations for certain stars and directors not at present on our list—also to provide for the addition of other timely story themes which may be suggested by outstanding news events of the next 12 months. One of these will be a First National picture. The other seven will be from Warner Bros.

* *Indicates Warner Bros. pictures*
* *Indicates First National pictures*
Vitagraph, Inc., Distributors



—when the "42nd Street" Special was roaring across the country

—when "I Am A Fugitive" won 1932's best picture award

—when you saw Warner Bros. setting production styles for the entire industry

—when you read tribute after tribute to Warner Bros.' leadership from exhibitors and press

—when you watched week-after-week top-gross reports rolling in on Warner pictures

—when you saw "Gold Diggers" start the big swing back to pre-boom business standards....

—Now *make good* on the promise you've made to yourself a dozen times....

Because we want you to take plenty of time to contemplate the highly interesting possibilities of our feature line-up, we have deferred our announcement of Vitaphone Short Subject plans until a later date. Watch for stirring news — soon!

"I'm going to sign with WARNER BROS. for 1933-'34"

FOREIGN FILMS' SALES OUT

Hungary in Boom High Film Prod.; Czechs Also Enthusing About Pix

Budapest, July 25.

Activity record for Hungarian film industry was reached last week when 870 persons were employed simultaneously in production on the Hunnia lot. This included shooting of harvesting scenes of 'Wine,' a Hungarian all-talker. 'Aunt Iza,' another only-Hungarian talker, directed by Istvan Szekely and starring Sari Fedak, still the most popular actress in this country, is now being cut and edited.

On July 13 Universal started work at the Hunnia with Joe Pasternak managing the production of 'Scandal in Budapest,' based on the play 'A Girl Who Dares,' by Aladar Laszlo and Sandor Farago. Script is by Charles Noti, music by Miklos Brodszky. German and Hungarian versions, both directed by Istvan Szekely, Geza von Bolvary acting as special advisor. Francy Gaal is starred. She has been a favorite in Budapest legit before she acted in two pictures for Universal in Berlin and proved a hit. Hitler put a stop to her Berlin career, so Universal decided to make her third picture in Budapest.

Featured are Paul Hoerbiger, Szoke Szakall and Puffy, fat comedian, who worked for Universal in Hollywood some years ago. They all are in both language versions. Hungarian film production owes Hitler a debt of gratitude for chucking all these first-rate people out of Germany, which compels them to work in their home country, thus giving local production the impulse it needed.

'Scandal' is to be followed by screen version of a popular novel,

Continued on page 48)

RKO CLOSING THEATRE OFFICE IN CANADA

Ottawa, Aug. 7.

Canadian office of RKO is to close Aug. 14, wiping out the liason link between RKO in New York and Famous Players Canadian Corp.

Canadian managerial representative of RKO for the past 16 months has been Joseph M. Franklin of Ottawa who succeeded Leo M. Devaney who is now general manager of Radio film exchanges in the Dominion.

Franklin will move to Montreal where he will be identified in an executive capacity with an entirely new theatre circuit now being organized in various leading cities of the Dominion, details of which have not been disclosed. Franklin will continue to own and operate his group of houses in the Maritime Provinces.

There are some 16 theatres across Canada in which RKO and Famous Players have a joint interest in ownership and operation.

Czech Pic Imports Drop

Prague, Aug. 1.

The great decrease in the import of foreign films into Czechoslovakia in the last six months is indicated by the following official figures from the State film censor.

While in the first six months of the year 1932 the import of film script was 325,000,000 meters, the import for the first six months of the year 1933 was only 270,000,000 meters, and for 1931 of a similar period 390,000,000 meters.

DAVE GOULD'S H.O. VACASH

Dave Gould, in New York on a vacation and contacting the Metro home office, returns to his post in the Caribbean Aug. 15.

Gould is managing director for MG in the Virgin Islands, Puerto Rico, and the Dutch West Indies.

Ex-Par Prod. Chief Back In Same Studio, for Fox

Paris, July 27.

Odd situation at the Paramount Joinville studios where Fred Bacos has started his first picture for Fox. Bacos was production chief at the studio for Paramount but fired some months back when Par decided to give up production. Now, working for Fox, Bacos has leased studio space from his former employers.

Bacos has a two-picture contract for Fox, with options for four more. First picture is 'Matricule 33', with cast headed by Andre Luguet, Camille Bert and Abel Tarrida.

Fox, for its own general French producing is not sure where it will go for studio space, the old Brauberger-Richebe studios being the most likely choice.

AUSTRIA GOVT. SUBSIDIZING EXHIB ORG.

Vienna, July 27.

Government has ordered an immediate formation of an 'Organization of Motion Picture Theatre Owners of Austria,' with Vienna as headquarters. A law to this effect has been passed, calling for the new organization to be called the Gremium and outlining its functions and duties.

First law calls for the Gremium to embrace the entire territory of Austria and be subdivided into various sections, each province of Austria falling into a separate section.

Entire organization as an entity and the various sections separately are charged with looking after the professional and economic interests of motion picture theatre owners and to promote such interests.

Its Purposes

Functions of the new organization are to prepare expert opinions and resolutions pertaining to picture matters for presentation to competent authorities; to publish notices affecting mutual interests of members; to establish economic organizations and social welfare institutions for members within the limits of prevailing regulations; to give gratis advice to members on all matters pertaining to picture problems to combat unfair competition in the picture industry to collect and prepare statistical material on the number of picture houses in operation, their location, personnel and other data of this sort to draw up collective contracts with trade unions of picture house employees; to organize lectures, demonstrations and special training classes; to exercise influence on the observance of existing rulings and legislative measures.

Statutes of the Gremium will be issued in the near future by the Federal Chancellory in conjunction with the Ministry of Commerce and Transportation, with the Federal Chancellory authorized to cancel resolutions passed by the Gremium if not found satisfactory. Federal Chancellory is also empowered under the new law to remove from office any officers of the group that are 'found inadequate.'

Statute also forces membership to pay a membership fee, even though compulsory, with the mention that the fee can be collected by force through administrative channels.

OUTRIGHT DEALS FOR RE-SHOOTING

Hollywood Seen as Best Market in U. S. for Foreign Pix—Many Instances of Linguistic Makes Being Purchased for Re-Production in America

SUNDRY ADVANTAGES

Selling pictures outright, as completed units, to be re-shot in entirety and possibly adapted, in foreign countries, is the way out of the foreign market muddle. That's the growing conviction in film circles, with that procedure gaining favor all around. Foreign film agents in the U. S., hit by the shut-down of foreign language film exhibition, are centering all activities on selling their product to Hollywood for re-makes, with the studios listening more attentively than the agents dared hope.

Fox is the most recent major company to go for the thing, having last week completed purchase of 'La Couturiere de Luneville' ('The Dressmaker of Lunieville') from Paramount. Par made the picture last year in Joinville (Paris) in French. Fox has shelved it and will do it over as 'Dressed to Love' with Elissa Landi.

Fox had an uncomfortable experience that way with a German picture, 'Ihre Hoheit Befehlt' ('Her Majesty Commands'), which was bought outright for $30,000, done over in Hollywood as 'Adorable,' and which didn't pan out any too well at the box office. But Fox likes the idea involved and feels it can be made to work well.

Fox Hot For It

Fox's enthusiasm comes through the presence in the company of Sid Kent and Jesse Lasky, both of whom were with Paramount when that company bought a German film, 'Walzertraum,' and turned it into 'The Smiling Lieutenant,' one of Par's nicest money makers. In Germany the film, originally, was quite a smash, serving to establish Mady Christians as a star.

Several pictures are now in the process of making that come from abroad. One is 'Eight Girls in a Boat,' which Charles R. Rogers is doing for Paramount. It's a 'Maedchen in Uniform' sequel that did well in Germany. Metro is making 'Late Christopher Bean,' which was made as 'Garde a Peinture' ('Wet Paint') in France only a couple months back and is just being released over there.

'Topaze' was made by Radio in the U. S. and Paramount in France. Par and Radio had an agreement not to interfere in world markets on the picture, Radio's film being

Continued on page 48)

Nazi Ban on 'Blonde Venus' a Slap At Dietrich?; 2 in S. Africa Nixed

Mussolini Not Likely to OK 'Scarface' for Italy

Milan, July 27.

'Scarface' (UA) was privately screened here at the Odeon, made a nice impression on those present, but is not considered likely to pass. Present indications are that the government will not permit screening of the film because of the use in it of a number of disreputable Italian characters, including the title part.

Print has been sent to Rome for approval of Il Duce or his censor and if passed will be dubbed locally by Mario Luporini, UA's local representative.

Trade Ass'n Plan For All Film Biz Now in Germany

Reorganization of the German film industry is going on apace, according to word in New York from George R. Canty, American film commissioner. Newest edict is that all persons in film business, no matter in which way, must belong to a trade association. Unless aligning with one of the established film trade associations immediately, warning has gone out to all hands, they will be considered as no longer allied to the film industry and will not be allowed to continue in it.

Organizations are the Producers Association, the Distributors Association (ADF), the Exhibitors Association (Reichverband), Association of German Studios, German Union for Foreign Film Trade, Union of German Producers of Industrial and Educational Films, Raw Film, Sound and Technics Association, Laboratory Association. All of these groups have representation in Spio, the general film trade body, besides their individual characters.

Spio has organized a special committee to carry out a number of important trade buildup moves, including regulation of entrance prices to theatres; regulation of picture house seatage; elimination of unfair competition in picture trade, which includes toning down of publicity methods that hurt opposition trade; control of financial relations between production, distribution and exhibition; final settlement of outstanding questions on sound apparatus licenses; arrangement of musical royalties to do away with disputes; control of rent paid for picture houses, and elimination of high production costs.

German government has asked Paramount to withdraw 'Blonde Venus' from the German market immediately and not show it any longer. Picture had been censored and passed, but the permit is now revoked.

Official reason is that the story matter doesn't measure up to prescribed German taste, but understood that actually it's a Nazi slap at Marlene Dietrich, who is not considered a friend to Germany. Likelihood is mentioned that all Dietrich pictures will be banned.

Miss Dietrich, on her current European visit, has been carefully avoiding going into Germany and has informed her friends that she won't go there because afraid of the place under its current regime.

Censor in Germany continues tough on films, despite the growing dearth of product. Latest picture to come over and bump into a complete rejection is "Murders in the Zoo" (Par). Censor said he didn't like the story.

2 Par Pix Banned

Capetown, July 11.

Hitherto, the Censor Board of Southern Rhodesia has not dealt hard with pictures for exhibition in that colony, and the surprise has been the banning of "Dr. Jekyll and Mr. Hyde" as contrary to public interests or good morals. The film has been shown throughout other parts of South Africa, with the condition imposed that it be exhibited to adults only.

'An American Tragedy' has been banned by the Cape Province Censor Board. The novel, written by Theodore Dreiser was, it is stated, banned in the States, and described as 'sordid and devastating.'

FRENCH PROD. OUTFIT IN 100% LIQUIDATION

Paris, July 27.

Braunberger-Richebe, which went into receivership about a year ago, is being entirely liquidated. New organization has been formed to take over the theatre holdings of the company which at one time were considerable and production will be done away with completely as a company function. New theatre holding company will be called Societe Sofrexcl, with the Messrs. Gaetan and Boissiere as heads.

Roger Richebe individually has formed another company, Societe Parisienne des Films Parlants, as a distribution outfit for the former B-R productions on a percentage basis. New organization will settle with creditors and will also distribute any other indie product available.

Pierre Braunberger, completely out of the new companies, is going into production on his own, allied with Alexander Nalpas for the making of at least one picture.

Old B-R studios are on the open market for sale or lease.

Jack Koerpel Succeeds Smith for UA in France

Paris, July 28.

The resignation of Guy Croswell Smith as Paris head of United Artists having taken effect July 20, Jack Koerpel is now installed as chief. A. W. Kelly in charge of foreign interests from New York, intends to remain here at least two months, outlining expansion plans with Koerpel and Lacey Kastner.

The project for producing in Paris has been abandoned, but U.A. will distribute 12 British & Dominion features, including, 'Bitter Sweet,' 'Summer Lightning,' 'Knight of the Garter,' 'This Is a Good Girl' and others; also five Alexander Korda productions. Korda is now scouting a cast for 'Katherine the Great.'

Australian Film Industry Engaged In Its Greatest Fight, to Cut Duty

By ERIC GORRICK

Sydney, July 8.

Federal Government was defeated in the Senate by 22 to 7 on a discussion relative to the reduction of the current film duty. The position at present reveals that should the tax be reduced the loss in revenue would amount to $300,000 per year, and it is not likely that the government, as a whole, would be willing to forego the tax and suffer such a loss.

Just to show how very bitter politicians are towards the American interests, here are statements uttered following the defeat in Senate:

'Government would not yield to a

Continued on page 48)

Pabst Set in Paris

Paris, July 27.

G. W. Pabst, one of the ace directors fired out of Germany by Hitlerism, has set himself with Via Pictures, indie French firm, with distribution assured by Pathe-Natan.

Pabst starts to work immediately on 'Cette Nuit-La' ('That Night'), from a stage play thriller of the past season, with Julien Rosenberg and Madeleine Sora in the same parts they handled on the stage.

Production at Pathe-Natan in Joinville.

CAN YOU BEAT IT?
PARAMOUNT'S
First Quarter Release Schedule

JULY 10, 1933—SPECIAL PRINTED IN U. S. A.

1ST Q
1933-34

PARAMOUNT PICTURES DISTRIBUTING CORP

TENTATIVE RELEASE SCHEDULE

AUGUST—SEPTEMBER—OCTOBER 1933

RELEASE DATE	PRODUCTION	DIRECTOR	CAST
Aug. 4	THREE CORNERED MOON	Nugent	CLAUDETTE COLBERT—Richard Arlen—Mary Boland—Lyda Roberti
Aug. 11	SONG OF SONGS	MAMOULIAN	MARLENE DIETRICH—Brian Aherne—Lionel Atwill—Alison Skipworth
Aug. 18	BIG EXECUTIVE	Kenton	Ricardo Cortez—Elizebeth Young—Richard Bennett
Aug. 25	THIS DAY AND AGE	DE MILLE	Chas. Bickford—Richard Cromwell—Judith Allen—Harry Green
Aug. 25	TO THE LAST MAN	Hathaway	Randolph Scott—Esther Ralston—Jack La Rue—Buster Crabbe
Sept. 1	ONE SUNDAY AFTERNOON	Roberts	GARY COOPER—Fay Wray—Francis Fuller—Roscoe Karns—Neil Hamilton
Sept. 8	TORCH SINGER	Gering	CLAUDETTE COLBERT—Ricardo Cortez—Lyda Roberti—David Manners
Sept. 15	TOO MUCH HARMONY	SUTHERLAND	BING CROSBY—JACK OAKIE—LILYAN TASHMAN—SKEETS GALLAGHER
Sept. 22	I'M NO ANGEL	RUGGLES	MAE WEST-CARY GRANT—Gregory Ratoff
Sept. 22	GOLDEN HARVEST	Murphy	Richard Arlen—Genevieve Tobin—Chester Morris
Sept. 29	WHITE WOMAN	Walker-Leisen	CHARLES LAUGHTON and Star Cast
Oct. 6	THE WAY TO LOVE	TAUROG	MAURICE CHEVALIER—SYLVIA SIDNEY—Edward Everett Horton
Oct 13	TILLIE AND GUS	MC LEOD	W. C. FIELDS—ALISON SKIPWORTH—BABY Le ROY
Oct. 13	LONE COWBOY	Sloane	Cast to Be Announced
Oct. 20	DESIGN FOR LIVING	LUBITSCH	FREDRIC MARCH—MIRIAM HOPKINS—GARY COOPER—Edward Everett Horton
Oct. 27	CAPTAIN JERICHO*	Jones-McNutt	Richard Arlen—Elizabeth Young—Baby LeRoy
Oct. 27	DUCK SOUP	MC CAREY	THE FOUR MARX BROTHERS

*Tentative title

... *this is why* PARAMOUNT
is the BUY-WORD for 1933-34

Talking Shorts

HOLLYWOOD ON PARADE
Novelty
6 Mins.
Rialto, N. Y.
Paramount

A postman is king in Hollywood, according to this episode of 'Hollywood on Parade.' Richard Arlen shows him in his home, Theda Bara confides in him, Mary Pickford drives him around, and Tom Mix tells him about the circus.

Technically, of course, the postman is just the weak link to provide this offering with an excuse and semblance of continuity. There are numbers of subjects of this kind in release now and the story may some day soon get to be an old one with fans. *Waly.*

'MEET THE CHAMP'
Walter Catlett and
Eugene Palette
Comedy; 20 Mins.
Rialto, N. Y.
Paramount

A short doing a little exploring in the story field. Some one did a modicum of thinking this time, and instead of a bruiser at the county fair the champ turns out to be an expert milkmaid.

For a time it's funny, and that's when it should quit, in one reel. With Catlett as trainer and Palette as the fast milker the cows are placed in a ring and the barnyard given a fistic atmosphere. *Waly.*

'LOST IN LIMEHOUSE'
Masquers' Production
Comedy; 30 Mins.
Mayfair, N. Y.
RKO

Sherlock Holmes travestied. Comedy values would be enhanced in half the running time. In its present length it wearies.

Considerable production here and the cast, including Laura LaPlante, has found it easy to drift back to the old school of performance.

The heroine, the keg of dynamite and last-minute rescue, the bungling 'Sheerluck' and the villain take their usual places. *Waly.*

HARRY LANGDON
'Marriage Humor'
Comedy; 18 Mins.
Rialto, N. Y.
Paramount

It doesn't take much of a story to make the average short, but Harry Langdon and a novel gag provide 'Marriage Humor' with plenty of laughs.

Running the slapstick gamut, usual dish and crockery heaving, Langdon and Vernon Dent wake up with a hangover and imagine they see kangeroos, ostriches, etc. For a time the audience also thinks it is imagination, despite the appearance of the animals, until a tamer makes his appearance.

Rows with their wives started the throwing and spree. *Waly.*

'20,000 Cheers for the Chain Gang'
Comedy
20 Mins.
Strand, N. Y.
Vitaphone Nos. 1535-6

Attempts are made to combine snatches of '20,000 Years in Sing Sing' and 'I Am a Fugitive from a Chain Gang' into a travesty. While there is nothing subtle or especially clever about the burlesque, except the idea, the short has sufficient variety to pass muster.

Singing sisters and dance teams are abundant, once the prison starts to reform. Before then the chain gang is shown escaping with guards using poodles as hounds.

Warden in cut-away and prisoners in stiff shirts get laughs at first. *Waly.*

'TINTYPES'
Family Album
7 Mins.; Songs
Mayfair, N. Y.
Master Arts

Perfect diction of an off-screen singer of old songs. Little action, cast being posed in frames and moving about just enough to let audience know they're 'alive.' A filler. *Waly.*

Miniature Reviews

'Another Language' (Metro). Tiptop screen version of Broadway stage play. Helen Hayes and Robert Montgomery may have to get 'em in first, but it'll get more than average boxoffice attention on the whole.

'Her Bodyguard' (Par). Dialog and pacing gives this trite story what moderate value it possesses as a picture.

The Wrecker (Col). Lesser grind meller starring Jack Holt.

'No Marriage Ties' (Radio). Indefinite story but Richard Dix name, plus some snap dialog, on advertising agencies, ought to help for moderate b.o.

'The Big Brain' (Radio). Enough laughs to prove adequate diversion. George E. Stone, Fay Wray and Phillips Holmes head cast of known support names.

Mary Stevens, M. D. (WB). Good, big theatre adult entertainment. All-round exploitation, rather than name emphasis, best for returns. Not for children but okay adult fare.

'Fighting Parson' (Allied). Hoot Gibson in a western which is okay for its type.

'His Private Secretary' (Showman). Familiar theme, but well developed and acted with spirit. Excellent indie.

ANOTHER LANGUAGE

Metro production and release. Co-starring Helen Hayes and Robert Montgomery. Directed by Edward H. Griffith. From the Broadway stage success by Rose Franken, adapted by Herman J. Mankiewicz and Donald Ogden Stewart. Camera, Ray June; editor, Hugh Wynn. Associate producer, Walter Wanger. At Capitol, New York, commencing Aug. 4. Running time, 70 mins.

Stella	Helen Hayes
Victor	Robert Montgomery
'Mom'	Louise Closser Hale
Jerry	John Beal
'Pop'	Henry Travers
Helen	Margaret Hamilton
Harry	Willard Robertson
Grace	Ilene Cattell
Paul	Inor K. Watson
Walter	Hal Dawson
Etta	Maidel Turner

A very good picture that will get more than average box-office attention. Helen Hayes and Robert Montgomery insure the marquee draw and E. H. Griffith's filmization of this Broadway stage success will more than do the rest.

The screen transition of Rose Franken's saga of the Hallam family is one of those ideal transmutations which must do the heart of any Authors' Leaguer good for it hasn't distorted the original. It has preserved most of the ingredients which first brought the stage version to favorable attention, and has embellished in just the right degree the extra little trimmings which only the latitude of the camera treatment affords.

The late Louise Closser Hale is rightly sub-featured with the stellar pair, for her domineering Mother Hallam is the underlying reason for 'Another Language.' The 'Silver Cord' strain which seeks to dominate her offspring, under the guise of parental consideration, is vividly gotten across from the first meeting of the returning honeymooners, Miss Hayes and Montgomery.

The 100% Babbitry aspects of the entire Hallam clan will hit the hinterlanders hard. It may perhaps have a very worthy influence in lightening many an absurd family situation where the mama's selfish influence has created that great bugaboo of American domestic existence—the in-laws.

Everything about 'Another Language' is handled with intellect and due restraint. It's not broadened even though opportunities present themselves and yet none of the effectiveness is held in check. The basic dramaturgical brush which first painted the stage picture of the Hallams has more or less insured against any Hollywood tamperings, although adaptors Mankiewicz and Stewart evidence no deficiences in adhering to and preserving the basic premise.

Along with the most prominent trio, the rest of the cast is well balanced. John Beal as the lovesick Jerry alone, is from the original Arthur J. Beckhard Broadway production.

Technically thoroughly competent. Perhaps the soft focus on some of those camera angles flatter Miss Hayes a bit more, but as with all of this excellent actress' performances, her interpretative personality and characterization are ever-dominant above the superficial 'front.'

'Another Language' should do right smart by Metro and the exhibs. *Abel.*

HER BODYGUARD

B. P. Schulberg production and Paramount release. Directed by William Beaudine. Edmund Lowe, Wynne Gibson featured. Adapted by Ralph Spence, Walter DeLeon, Frank Partos and Frances Martin from story by Corey Ford. Music by Arthur Johnston, lyrics by Sam Coslow. Leon Shamroy and Harry Fishbeck, photogs. At Paramount, New York, week Aug. 4. Running time, 71 minutes.

Casey McCarthy	Edmund Lowe
Margot Brienne	Wynn Gibson
Orson Blitzer	Edward Arnold
Ballyhoo	Jimmy Hines
Lita	Marjorie White
Lester Cunningham	Alan Dinehart
Bunny Dare	Fuzzy Knight

Moderate entertainer that should strike about the same average on business, for which the dialog and direction can be thanked mostly. The story isn't important and the title clearly tells what it's about.

Edmund Lowe is again a wise guy, this time a tough gent with artistic inclinations. He's engaged to bodyguard a blonde actress by her sugar papa, ostensibly to protect the family jools, but actually to keep a producer who's on the make for her from getting no farther than third base. That the bodyguard will be head man at the finish is as hard to guess as the name of the famous Civil War general who's buried in Grant's Tomb.

The burden of carrying this slim crate of a yarn over the rocks was left to the linemen and the megger, all of whom delivered first rate in their respective assignments. If nothing else, the plot did offer some soft chances for snappy, slangy writing, and the boys who worked on 'Bodyguard' didn't pass up an opening.

Johnny Hines and Marjorie White, as a stewed press agent and a small time four-a-dayer, respectively, do the low comedy, accompanied by the customary smart aleck laugh stuff tossed at Lowe by the script. They help the picture quite a bit. Lowe has a waltz all the way in a part that he knows backwards. His opposite, Wynne Gibson, is fine when just playing straight, but pretty bad when called upon for an s. and d. with Miss White. Director Beaudine foresaw this, apparently, because at the start of the dance Miss Gibson's negligee opens from the waist down and remains open until the departure for Buffalo. Thanks to the gam display the dancing itself may be generally overlooked. *Bige.*

THE WRECKER

Columbia production and release. Jack Holt starred. Story by Jo Swerling; adaptation and direction by Albert Rogg II. At the Rialto, N. Y., beginning Aug. 4. Running time 70 mins.

Regan	Jack Holt
Mary	Genevieve Tobin
Shapiro	George E. Stone
Cummings	Sidney Blackmer
Cramer	Ward Bond
Sarah	Irene Ware
Chuck, Jr.	ell Waddle, Wallie Albright
Hyam	P. H. Levy
Doctor	Ed Le Saint
Chauffeur	Clarence Muse

Strictly old-fashioned melodrama. Can stand tightening up in a few spots, which lag conspicuously. There is enough action, however, to satisfy in the lesser runs and neighborhoods, which comprise this picture's audience jurisdiction. Whether an engineer, doctor or wrecker Jack Holt's standard characterization takes care of them all.

Story follows the lines of least resistance and the direction is loose. As the result, suspense throughout is light, mostly puffing up suddenly and petering out as rapidly in the following sequence.

'Abierose' flavor is injected in the first reel when, quite clumsily staged, an accident brings Reagan and Shapiro together. George Stone's interpretation of the junkman is all right, but much of the dialog given him is not and as the result his part frequently suffers.

Big scene is held for the last. Had anything like it been inferred earlier, audience expectation could easily have been aroused. But when the strong he-man doesn't sock the pal he finds in his wife's bedroom and just runs aways to become a bum, Holt admirers fold their hands.

Suddenly, when finis is around the corner, the betrayer and the former Mrs. Reagan are pinned under the wreckage of a new schoolhouse, which Cummings has constructed. Reagan bobs up from nowhere, tells the police what to do, and scrambles up in a bosun's chair to the top with the idea of completing the burial of the couple. Shapiro just as abruptly appears and sells Reagan on saving the couple. Justice immediately manifests itself in another earthquake.

Genevieve Tobin and Sidney Blackmer as the unfaithful wife and friend, respectively, give perfunctory performances. *Waly.*

FIGHTING PARSON

Hoffman production and Allied release. Stars Hoot Gibson. Directed by Harry Fraser. Story, Ed. Weston; Harry Hanson, camera. Cast—Marcelline Day, Ethel Wales, Robert Frazer, Stanley Blystone, Skeeter Bill Robbins. At Loew's New York, N. Y., one day, Aug. 1, on double bill. Running time, 66 mins.

Masquerade type of western in which Gibson is mistaken for a minister by a town expecting one to conduct a revival. Average photography, usual riding locales with a man-made landslide for the punch. Good run-of-mill product in its class, but defeats the effort to make it something better through injection of more plot factors. Only the landslide sequence carries much suspense. It will be liked where they like the type, but not framed to create new customers for the style.

Gibson plays smoothly and receives the usual help from Robbins, but little from Marceline Day who doesn't get a chance. Ethel Wales wasted through a poor writing job. *Chic.*

NO MARRIAGE TIES

Radio production and release. Stars Richard Dix and features Elizabeth Allan. Directed by J. Walter Ruben. Screen play, Arthur Caesar, Sam Mintz and H. W. Hanneman, from stage play by Arch Gaffney and Charles Curran. Camera, Henry Cronjager; associate producer, William Goetz. At Radio City Music Hall, week Aug. 3. Running time, 73 mins.

Bruce Foster	Richard Dix
Peggy Wilson	Elizabeth Allan
Perkins	Alan Dinehart
Zimmer	David Landau
Olmstead	Hilda Vaughn
Smith	Robert Cavanaugh
Adrienne Deane	Doris Kenyon

This could have been a good picture. It starts very well, gets somewhat tangled up and then finishes in the ruck. Evidently too many writers, the film never making up its mind as to what it intends to show. Despite which there're enough flip lines, a good idea and Dix's name to steer the film for moderate returns.

Picture comes from an unproduced Arch Gaffney play, 'Ad-Man,' which was a sort of 'Once in A Lifetime' on the ad business. Strong satire, it's also exciting and bitter for those who sell the public what it may not want. In its picture transition it was evidently thought necessary to strengthen the love theme of the script so, after the first two reels, the footage becomes wrapped around an ordinary triangle. But it's the advertising angle that carries what kick is present.

Dix is a newspaperman when the film starts, drunk and irresponsible. He's fired for forgetting to cover the Dempsey-Tunney fight. In a saloon he bumps into an advertising executive in need of slogans. Dix is overflowing with slogans. They partnership. The ad company becomes one of the biggest because of Dix's constant talk of a fear campaign. Meantime, he's met an understanding young girl who's on her uppers and they also partnership without ceremony. Then he meets the head of a beauty company, beautiful and lonesome, wins her and throws over his first gal. Marriage is arranged by the new gal, who starts objecting most of his leisure time and taking away his freedom. He balks, tells her about the other kid and leaves. She kills herself. He quits the advertising business in disgust and goes back to the first gal.

Dix isn't either a newspaperman or an ad-man effectively. But he manages to fit minus any brilliance. Elizabeth Allan, as the young kid, is easy to look at but none too convincing. Doris Kenyon turns in the best performance.

Some splendid dialog, especially in the early chapters, but the film is too confused for sock consumption. *Kauf.*

THE BIG BRAIN

RKO production and release. Features George E. Stone, Fay Wray and Phillips Holmes. Associate producer, Sam Dietrich. Directed by George Archainbaud. Story and dialog, Sy Bartlett; continuity, Warren B. Duff; film editor, Rose Loewinger; photography, Arthur Edeson; recording, Hans Weeren. At Roxy, N. Y., week Aug. 4. Running time, 71 mins.

Max Werner	George E. Stone
Terry Van Sloan	Phillips Holmes
Cynthia Glennon	Fay Wray
Margy (manicurist)	Minna Gombell
Dorothy Norton	Lillian Bond
Lord Darlington	Reginald Owen
Higginbotham	Clifford Churchill
Lord Latham	Reginald Mason
Slick Ryan	Sam Hardy
Butler	Edgar Norton
Wallack	Chas. McNaughton
Justice of Peace	Lucien Littlefield

The comedy in this picture won't kill audiences with laughs, but it's the element that counts here. The film rates as fairly good diversion. Not outstanding, but enough laughs to insure satisfaction.

George Stone, Fay Wray and Phillips Holmes form the vanguard of a pretty good cast. With this support there won't be many complaints.

Stone is a fine fit as the barber who works his way into easy money as a fake stock promoter. Sensitive about his midget stature, it is partly this and the contrast of his gigantic undertakings that aid in toning the picture up in a comedy way. Doing the rough diamond is meat for Stone and he swaggers through a blustering asignment satisfactorily.

Miss Wray does a social register girl who can't be won over by a cash register sales talk, finally turning the little Napoleon over to the cops. She plays with reserve and enough flavor without indulging in any laugh antics.

When not from other directions, most of the laughs come from Reginald Owen as a phoney English lord who ties with Stone on a Roumanian oil promotion and eventually lands in jail, too.

Phillips Holmes does the rich man's son who's taken into the swindling racket in belief it's on the level. Holmes isn't in the action as much as Owen, which is fortunate in that the picture turns out to be a comedy rather than a serious expose on stock swindling schemes.

In chasing laughs story often becomes far-fetched or satirical. The entertainment is in the comedy. There's little else. *Char.*

MARY STEVENS, M.D.

Warner production and release. Features Kay Francis. Directed by Lloyd Bacon. Adapted by Rian James from Virginia Kellogg's novel. At the Strand, N. Y., beginning Aug. 3. Running time, 71 mins.

Mary Stevens	Kay Francis
Don Andrews	Lyle Talbot
Glenda	Glenda Farrell
Lola Rising	Thelma Todd
Mrs. Simmons	Una O'Connor
Walter Rising	Charles Wilson
Mr. Simmons	Hobart Cavanaugh
Tony	Harold Huber
Pete	George Cooper
Dr. Lane	John Marston
Gus	Christian Rub
Hospital Superintendent	Reginald Mason
Dr. Clark	Walter Walker
Miss Gordon	Ann Hovey

Exceptionally good adult entertainment, with a pronounced feminine appeal, 'Mary Stevens, M.D.' should show nice profits both ways. It is ideal material for the bigger keys in particular.

The picture is beyond the comprehension of children, but it will edify adults. Rian James definitely establishes himself with the dialog. Crisp, forceful and scintillatingly humorous, it provides the feature with more laughs than the average comedy, although it is essentially drama.

Kay Francis is always dignified, yet very personable, as Dr. Stevens. Her announcement a year before her marriage that she is going to have a baby, therefore, carries a minimum of provocation. She avails herself of an unusual opportunity in this which should add considerably to her popularity. Not over-strong right now, as the single big name in the cast, exhibitors, in order to get the most out of the run, should take this into consideration and stress the merits of the picture as a whole.

Comedy depends upon Glenda Farrell. As the saucy but understanding office hurse, she is pert and shows smart dialog to excellent advantage.

Lyle Talbot as the socially ambition doctor-partner of Stevens, lacks warmth as a running mate for Miss Francis.

Death of her infant son from paralysis on a liner, after she has saved two children from the steerage, affords a feeling climax. Tempo is worked up by dispatch of serum by plane from the shore.

Conventional wind-up of Andrews divorcing his first wife and marrying Stevens, should also satisfy most censor arguments. *Waly.*

MEET MY SISTER

(BRITISH MADE)
London, July 27.

Pathe production, releasing through Pathe Pictures, Ltd. Directed by John Daumery. Cast: Clifford Mollison, Constance Shotter, Fred Duprez, Enid Stamp-Taylor and others. Length, 6,000 feet, approx. Previewed Phoenix theatre, London, July 20.

Some years ago this reviewer touted Clifford Mollison as the best light comedian in musical comedy in England. He's now a film candidate of the same calibre.

In this picture he plays the role of a bankrupt lord who is about to be married to the daughter of an American millionaire manufacturer. When the story opens he is trying to break with his mistress, and thereby ensues a series of complications that make for good farce. Plenty of hoke, but done in a class manner without vulgarity or slapstick.

Several women in the cast who acquit themselves with credit, but the only other outstanding artist is Fred Duprez as the American. Duprez knows farce backward. He can set a pace that keeps the remainder of the cast on its toes. He does so in this picture.

Distinguished settings and intelligent direction. 'Meet My Sister' should take well both here and in America. *Jolo.*

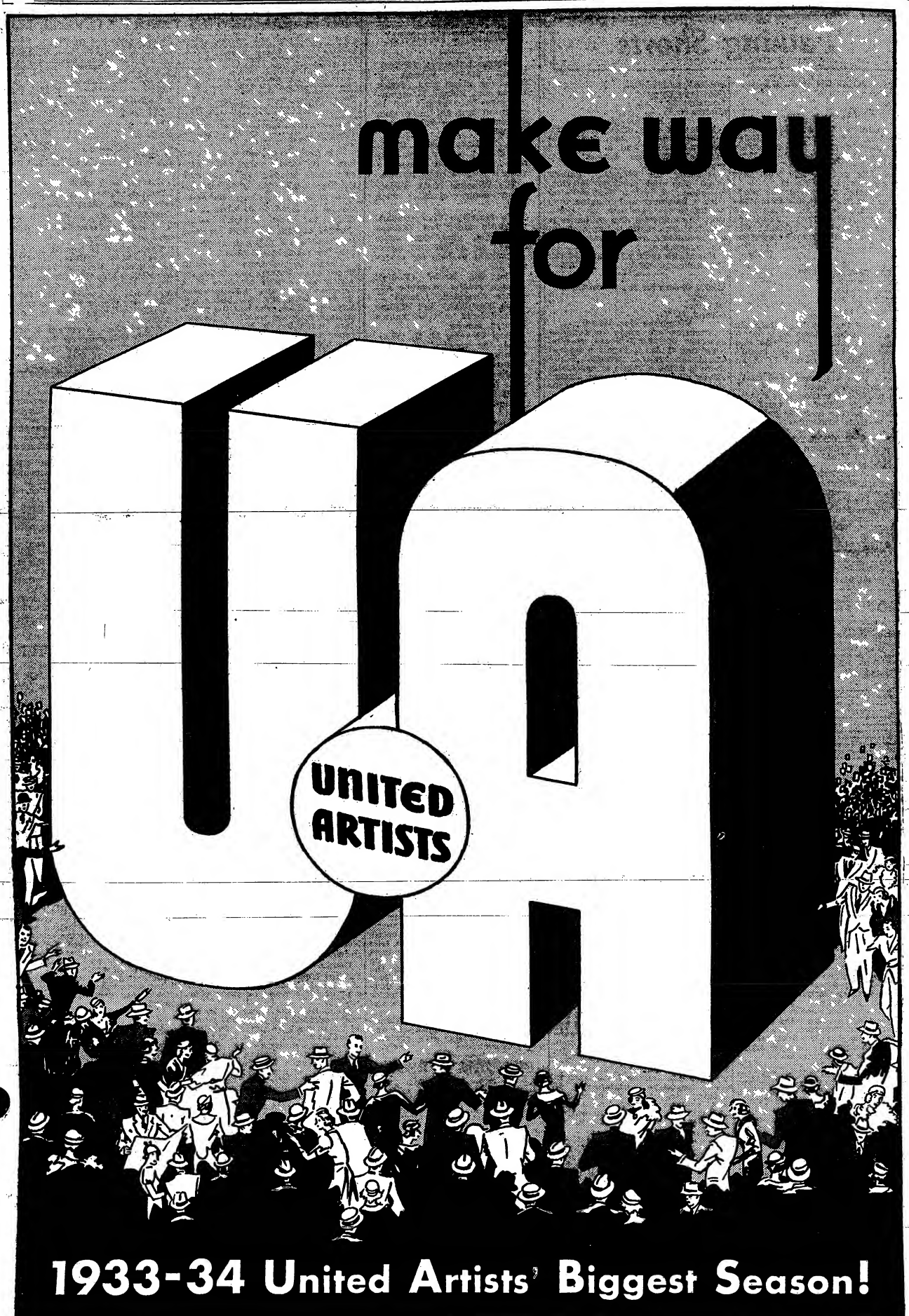
His Private Secretary

Screencraft production and Showman release. Features Evalyn Knapp and John Wayne. Directed by Philip H. Whiteman. Story by Lee Collins. Continuity, Jack Natteford; Abe Scholtz, camera. Cast—Alec B. Francis, Arthur Hoyt, Reginald Barker. At Loew's New York, N. Y., one day, Aug. 1, on double bill. Running time, 68 mins.

Creditable production of the standard idea in which the girl who marries the rich young blade gets a job with her father-in-law to ingratiate herself and prove she is no gold-digger. No new angles, but a fair treatment deftly directed and well played.

Sound very bad in spots and apparently inherent in the film and not due to the projection here. Photography excellent and mounting above indie average.

Evelyn Knapp and John Wayne manage to galvanize their stencil characters and Reginald Barker, as the tough parent, is remarkably good. Arthur Hoyt and Alec Francis also help. A good example of the new type of indie which is run on a fattened budget in the hope of doing something. *Chic.*


make way for
UNITED ARTISTS
1933-34 United Artists' Biggest Season!

MUSIC HALL, N. Y.

Some day someone's going to erect a monument to the Roxyettes. Certainly there's never has been a corps at any theatre that's been more responsible for saving shows than this line of girls. Every time there's any doubt—bring on the girls. And it works. It works this week, for instance.

The current show is pretty much a humdrum affair, though plenty colorful from a staging standpoint. No names or talent of any sort to supplement the regular house people and they're not really missed. Though what the show would be without that exceptional line of leg-swinging children is just a horrible dream.

Show's in two parts, 'Milady's Fan' and 'Revue Paree.' First section is programmed as a Spanish Fantasy and is quite pretty. Viola Philo sings a number and Pat Bowman does a swell Spanish dance in front of the Roxyettes, who are Spanish for the moment. Ballet corps and singing chorus are in for effects but it's the dancing that counts.

Newsreel breaks the thing here and the second half of the show starts with a garret window in which Viola Philo and George Meyer are making 'Parlez Moi d'Amour' into a duet. Miss Philo's end is okay and the tune is pretty enough to carry. Garret moves up slowly, with the couple still singing until an entire French cafe scene is visible. Nicely staged, looks pretty authentic and plenty flashy.

Paul Draper steps out of the crowd to do one of his nice tap numbers and disappears with Miss Philo coming back to sing the song out of 'Congress Dances' in French translation. Anyway, the chorus joins in, there's a flash of the inevitable apache and the stages revolve in what has become the customary RC fashion for what is intended to be the inside of the cafe. Except that it doesn't look like the inside of any cafe that ever was or will be.

More singing by Miss Philo (this time an indistinguishable operatic aria), Claire Madjette, Caroline Andrews and George Meyer. More dancing by Miss Bowman and Draper. The Corps de Ballet, the Roxyettes and the Choral Ensemble, this time spread all along both outside walls of the theatre almost up to the mezzanine. None of it too good; none of it too bad, all of it quite flashy—and those Roxyettes.

Only really bad flaw in the show comes from the least expected source, the orchestra. Erno Rapee, credited with being the conductor, was not waving the stick the night caught. But the fault can't be excused by that. Overture was 'Pucciniana,' meaning a medley of Puccini airs and arias. Beautiful music with sufficient variations possible for anybody. The orchestra, too, is big enough and fine enough, to allow for almost anything. But somebody completely miscalculated the theatre's acoustics. With more than 30 violins and a dozen or more extra strings it's inconceivable that the trumpets and brasses should predominate, but they do. Entire effect is harsh and brash. There's a constant blare. The strings, even, come out taut when alone. With one of the finest theatre orchestras in the world, the overture sounds very much like that given by a circus band.

'No Marriage Ties' (Radio) on the screen. *Kauf.*

CAPITOL, N. Y.

Emerging from the final show of the opening (Friday) night, one of the asst. managers made small-talk with the girl in the box office that 'it's certainly been a busy day and sure looks like some swell business.' To which the girl in the b. o. replied, 'Yep, it's about time.'

Plenty of trade at the Cap the opening day, from 11:30 a. m. on and should hold up, possibly into a holdover. At a half hour before the noontime opening the cop was squawking to Manager Emmett that the line was too long around the corner and Manager Emmett suggested they make it a four-abreast lineup instead of double.

Robert Montgomery is the two-ply pull, in person and on the screen. Helen Hayes is co-starred with him in the filmization of 'Another Language' (Metro).

Show is very oke all 'round, and tops the recent weeks' high-calibred presentations at the Capitol. Something has been happening to the Cap stage shows of late for they've been perked up surprisingly, with a beaucoup value impression. Lots of behind-the-foots' hors d'ouvres and all quality.

Montgomery, Irene Purcell, Joe Penner, Sims and Bailey, the Chester Hale Girls and Phil Spitalny maestroing the Capitol orchestra are the presentations components. It builds up nicely to Montgomery who finales with the fight scene from Noel Coward's 'Private Lives' which he did on the screen. Miss Purcell, from stage and pix, who appeared with Montgomery in 'The Man in Possession' foils capably in this scene, which is capitally done and brought the stage portion to a corking climax.

The Hale Girls, 24 of 'em, in chefs' get-up, cook up what's to follow. Joe Penner makes his first appearance pronto and works in and out of it with his straight.

Phil Spitalny in a pretentious musical overture was the real starter-offer with a nifty Victor Herbert medley, then 'Tiger Rag' and capped by a well-turned 'Musical Tour of New York.' Idea has been touched on before but never been as effectively developed as by Spitalny. It was a show-stopper, with special tribute to that accordionist-songstress, Ethel Pastor, in the finaleing magyar episode.

Penner, who only the night before did his stuff on the NBC air waves as part of Vallee's Fleischmann variety hour, was readily recallable to the Capitol audience with his duck-soup routine and harelip delivery. Penner incidentally seems set for the air thing as a further builder-upper for his stage values.

Also from the air, Lee Sims and Ilomay Bailey, making a quick return, are set for three weeks and possibly more under a new buildup idea by Louis K. Sidney. The pianologist and his attractive singing spouse made much better impression with a superior selection of songs. Their manner of presentation is still somewhat chautauqua and anti-climatical, although effective, in that Miss Bailey first sings, then pauses as Sims reels off some fancy ivory-tickling (than which there is no whicher). She then finales that particular song presentation with her now familiar high-pitched sopranoing. The high-register warbling brought them to attention when first on the Fleischmann and now regularly on the Chase & Sanborn Lahr-coffee hour of Sundays.

A suggestion might be for her to get one or two numbers over and then exit to permit Sims his Steinway opportunities. This family desire for an exact even-splitting of stage chores is highly commendable but not particularly good show business.

Last show Friday night had the $1.65 loges jammed with tags issued to the reserved-seat customers to wait their turns for seats. *Abel.*

ACADEMY, N. Y.

House must depend on 'Double Harness' (WB), the screen attraction this week. Little hope can be held out for the vaudeville. It offers nothing as draw, besides playing weakly on the stage. It's one of the mildest of the RKO shows booked into this spot, and if at all, should be on the shorter half of the week instead of over Saturday and Sunday.

They couldn't have talked about the vaudeville that quick, but Saturday afternoon found the Academy at about its emptiest ever. Added to which the small audience found little of interest, from indications. Even in the summer this house sometimes gets a pretty good play on Saturday matinees. Maybe of late they're getting more shopping-minded and won't come in unless the stage show looks to have something of special interest to arouse curiosity.

Headlining are Ernie Golden's orchestra and Joe Browning. Browning was standard for years, but he has done that sermon thing so long and so much of it is old stuff by now that the Saturday afternoon audience down here failed to relish it.

Browning has some new material, including a preface around such topical matters as the president's effort to create more jobs, bombing of New York stock exchange, etc., but most of the old monolog still sticks. In the selling, Browning has changed.

Golden brings forth his radio and recording orchestra, well known around, including in vaudeville, and while a fairly good musical outfit, it failed to show to best advantage down here. Golden's outfit is set on a pretty bare stage as the first handicap. In entertainment appeal the attraction is also at odds, the specialty people carried being considerably this side of sockful.

Ted and Kathryn Andrews, teamed up, do a couple dance numbers of which the shim-sham-shimmy is best, but not excitable. Two singles are also in the act, an acrobatic dancer and a singer, neither of whom impress as other than moderately fair.

Joe Kelso (New Acts) is in the center in his novelty magical three-act, with two comedians for laughs. Kelso seemed to get over better than any of the other four turns on the show.

Aside from the slight comedy aroused by Browning's droll chatter, what Kelso dished out was about all there was in the way of laughs.

No. 2 act, Margot and Libby Robbin (New Acts), two girls doing impressions without much finish or finesse. Their diction is particularly bad.

Opener, Five Wonder Girls, dance quintet, who scored pretty well, winding up with a fast group number. This act looks like one that has been around under another name. *Char.*

PARAMOUNT, N. Y.

Paramount is splitting its stage show into sections this week, first part for the entertainment proper and second part for the personal appearance of the almost-around-the-world flyer, Smiling Jimmy Mattern. For real entertainment the house is depending on Venita Gould, Eleanor Powell and Georges Metaxa. Conglomeration makes for a fair show, which about equals the rating of the current picture, 'Her Bodyguard' (Par).

Mattern (New Acts) at $1,500 and a percentage split is in strictly to draw business. Little evidence of a pull Friday night. The flyer is on for about 15 minutes with a straight man-narrator, this running time including a brief screen introductory of newsreel clips. He makes a nice appearance and impression on his own, but whoever wrote the script just about wrote Jimmy Mattern out of consideration for important stage purposes.

Venita Gould, who now goes the other mimics one better by doing the imitation first and then letting 'em guess, is doing a Mae West here this week. That explains the return booking of Metaxa, who was here with Miss West a couple of months ago, but it doesn't explain Metaxa's additional m.c.'ing in dialect. It harms the show.

On her voice and from the back of the theatre Miss Gould is Miss West's double in spades. With Metaxa she's repeating the boudoir scene played by Metaxa and West in the same house. Many in the audience recognized it, according to the reception and response. Previously, out before the drapes, Miss Gould had enjoyed her usual success with the Arliss, Pitts and other takeoffs, but the Westisms were the real clincher.

Eleanor Powell, the girl buck and winger who dances like a man, would have done more had the Friday evening audience had its way, but the house cut it short after two numbers. She opens in front of the Alton Girls, house line, and then goes it once alone. The girls return later to background Leon and Taylor, adagio foursome of three men and a girl, latter of whom gets tossed around like a hot potato. It's a sensational sort of turn and capable of still drawing audience gasps, despite that adagio stuff is supposed to have long since lost its kick.

George Campo is billed but didn't show at the performance caught. No replacement, with the show running long enough, anyway.

The Crawfords are back together again at the double console. Jesse Crawford's been in Europe. His slides are full of 'I'm glad to be home' lyrics, special and otherwise, all of which the Par audience ate up. Between the Crawfords' organlog and the pit overture conducted by Emory Deutsch, who solos on the fiddle, lies much of the strength in the current Paramount show. Rather than trimmings this week the house stuff is the most important part of the entertainment. *Bige.*

MET, BROOKLYN

They're looking to Primo Carnera to do big things for them here this week. He's in on a similar deal they gave him at the State in Manhattan four weeks before, $2,500 and a percentage. Judging from the attendance at the second Saturday matinee the big boy should do well by both the house and himself. Population of this borough includes lots of his countrymen and at the aforesaid matinee they were there in heavy percentage, with a goodly portion of these made up of a class not doing the Met as a regular thing. He even drew the gray-tressed femmes of the tribe.

Along with the champ they've booked in one of those so-so bills. For those whose main point of interest was the mastodon plier of the dukes sitting through much of what came before likely proved an ordeal. On the screen there's 'The Stranger's Return' (Metro).

Presentation of the Carnera doings is not as stiff and formal here as at the State. There's more of the fierce grunting and scowling and general conveying of the freak facets of the attraction and less of the silly quizzing about age, predilections and whatnot. Harry Rose doubles over with the next to closing spot and helps lift the Preem's contribution to the proportions of a wallop of a comedy act. For the fadeout punch Rose dons a pair of trunks with a big red ribbon appended and clowns with Carnera through a set of fisticuffs. Rose here fully justified his inclusion in the bill.

In the preceding niche Rose did well enough by himself and gathered the giggles.

Deuce inning had Smith and Hart working hard at their tomfoolery and frequently scoring. Filling in as the fifth act, was the Carrie, Eddy and Sarnoff flash, with a mixed trio uncorking some deft adagio acrobatics, Alfred Brower still specializing in the hock step and a Russian dialect m.c. doing an unfunny job for the major part of the act's proceedings. *Odec.*

NEWSREELS

EMBASSY

Several live ones at the Embassy in a program that rates high for this time of the year. It is well knitted and edited throughout.

Embassy gave kidnapping considerable play. While both houses had the return of O'Connell and the warning of the U. S. Attorney General, Embassy used a close-up of McGee, first napper to get the death sentence. There was applause when the prosecutor urged capital punishment be adopted by all states as the penalty for this crime. Pathe gave the O'Connell clip special interest when its reporter stated the Albany politician was still under influence of narcotics administered by abductors.

Both houses remembered the recent tropical heat, and all reels dug into their vaults. F-H, however, made a one-reeler of weather, leading off with new material of kids and fire hoses and winding up with zoos and the poles. Fats McManus, reporter, added considerable to the entertaining qualities of this subject with his gibes.

They're laughing outright at Mayor O'Brien in the Emb this week. It's been threatening for a long time. Like Al Smith's 'raddio' the Mayor has declared himself for one. His pronounciation of aviation reproduces in this manner—aviaa (intermission) shun. They let the Mayor talk in welcoming James Mattern. But with the Mollisons, Amy did all the talking, while the Mayor wiped his brow. Mrs. Mollison should be able to crack Hollywood, anytime, now. She has a certain kind of 'it' new to American audiences, and they like and recognize it, as proven by the applause.

At the Luxer Pathe has an exclusive map study and lecture by Mattern on his flight. Embassy Sat. mat. audience must have been in an irreverent mood. It received Aimee's blessing from Los Angeles with giggles and it roared through several clips at the honest popcorn vendor in Rye who found a pearl necklace, turned it in without knowing its value, and finally decided to let reward money rust in the bank.

Probably the most sensational of tennis subjects brought to the screen was the fainting of Ellsworth Vines. Camera followed him from a fall to the collapse. Opening of track at Saratoga was also well covered, crew getting focal range so as to have audience feel it was riding neck and neck with the winner. Vanderbilt yacht race at Newport was also exciting and an excellent camera job.

Embassy led off with arrival of President and Mrs. Roosevelt at Hyde Park. It followed this with an appeal by Mrs. Roosevelt to the small employer on the NRA program.

Other Emb clips, and a Magic Carpet, 'Alpine Echoes,' included: Al Smith and Joe Laurie, Berlin cops, international police chief convention, rodeo, French jousting, Schmeling and bride, champagne. *Waly.*

TRANSLUX

Stirring views of striking Pennsylvania miners hurling stones are in marked contrast to the NRA sentiment and insignia widely publicized by Pathe on the Luxer screen. Benefits of the new deal are told by various employees. Covering the other side of the story seems a commendable habit of the Pathe boys.

Everyone suddenly remembered Pussyfoot Johnson when Pathe revived him this week. His prediction that the country would go on 'a five-year drunk' and then return to its senses would have been better appreciated in the Embassy than the Luxer.

Paramount's coverage of Agua Caliente's first ostrich race, with jockeys being precipitated at every other foot, provided a different subject and some worthwhile laughs. Chiropractors' idea of a Venus, like French jousting and McPherson, is getting to be as regular as beauty contests.

Any gymnast who will go in for oddities is certain of attracting Universal's attention. Currently it has a muscle man doing tricks above a Colorado gorge. While in the air U also caught the plane which picked up mail at Washington while traveling at great speed.

Pathe sent a cameraman down to view the wreck of a treasure ship. Either it cut the footage too closely or else the worker didn't have many opportunities. The audience found it nothing like Hollywood's underwater depiction of wrecks. Ceremony of the King's swans and a glee club were English offerings.

Pathe included in the program a special on the World's Fair. This is the most complete coverage yet turned in from Chicago. It incorporates many slants which have been seen by audiences before and at the same time has originality. Subject of this kind, however, can do more to sell the Fair than all of the billboards and publicity. *Waly.*

ALBEE, BROOKLYN

Brooklyn woke up this week end, with all theatres coming out of the slough and grosses jumping in all houses. Albee got its share, Saturday matinees business being big. Good deal of that is due to George Raft's Brooklyn pull, film being 'Midnight Club' (Par). Show is comparatively ordinary.

Phil Fabello, for his overture, puts on a masterly musical interpretation of Paul Whiteman's career, which is in good taste on the week when Whiteman realized one of his greatest ambitions, his orchestra being combined with the Philharmonic of New York for a Stadium concert.

Sammy Krevoff starts proceedings. His is one of the best dance acts in vaudeville and it seemed a shame to have him start the show. With the current lineup of acts there happens to be no other suitable spot for Krevoff, but that's still unfair. Lester Cole with his 12 vocalists closes the show. Cole has played the Albee twice before this year and has been at the Paramount, around the corner. His act was only a fair one at best, his program of four songs being badly chosen and poorly routined.

In the deuce is Frank Richardson, whose coon shouting goes under the head of singing these days. Nice snappy routine of numbers, pleasant personality and speed put Richardson over pretty solidly. Almost a show stopper.

Irene Rich centers the show in an anaemic dramatic sketch. Maybe her name means something at the box office. That would be an excuse for the turn. Next to shut is held by Medley and Duprey, noisy low comedy turn. Show needed noise at about this stage of affairs, so swell.

Not the least disturbing thing about Cole's closing turn is that he starts things by singing 'Eli Eli.' Excuse for that seemingly is that his choir and he have a bunch of Arabian costumes to use and the Arabian costumes fit over the soldier suits they use later on and the only song Cole can think of that fits Arabian costumes is 'Eli Eli.' It fits about as well as the soldier suits do for the next number, 'River, Stay Away from My Door.' *Kauf.*

STATE, N. Y.

Outside of the fact that the show runs longer than the recent Club Osterman, VARIETY's cub columnist demonstrates that as a newspaper man he is an ace master of ceremonies. He should be by this time. Look at the number of benefits he's played this season. Anyhow, the Jack Osterman show at the State frames as good entertainment and when it gets down to right length it is likely to turn out one of the best in spite of the fact that outside of Osterman, the Diamond Boys are the biggest name on the bill, with no sock femme name to draw and for Osterman to play with; not that he doesn't make the most of his opportunities with what he has. Opening show stretched over two hours, Jack forgetting it was not another benefit. Second show was about 95 min., with the aim to cut to 65, which could be done if he remembers it's a schedule show and doesn't get too many encores for the turns.

Osterman cuts his own turn down to the bone, just a little chatter, with 'Stringing Along on a Shoe-string' over for average and an imitation of a Harlem hi-yeller girl singing 'Brother Can You Spare a Dime' that's a gem. He should hold that back to walk off with. For the rest he pervaded the show, introing the acts and bringing them back for a nod or an encore.

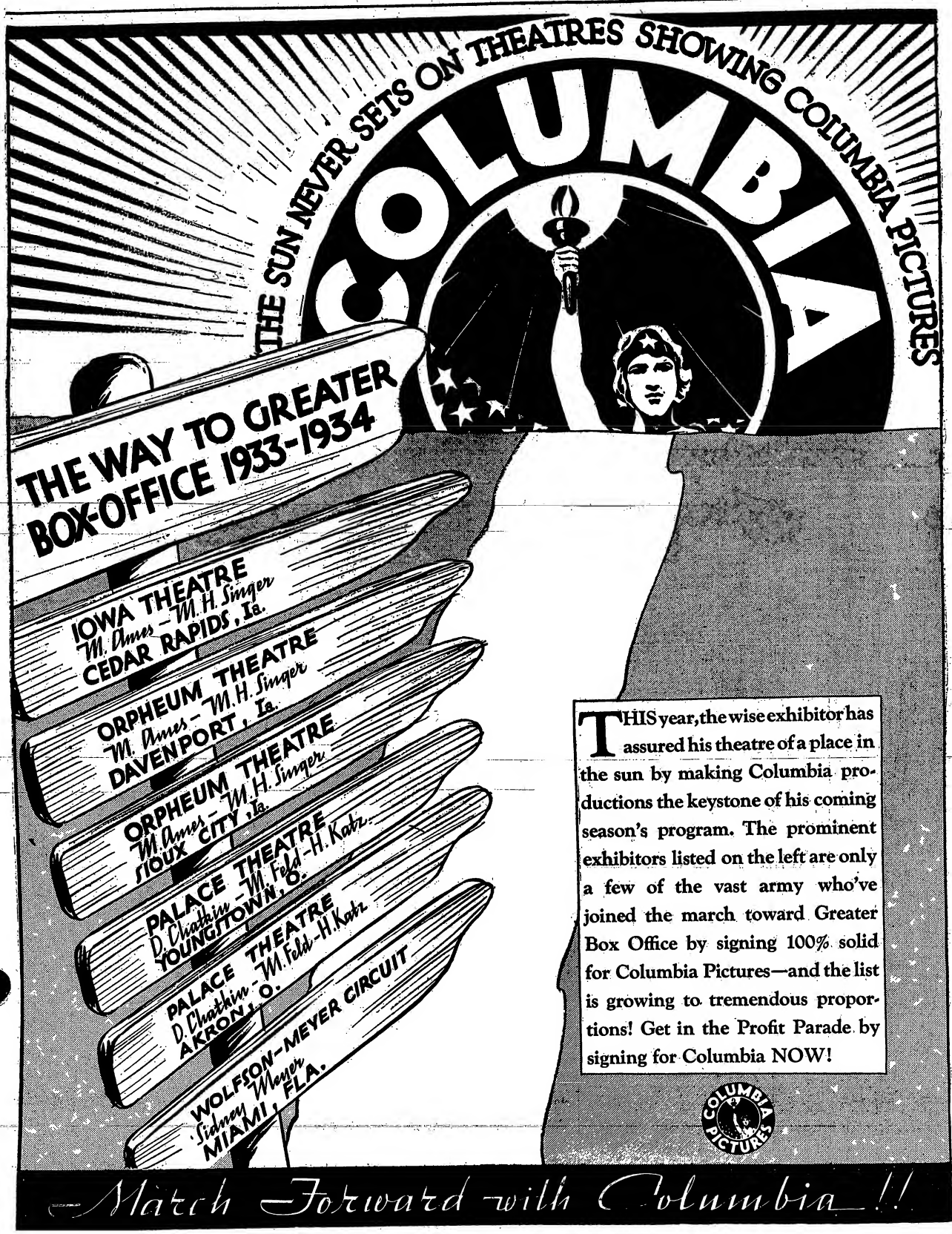
Opening is Burno, Whiteside and Anita, three girl dancers, a male dancer and pianist who plays the accompaniments with gestures. He gets more enthusiastic than the audience does over the bits. Under New Acts, since the formation and title have been changed.

Deuce goes to Alice Dawn, out of musical comedy and only in her second week in vaude. Also under New Acts. Osterman got her on and off nicely and did a bit of clowning with her, but it takes a seasoned trouper to stooge for his rough comedy and he was easy on the newcomer, though effective enough.

Stratford and Mayberry, who are the seventh or seventeenth team of girls to do the walking back from a ride gag, got few laughs during the turn but did surprisingly well on the exit. One of the girls has

(Continued on page 30)

The SUREST and SAFEST EXHIBITORS' GUIDE



EXPLOITATION

By Epes W. Sargent

Do It Now

It may seem a bit early, but right now is the time to have the heating system overhauled against next fall. Just as the first few warm days are important to a theatre as influencing a summer habit, so the chilly theatre on the first cold snap may create a repellant association of ideas in the minds of many patrons.

Be all ready to fire up the first frosty morning, even though it may not be necessary to run the fire more than an hour or two to take the chill off the house. And when this is done it's no time to be discovering that a gauge glass was broken, a gasket needs adjusting, or the radiator valves will not work.

It might be possible to work a scheme regularly used by one live wire. About the middle of August he calls in the steamfitter and for a couple of weeks permits him a sign in front of the house reading, 'We are overhauling the heating system of this theatre. Now is the time to prepare for cold weather. Why not let us look over your heater, too?' The name and business address follow.

Not only advertises the theatre's preparedness, but brings a cut in the charge, since the mechanic finds he picks up a lot of other orders within the next week or two.

Professional Show

Ted Toddy, in his well-edited house organ for Columbia's Atlanta exchange, reports a neat stunt worked by Vic Meyers in the Orpheum theatre, New Orleans, for 'Ann Carver's Profession.'

Hooking to the title, he contacted the Professional Women's club for a display of work by its members along art lines, and built on this with local schools and colleges, getting an art exhibit that made a fine display in the theatre.

Display included paintings, drawings, pottery, statuary and needlework done by New Orleans women, and several women set up temporary studios in the theatre where they worked at their various professions to engage the interest of younger women.

The idea is good in any town and does not even require a 'professional' title, though that will help. And even in the larger town there is a swell chance to make the newspapers for a couple of columns instead of a couple of inches.

Improving Raffles

Generally a street Raffles is tied into some newspaper and it required that to win a prize the acoaster be provided with a late edition of the co-operating sheet.

Lately a manager was unable to get a newspaper to come into the gag, and he got the idea of limiting the contest to 'detectives' who wore their badge openly displayed.

The badges were pasteboard discs supplied by the theatre to all who made application at the box office before the house opened. Some 5,000 were printed up, but even at that the supply ran out and more had to be hustled along.

Badge read to the effect that the wearer was empowered as a detective to arrest only the person sought. About half the town wore the badges for three days, and it proved a better ad than the usual newspaper hook-up because the picture was more constantly in mind.

Prismatic Hen

Now and then a picture comes along which does not seem to lend itself to promotional stunts and the average sales promoter is on the top branch of a tall tree.

One chap climbed down with the aid of a chicken. There was a large dead space in the lobby, in which he installed a sizable pen in which he put a chicken with its white plumage liberally spotted with red, blue and green dye. Over in a corner of the coop was a straw nest containing six eggs of different colors. Over the top was a legend, 'Prismatic hen from Pernambuco. She lays colored eggs. Kindly loaned by Miss Sally Flash, now appearing in 'Choked in the Subway.'

Not only gave him a laugh that sold a lot of tickets, but also supplied his Sunday dinner.

New Co-op Idea

No, that's not a misprint. There's actually a new idea in co-ops. It's lugged in by Ben M. Cohen, who officiates at the State theatre, South Manchester, N. H. It's available to any house which uses advertising slides on the screen or is willing to do so in return for a big wad of publicity.

Newspaper runs a cover head, in this instance three cols wide, with 'This week's Manchester shoppers' specials,' with mention of the bargains 'as advertised in this space and on the screen of the State theatre.' Cohen gives the slides free in return for a two tens as a display ad and another 10 inches of notes about the coming attractions.

The idea is that the advertisers will fall harder for the advertising man if he can toss in theatre publicity—and it is the only way to get to the screen. It's great small-town stuff and not so poor in larger spots. And it's the first new slant on co-ops reported in a long, long time.

Built Up

For a dozen years many managers have been making a practice of sending a pair of admissions to all newcomers to the town or the city sector in which the theatre is located. It's accompanied by a letter of welcome and the hope that the recipient will like the theatre and become a regular. Names are procured from renting agents, stores and laundries. Generally the renting agent knows first.

In the last six months a new scheme has come through. One alert manager sends a round robin letter in which the stranger is welcomed not only to the theatre, but to the naborhood stores. After speaking up for the theatre, the letter runs on:. 'Not only do we hope that you will enjoy the fine shows at the theatre, but we feel certain you will be delighted with our smart shops. For instance, there are always real bargains at the Blue Front Grocery,' with mention of a meat market, a wet wash laundry, a notions store and other shops.

Down at the bottom are a set of offers. Letter, if presented at the meat market, brings a sample package of bacon, the grocery contributes a match safe for the kitchen, and the laundry does the first week's work free.

Going over in a big way.

Helps Presents

Manager with a birthday list for his kid club is doing a little quiet exploitation for the youngsters, and they enjoy it. Space is cheap and he tails his Saturday announcement (in default of a Sunday paper) with a list of all the kids whose birthdays occur the following week.

Idea is ostensibly to invite the kids to be his guests, but the children have found out what he knew in advance. It helps to remind people that presents are in order. And maybe the children don't love it.

To some extent it is also appreciated by friends of those mentioned, and it helps to make for regular reading of the Saturday announcement.

Brollys

With the summer sun simmering, the sunshade is very generally worn, and the opened parasol forms a fine surface on which to paint the announcement for almost any show. Best if worked with more than one girl to carry the announcement and if anyone around the house can recover the awnings, new fabric will permit the same frame to be used over and over again.

This is especially where the shore or park resorts are being worked, but the umbrella sandwich signs should also be given exercise in the downtown section during the lunch hour, from 12 to 2.

Bounceless Checks

When he played 'Whoopee,' Edgar Hart, of the Majestic, Columbus, handed the women checks 'Good for 1,000 Giggles.' Printed signature of B. Sure & C. Eddie Cantor.

He got up a fine front flash at a cost of only $10, and a mike on the stage picked up the songs and relayed them to a speaker back of a cutout head of Cantor, saving the cost of records. The setup was loaned by the manager of WAIU, which cut out cost on the best feature of a smart display.

Give Hart three weeks in a new town and he can borrow everything but the city hall.

Must Identify Voices

Hollywood.

Paramount is fostering a 'Know Your Star's Voice' contest to get under way in theatres Aug. 20. Prizes will be chiefly merchandise arranged through whatever tie-ups exhibs can get. Studio will provide set of autographed pictures.

Four trailers will go to exhibs taking part. First is to be an announcement, while other three will each show six Par players, photographed from in back. Audience must identify players from their voices.

Morals Contest

Mexico, D. F.

Fox clicked with its 'Sinful Virgin' at the Cine Palacio here as result of an essay contest for young adults of both sexes on the subject, 'May a woman seek happiness in love outside of marriage?' Successful contestants received cash prizes and passes.

Reversing Undated Bill

Posting a 24-sheet without house or date has worked as a teaser to big money in a lot of spots in the past 20 years, but the date without a poster can be made to work as well, and has the advantage of giving the advance publicity to the theatre instead of the picture.

Usual stand is stripped first of all with only a date. Three or four days later the theatre name is added, but the bill is not slapped up until the rest of the paper goes into place or, better still, one day in advance.

It fixes the minds of the spectators on the fact that a particularly good picture is coming to the theatre on the dates mentioned, and more than half the selling is accomplished before the bill goes up. Just a change of pace, but a valuable one.

Phoney Come-On

Minneapolis.

The Aster here, with 'Life in the Raw,' very proper western, as the attraction, had a sign in front, 'We could not have shown this picture 10 years ago; we'd have been put in jail.' The pedestrian looked into a trick mirror and saw a distorted image of himself.

Triple Mirror

Recent revival offered the triple mirror idea for a vanity title. Dressing table with a three-fold glass was set in a corner of the lobby against a black curtain.

At important times the center mirror was removed and replaced by a live model, working against a sheet of plate glass. During the dull hours she was replaced by a cut-out of the feminine star, the girl being picked and dressed as nearly as possible to resemble the litho.

Sales copy was carried above the mirror, under the glass top and below the edge of the table. A credit card to the furniture reduced the cost to the hire of the girl.

Exhibs Want Talk

Los Angeles.

Operators of loud-speaker apparatus, freely used by picture houses and others to exploit their wares, are preparing to protest a proposed city ordinance which would restrict the use of such deyices from any business section, and also make them illegal in various residential sections.

Four months ago, the Better Business Bureau submitted a proposed ordinance to control and license loud speakers, but the measure has been lying dormant in the city archives. Now agitation for such restriction has been renewed by the Chamber of Commerce, with some action expected by City Council this month.

Following the Ball

Rochester.

Apparently impressed by Buffalo Baseball Club's success in increasing attendance by giving away automobiles, some of the larger Rochester theatres are trying the giveaway idea. The Rivera has a tie-in with several stores to present an automobile or trip to Chicago Exposition to holders of lucky tickets. The Century has numbers printed on advertising program and permits advertisers to give merchandise to winning numbers. Loew's Rochester is starting similar idea with the merchant giving away photographs of patron's fav movie star.

Including Leo

Ernie Austgen, of Loew's, Akron, wanted to photograph a particularly good stunt to send the home office. He took the car around to some public building with sculptured lions and shot to get one of the lions. It looked at first glance to be part of the design of the car.

Car itself was a perambulating sound disseminator with a dozen horns. It was bannered for 'College Humor' and was run all over town and the suburbs playing the phonograph records on the picture. It made a strong flash, the car being done in white, and it helped to hoist business out of the well.

For Baby Titles

Baby titles come along every little while, so here's one to hold up for the next. It's a stork painted on a three-sheet size board, but provided with a composition head doll in a baby blanket, both doll and blanket being actual.

That's better than just the babies dangling from the marquee or the box office, and will get more attention. If there is plenty of time and patience, the stork can be plumed with real chicken feathers. It's a good idea to be able to take the display in when the theatre closes, as the babies are apt to disappear if left out all night.

Hand Colored

For years managers with limited appropriations and plenty of hustle have been using the hektograph or similar duplicating device to get a display in two or more colors, which is simple enough with an assortment of colored inks. The Robin Hood theatre, Arden, Del., goes that one better. It employs a mimeograph and puts the coloring in with crayons.

The Robin Hood is one of the earliest of highly ultra artistic summer theatres, and it is not surprising that they should realize the value of restrained use of color. The announcement is all done in black on the mimeograph stencil, the card at hand showing a sketch of the theatre at the top, flanked by two trees, a firecracker, crossed sabres and a star. The cracker is colored with a single straight stroke of a red crayon, the trees are supplied with foliage in green and the top of the ventilator on the theatre and the star toward the bottom are filled in with blue. Nothing much to the color, but a few pencil strokes lift the design from a makeshift to something that strikes the eye as classy. The trick is to use the color sparingly. Try it some time, using government postcards. A couple of kids will color a thousand for a pass apiece.

Well, Well

Stuck for a pat exploitation gag for a picture one hustler thought up a peach that probably made more talk than he probably would have gotten from anything the picture suggested.

Down the street in the business section was a vacant store. Near the edge of the sidewalk was a coal hole. An old-fashioned well curb was built over the open hole, with weathered boards, and provided with two old-fashioned buckets hung on a chain over a pulley. Anyone who desired could pull up the bucket down the well and obtain a numbered herald on the picture which was already pretty well advertised on the well structure. That evening he could come to the house and see if the number on his program compared with any of the numbers posted on a board by the box office. If it did, he got a ticket. About 40 numbers were posted, but of these 20 were those on heralds not given out. The majority of the others came in, but scores bought in because they were downtown and with nowhere else to go.

All Helps

Richard L. Moss, of the RKO theatre, Los Angeles, writes that the house is getting a little gravy from what used to be a tough job. Instead of looking over the short subjects at various exchange projection rooms, the shorts are brought to the theatre on a specified day each week and run off on the first program.

It not only gives the booker a line on audience reactions, but it provides a better than usual morning attendance on that day. A line in the ads and an announcement in the lobby puts the idea over. Useful only in spots where there's an exchange and for a house which pays for shorts, but great where it can be done.

Two Envelopes

Two envelopes were worked out by Arthur Cohn for a special ad on 'The Nuisance.' Piece was a fake telegram directed to lawyers and insurance men on the picture at the Earl theatre, Philadelphia. The envelopes were printed up 'For attorneys only' and the other set substituted 'Insurance men.' Both carried the underline 'Delivered by Western Union messenger service.'

The wires stressed the particular appeal to these professionals, and added a few words about the vaudeville. No effort was made to suggest that it was an actual telegram, which probably would have been resented by professional men.

For general use Cohn used a circus style throwaway with strong copy.

Del Ruth on 'Kingfish'

Hollywood, Aug.

Roy Del Ruth has been set to direct 'Kingfish', the story inspired by the political career of Senator Huey Long of Louisiana, at Warners.

Final script is being rushed by William Rankin and Carl Erickson. Latter was reassigned to collaborate, after having been off pending Long's okay of the story.

Macdonald's Story

Hollywood, Aug. 7.

Philip Macdonald has been engaged to do a story for Paramount to fit the title 'Pink Chemiae.'

BEHIND *the* KEYS

Newark, N. .

Clayton Corum, manager of the Terminal, has been promoted to manage the State, Jersey City. Succeeded by George Nichols from Bound Brook, whose place is taken by Jack Keith of Englewood. Present manager of the State, Morris Hatoff, goes into exploitation. All Skouras.

Robert Pasko has now taken Warners' Stanley, Jersey City. While rumored before this has just been decided.

Minneapolis.

W. A. Tuscany wants to build a $40,000 600-seat neighborhood theatre, but he's having difficulty in obtaining a building permit from the city council.

A public playground is located within 175 feet of the proposed site and the petitions assert that children would be in constant danger.

Pine Bluff, Ark.

The Alamo closed and lessee Oscar Miller has gone to Newport, Ark., to manage the theatre there belonging to the Malco chain.

Oklahoma City.

Rialto and Rex, Clinton, taken over by Griffith Amus. Co. from F. G. Roberts.

Key, Wewoka, taken over by John Terry.

Griffith Amus. Co. has opened its Erle theatre, Hugo, and H. L. Gilliam and A. L. Means opened their Empress at Wilson, Okla.

Cozy at Checotah, Tuttle at Tuttle, and Hugo at Hugo closed.

Canton, O.

E. R. Colvin made assistant to Adolph Buehrig, Jr., manager of Loew's, succeding Bob Rhodes.

Hope theatre, Seville, O., operated by Leo Jones and William Waltmaugh being dismantled.

B. Raful has taken five year lease on the Park, Newton Falls, O., reopening Aug. 15. M. Raful, his son, will manage.

M. A. Shea has taken over the Weller theatre, Zanesville, formerly in the Caldweil Brown circuit.

P. R. Touney, from the Capitol, Cleveland, has taken a seven year lease on the Princess, Wauseon, O. J. S. Rex previously operated the house.

Middletown, O.

Taft Estate, Cincinnati, operating the Paramount here, which was turned back by Publix, has leased the Strand, 1,800-seat deluxer. House was closed a year ago by First Commercial Bank & Trust Co., after Pete Chifos, former operator, defaulted in rent. Will reopen after renovation and rewiring.

Dave Davidson will handle the publicity for the Brooklyn Paramount when it reopens Aug. 26. It's his first try in New York, having been with the middle western chains till now.

Denver.

Bill Fowers, manager for Foxwesco at Walsenburg, Colo., has been sent to Pocatello, Idaho, to manage the Orpheum while the manager, Paul Scates, is on a leave of absence due to illness. Paul Krier goes back to Walsenburg after an absence of a year.

The Rio Grande (Foxwesco), at Las Cruces, N. M., burned to the ground with a loss of $40,000. The Del Rio has been reopened and will be operated until the Rio Grande can be rebuilt.

San Francisco.

Judd Clark added to Warfield, handling exploitation. He comes back into theatre work from a local department store. Paul Spier, formerly in the Warfield job is shifted to Fox-West Coast's naborhood El Capitan.

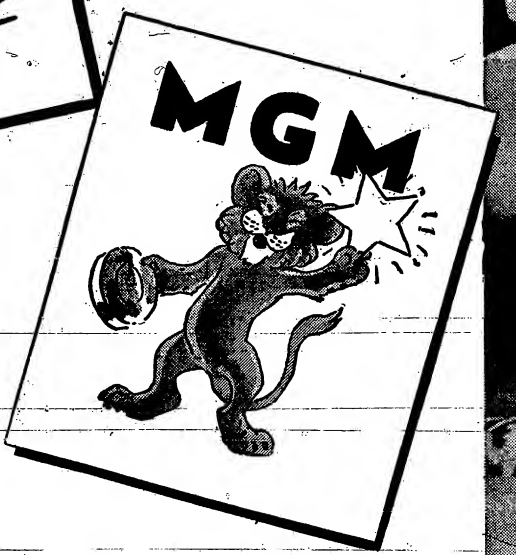
San Francisco.

Four new houses reopening in this territory are Lyceum, Fresno, recently purchased by Wiley Connelly from T. Miwa; Desert at Hawthorne, Nev., by Essie Bower; Rex, Clovis, by John Hucknell and Orpheus, San Rafael, by Joe Blumenfeld.

Arlington, Suisan, closed.

Los Angeles.

Murray Pennock replaced Harry Cohen as manager of Warner's Forum.



PROSPERITY!

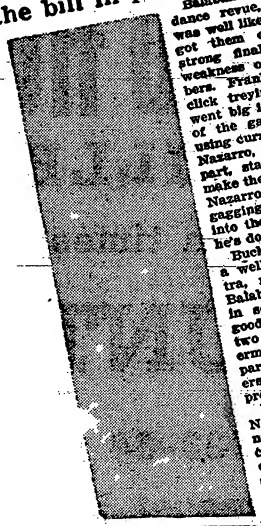
The answer is "Flesh"

State-Lake, Now Opposition, Opens To Loop's Only Holdout; Real Money Bill Packs 'Em In on Hot Sunday

Chicago, July 24.

State-Lake, opening Sunday (23) in heat, drew sensational business. House was jammed at 1:45, having only the lobby and sidewalk holdout in the Loop. Looks like Aaron Jones diagnosed the case perfectly with 35c policy. Predominantly family trade was evidenced by the numbers of people stepping off trolleys and going straight to the box office. Third running of 'Zoo in Budapest' (Fox) currently.

Jones, spending money on acts, is the first vaudeville operator in Chicago to challenge circuit domination obtaining here for years. Stage show is the selling point. Policy is equivalent to eight acts, divided between a regular vaudeville first half and second half immediately following, when Verne Buck orchestra goes on the stage to do the balance of the bill in presentation style.



Balabanow Quintet, accordion and dance revue, opened smartly and was well liked. Bernard and Henri got them on personality and a strong final number, despite the weakness of first couple of numbers. Frank Libuse's hokum a solid click treying, and Jay C. Flippen went big in fourth spot, with a lot of the gags Milton Berle is also using currently at the Palace. Cliff Nazarro, ringmaster for the second part, stalled for the orchestra to make their switch from pit to stage. Nazarro ingratiated himself with gagging and ballad, and stepped into the finale for the first dancing he's done in five years.

Buck, an experienced musician, has a well-seasoned vaudeville orchestra, many recruited from former Balaban & Katz pits. Boys appear in scarlet mess jackets and look good. Stanley Lorner, tenor, socked two numbers across. Charlie Foltzmeyer stages the presentation part, while 15 attractive girls dancers have been whipped into good precision form by Dorothy Nutter. Working in second half besides Nazarro were the Four Questions, nifty girl hoofers, said to be innocent cause of RKO declaring State-Lake opposition, and Babe Kane, cute soubret newly back from Hollywood. Whole show booked by Billy Diamond and worked smoothly and looks good.

State-Lake starts like it's going places under the canny direction of Aaron Jones.

VARIETY - JULY 25TH

What Aaron Jones has done for his house we can do for yours.

There's no trick to it. Just give us the word.

F. & M. STAGESHOWS, Inc.

1560 Broadway, New York City

(A Subsidiary of Fanchon & Marco, Inc.)

"THIS DAY AND AGE"

"A sensational and courageous picture, with that power that excites emotion hysteria. It should stimulate audiences to the same pitch of enthusiasm that it did the preview crowd."

...Motion Picture Herald

"THIS DAY AND AGE"

"The preview audience punctuated the showing of 'This Day and Age', Cecil B. DeMille's new picture, with cheers, and the final long burst of applause at the end marked this picture as sure fire box office."

...Hollywood Reporter

"THIS DAY AND AGE"

CECIL B. DeMILLE'S

first spectacle of modern times and

PARAMOUNT'S

second ★ smash hit of 1933-34 season will open at the Paramount Theatre, Los Angeles, August 10th. Watch this opening . . . it means money for you!

★ Paramount's First Smash Hit of the 1933-34 season
Marlene Dietrich in
"The Song of Songs"
A Rouben Mamoulian Production
S. R. O. at the Criterion, New York, in New York's hottest weather.

if it's a PARAMOUNT PICTURE, it's the best show in town!

U. A. Pools 10 Houses with F-WC's 27

New Company Formed—F-WC Receiving 70% as Operator of Theatres

Los Angeles, Aug.

Fox-West Coast has consummated a deal with United Artists whereby 10 of the latter company's houses are pooled with the 27 West Coast theatres under a corporate title of United West Coast Theatres, Inc.

Deal calls for West Coast to get 70% for operating the theatres.

Houses involved in the pool are the Glendale, Alexandria, Capitol and California in Glendale; Ritz, La Brea, Wilshire, United Artists and Golden Gate, Los Angeles; United Artists and Granada, Inglewood; West Coast, Imperial, Egyptian and United Artists, Long Beach; Capitol, Senator, Hippodrome and Alhambra, Sacramento; United Artists and U of C California Campus in Berkeley; Senator, Virginia and Strand, Vallejo; California, Richmond; Strand, Pasadena and United Artists, Pasadena; Egyptian, Hollywood.

Indie Rivoli in Balto

Baltimore, Aug.

After several years in the red with varied first and subsequent run policies, the downtown Rivoli is set to try it once again under a new management and new policy. Former deluxer has been taken over by Joe (Jerry) Fields, managing the grind Embassy for Hon. Nickel.

Fields is planning a first-run policy for the house, Sept. 1, though that will necessarily mean indie product.

Theatre has been dark about four months.

PORTLAND, ORE.

(Continued from page 10).

pressure. Pic registered well and holding a strong b. o. pace.

Playhouse has the nudist pic, 'Back to Nature,' and getting more attention than those Paris postcards. Bill McCurdy wisely kept exploitation free from any salacious suggestion, thus holding the burg's most respectable patronage.

Liberty's vaude policy holding up fairly, but suffering from hot weather. Other stage opposish was Al Pearce's radio roadshow at the Auditorium for six days, going just fairly. Dog and horse races still big b. o. competish.

Estimates for This Week

Broadway (Parker) (2,000; 25-40) —'Devil's Brother' (MG) and 'Mama Loves Papa' (Par). Exploited well and getting results up to possible strong. $6,500. Last week 'Stranger's Return' (MG) did nicely at $5,900.

United Artists (Parker) (1,009; 25-40)—'Another Language' (MG). Answering to heavy exploitation pressure and holding that house up to high average of recent weeks, about $4,000, good. Last week 'Storm at Daybreak' (MG) did well, getting $4,400.

Music Box (Hamrick) (1,500; 25-40)—'Melody Cruise' (RKO). Getting about average attention, should go $4,000, and good enough. Last week 'Double Harness' (RKO) held up to $4,200, okay.

Oriental (Hamrick) (2,500; 25-35) —'Double Harness' (RKO). 'Gold Diggers' (WB) did not stay a sixth week, the RKO film being switched in and strong for $3,000. Fifth last week fair at $2,800 for 'Diggers.' First four weeks at the Music Box clicked well for big total of $26,000.

Liberty (Evergreen) (2,000; 25)—'Broadway Bad' (U) with vaude. Going fairly but suffering from hot spell, good enough around $3,000. Last week 'Sunset Pass' (Par) with vaude hit an average $2,800.

Playhouse (Hamrick) (1,400; 25-55)—'Back to Nature' (Shef). Nudist pic getting big attention and looks like a winner at $5,000, phenomenal trade. Holding over.

Seeking Maintenance Money from Wickland

Los Angeles, Aug. 7.

Susan Wickland has brought action for separate maintenance against John Laurence Wickland, production manager at Mascot Productions, charging mental cruelty, and seeking return of certain property deeded to Wickland.

She asks $100 per month.

RKO Sets 'Live,' London Stager, for Dunne-Brook

Hollywood, Aug. 7.

RKO has bought screen rights to 'Behold We Live,' London stage play, by John van Druten, and Merian C. Cooper has set it for fall production with Irene Dunne and Clive Brook.

Dwight Taylor is preparing the screen play and Kenneth Macgowan will supervise. Play ran eight months in London with Gertrude Lawrence and Sir Gerald Du Maurier.

Rain Killed Seattle's Track Opposish, B.O.'s Benefiting Instead

Seattle, Aug. 7.

Barging into the second week, 'Tugboat Annie' still holds major interest in this seaport burg, locale for some of the shots in this Dressler-Beery opus. First week was sensation for a big $20,000, with top admish 50c. The bulk biz daytimes is at 35c.

Strong opposition here, with Cecil and Sally at the Paramount, the other ace Evergreen house here. After 'Tugboat' got the cream, some skimmed over to the big suburban barn, for a glimpse of the Cecil-Sally company in action. Their stuff was good but not b.o. in that distant spot.

Hamrick houses have two above-average pixes this week, with nice takings in sight. Roxy is stepping up with 'Laughing at Life,' Longacres, swell new Seattle track, under new, legalized pari-mutuel betting, got going August 3, and the greyhounds are racing near Playland, but the weekend rain helped the cinemas only and sloughed the track. Around 10,000 people paid $1.10 to $2.20 for the horse race opening; several thousand nightly see the dogs chase the iron rabbit, and betting is lively. Means opposition to the theatres, but the worst opposition these summer days is the weather, aided and abetted by daylight saving.

Estimates for This Week

Fifth Ave. (Evergreen) (2,400; 35-50) 'Tugboat Annie' (MG). Second week, two ticket sellers still in the b.o. but the cream came last week. Second week looks around $13,000 and may extend run to the Par for a third week. This is 'Tugboat' town. Last week, same film, great biz, like days of old, but this one was a natural for this town; a rousing $20,000, swell.

Roxy (J-vH) (2,300; 25-35) 'Laughing at Life' (Maj). Good biz, $5,000. Last week, 'When Strangers Marry' (Col) only fair, $4,400.

Paramount (Evergreen) (3,106; 25-40) 'Midnight Club' (Par). 'She Had to Say Yes' (FN). Dual en-route to $3,500, fair. Last week, 'Mamma Loves Papa' (Par), nice pic but main draw with stage, Cecil and Sally; slow start, but kept building to a strong $5,000.

Music Box (Hamrick) (900; 25-35) 'Double Harness' (RKO). Good biz, may get $4,500 and if holding up may mean a holdover. Last week, fifth week of 'Gold Diggers' (WB) good for $3,000.

Blue Mouse (Hamrick) (950; 25-35) 'Mary Stevens, M.D.' (WB). Kay Francis means something, looks to make grade for $4,000, good. Last week, 'Mayor of Hell' (WB), good at $3,200, but would have been better but for too much 'Tugboat' at the Fifth, which is storied all other houses.

Liberty (J-vH) (1,900; 10-25) 'Should a Woman Tell' (Maj), 'Fargo Express' (Ed) dual. Expects to count up to $3,700, nice takings. Last week 'Dangerous Crossroads' (Col) all right at $3,400.

Coliseum (Evergreen) (1,800; 15-25) 'Devil's Brother' (MG), 'Keyhole' (WB) dualed. With big play for the former, anticipates a good $3,500. Last week, 'Today We Live' (MG); 'Elmer the Great' (FN), nice pace at $3,500.

Judgments

(First name is judgment debtor; creditor and amount follow.)

Artelias Picts Corp.; National City Bank of N. Y.; $10,770.

Louise Groody; H. Coen; $159.

Central N. Y. Theatres Corp.; Spaulding, Hedstrom & Spaulding Corp.; $326.

Jules Bledsoe; Altmar Realty Corp.; $87.

Twentieth May Crawl On Fair Bandwagon

Hollywood, Aug. 7.

Add another to the cycle of World's Fair pix. Twentieth Century has a yarn on the Century of Progress in preparation, but will await the finished story before deciding whether to make it.

Ralph Graves, author of the original, is working on this script as well as on 'The Queen Takes a Bow.' 'Queen' is said to have a character similar to Mary Pickford.

'Humor,' 'Pretzels' Musicals Mostly Favored in Balto

Baltimore, Aug. 7.

Musicals are in. Wave for the gals and tunes is making hey-hey at two theatres locally, and the rest of the town can't stand the competition. About the only flicker evidencing any ability to attract coin despite the musical era is 'Another Language,' which is having its chance as the only femme trade enticer in the loop.

Heavy trade goes to the Century, where 'College Humor' on the screen is dividing attention with the 'Stormy Weather' composer on the stage. House started off at a powerful pace on Friday (4) and continued the speed through the weekend. Is outdistancing everything else in town. Surprising trade for this flicker, considering that 'International House,' with practically the same cast, got nowhere at the box office.

'Moonlight and Pretzels' is the second winner of the week, the Universal musical being on its way to one of the highest grosses the Keith's has seen in months, and about doubling the average, which means that the house is likely to touch $4,500 currently, excellent.

Estimates for This Week

Century (Loew-UA) (3,000; 25-35-40-55-55)—'College Humor' (Par) and vaude. Harold Arlen headlining on the rostrum and figuring in the money, proving that one hit is enough these days. Combination is a hefty box-office winner, figuring to push the dollars up to a terrific $19,000, practically double the ordinary business. Last week was woeful with 'Mary Stevens, M. D.' (WB) at $10,100.

Hippodrome (Rappaport) (2,500; 25-35-40-55-65)—'Sing Sinner Sing' (Maj) and vaude. Peanuts for the vaude and screen show, which will return peanuts to the box office. Scooter Lowry as headliner is an indication of the strength of the running order. House, however, is placing some hope for Catholic coin from a short, 'Voice of the Vatican,' and has gone to some effort to get the religionists interested. On the whole, an off week, getting by with a wobbly $8,000. Previous session was just as bad with Evelyn Brent on stage and screen in 'World Gone Mad' (Maj) and turning in said $8,200. However, house admits dull, but starts on its 'greater show season' next week (11), with Edmund Lowe set as personal appearance headliner.

Keith's (Schanberger) (2,400; 25-30-40-50)—'Moonlight and Pretzels' (U). Musical is doing right by the cashiers and keeping them busy counting up to indicated $4,500, more coin than in long time. House is frankly using comparisons to '42d Street' and 'Gold Diggers,' but it's apparently helping. Last week the house struggled to get away from the terror angle of 'Terror Abroad' (Par), and added the word 'Love' to the title, but it didn't help, finishing meagr. $2,600.

New (Mechanic) (1,800; 25-30-40-50)—'Man Who Dared' (Fox). House is in bad shape due to woeful flabbiness of the Fox product recently. Have all been meaningless at the box office, with no title, story or star punch. This one is another in the long list of weak ones, Preston Foster and Zita Johann figuring as no b. o. fodder in this town. Reference to government and Cermak may help in Chicago, but not in Baltimore. Hardly $2,000, bad. Last week just as tearful for the meaningless 'Devil's in Love' (Fox), with Victor Jory, who Fox suddenly decided was a star. $1,700, brutal.

Stanley (3,400; 25-35-40-55-65)—'Another Language' (MG). The only femme picture in town, and making the most of it. To $13,000, okay. Last week 'Stranger's Return' (MG) satisfied at $11,900.

Lionel Barrymore Loaned

Hollywood, Aug.

Metro loaned Lionel Barrymore to Fox for 'Orient Express.'

Want to Fight Music Tax

Contemplated Increase of Over Million in Seat Tax Burn Up Indie Exhibitors

Estimating that film theatres are now paying an annual music seat tax of $1,000,000, and that if the proposal of the American Society of Composers, Authors and Publishers is allowed to materialize this will climb to $2,500,000, Ed Kuykendall, president of the Motion ture Theatre Owners of America, made known Monday (7) that immediately after the industry is completed he wi demand a show-down in Washington.

Kuykendall holds that the tax paid by producers for the use copyrighted music in sound pictures should be sufficient and that the second million and more is just a case of collecting twice.

Allied Exhibitors also has sent communications to major company heads asking that the industry get together and really fight the music tax the same as it does adverse legislation.

Brentinger Daughters Get 10G From Estate

Hollywood, Aug.

Estate of the late Alfred Michael Brentinger is in excess of $10,000, and the property is to be held in trust for the daughters, June, 17, and Virginia, 16, according to a petition for probate of the will filed Wednesday (2) by the Bank of America National Trust and Savings Association, as executor.

Executor also filed petition for guardianship of the estate, and Harry Brand asked to be named personal guardian of the daughters.

Mere 100,000 Enter Par's Beauty Race For H'wood Parts

Hollywood, Aug. 7.

International Search for Beauty Contest being conducted by Paramount to get 30 perfect male and female beauty types for pictures is getting to be a headache at the studio. Expected that 100,000 contestants will forward their photographs to Hollywood before the contest is finished.

Execs who have to go over the photographs have discovered that international beauty is much different from what Hollywood considers good looks. Most of the entrants are a corney lot who won't stand much chance of getting to first base.

Best femme lookers are entered from the Southern States, which was true of the studio's Panther Woman contest last year.

Of the total only 15 men and 15 women will come to Hollywood. Eight couples will represent the United States, the remaining seven coming from other sections of the globe. That means some 99,970 others will be soured on Paramount.

Studio Placements

Andy Devine, 'Chance at Heaven,' RKO.

Mary Carlisle, 'Saturday's Millions,' Metro.

John Bright, script, 'Exquisite Thief,' U.

Henry Myers, script orig. of Dale Van Every, U.

Joan Crawford, Lupe Velez, Jimmy Durante, Jack Pearl, Eddie Quillan and Polly Moran, Hollywood Party,' Metro.

William Frawley, 'Captain Jericho,' Par.

Russ Powell, 'Roman Scandals,' Sam Goldwyn.

Russ Powell, George Bull, 'House on 56th Street,' Warners.

Maude Eburne, 'Havana Widows,' Warners.

Robert Benchley, 'Dancing Lady,' Metro.

Richard Boleslavsky, 'Hall of Justice,' Metro.

Billy Gilbert, to direct 'Beauty and the Bus,' Todd-Kelly comedy, Roach.

Helen Vinson, Veree Teasdale, Phyllis Barry, Arthur Pierson, John Kelly, 'Allmony Racket,' Jefferson Pictures—Pathe.

Mitchell Leison, 'Cradle Song,' Par.

Ethel Wales, 'Female,' Warners.

Ronnie Cosbey, 'Ever in My Heart,' Warners.

William Gargan, 'Four Frightened People,' Paramount.

Charles Bickford, 'White Woman,' Paramount.

Lawrence Grey, 'Golden Harvest,' Paramount.

Bette Davis, 'Shakedown,' Warners.

Ted Healy, 'Stage Mother,' Metro.

Contracts

Hollywood, Aug. 7.

Rochelle Hudson, formerly under contract to Radio, has been given a Fox termer. She is playing in 'Walls of Gold.'

Ann Austin, author of 'Wicked Woman,' was handed a three months contract by Metro. She has no assignment, having a script on 'Woman' before getting the termer.

Anne Cunningham (Mrs. Douglas Shearer) is now on a three year writing contract at Metro.

Davis Tops 'Shakedown,' WB Drug Racket Film

Hollywood, Aug. 7.

Bette Davis gets the star spot in 'Shakedown,' a story dealing with the cut-rate drug racket. It is Sam Bischoff's first as an associate producer for Warners.

Yarn is by Sam Engels. No rector or cast as yet.

CAMERAMAN RECLASSIFIED

Joe Valentine From Coast Called Chief Technician at L. I. Studio

New York photographers' local's protest against Rowland & Brice's importation of Joe Valentine from the coast has been settled, with Valentine classed as chief technician instead of cameraman on the indie 'Take A Chance' production at the Astoria, L. I., studio.

Ernest Haller, another Hollywood cameraman, was imported by Krimsky & Cochran for 'Emperor Jones' at the same studio recently. No protest was lodged at that time. When Rowland & Brice also sought to engage Haller they were stopped.

It has been the complaint of eastern picture producers that there aren't enough first rate eastern photogs to go around. An agreement between the New York and Hollywood unions permits an exchange of men, but assistants only, with the New York rules limiting outsiders to one in a regular crew of five. R. & B. wanted Valentine as head cameraman.

W. F. Rafferty, Syracuse, Non-Showman, Left 300G

Syracuse, N. Y., Aug. 7.

Assets of the estate of William F. Rafferty, former president of the Syracuse Strand Theatre Company, but a non-showman otherwise, who died in December, 1931, were valued at $305,473 in an intermediate accounting filed in Surrogate's Court here by his widow, Mrs. Minnie E. Rafferty as executrix. Payment of funeral expenses and debts of $54,863 brought net assets of $250,609.

Included in stock holdings of Mr. Rafferty were 150 shares of the Syracuse theatre company, valued at $15,000; 950 shares of Sheridan Theatre Co., of New York City, valued at $95,000, and 4,345 shares of voting stock of the same company, $65,175.

Listed as debts are claims of $500,993 but the larger portion are mortgages which Mr. Rafferty signed as an officer of theatre corporations. The properties covered are said to be worth well above the amount of the mortgages and therefore they are not liabilities on the estate.

FOX DROPS LAWRENCE

Hollywood, Aug. 7.

William Lawrence, former Pasadena Playhouse actor, has been dropped from the Fox contract list.

Juvenile had been at the studio six months.

Lovely? = look at

JANET GAYNOR, charming star of "Paddy the Next Best Thing." No wonder so many hearts turn somersaults when she appears upon the screen! Her soft smooth skin, kept perfect with Lux Toilet Soap, is so appealing!

They have the irresistible appeal of flawless skin. "Lux Toilet Soap is our complexion care," say these charming Fox Films' stars!

LADIES famous the world over for their beauty and charm! Lovely? Of course! It's a screen star's *job* to be lovely! Beauty wins hearts, and *holds* them, too.

Features count for beauty, of course, but complexions count much more! Notice how soft and clear their smooth skin is—how *appealing*. Then—follow their complexion care.

It's so simple! "We use Lux Toilet Soap for lovely skin," they tell you. Could more be said in praise of any care than that it gives such wonderful results?

9 out of 10 Screen Stars use it

Of the 694 leading Hollywood actresses, including all stars, 686 use Lux Toilet Soap. In the great Fox Films' studio—in all the other large film studios, too—it has been made the official soap because the screen stars so overwhelmingly prefer it.

Capture new loveliness for *your* skin! Try this fragrant, white soap. Use it *regularly*—and watch your skin respond to its pefsuasive care.

HEATHER ANGEL, a delightful vision in "Berkeley Square." Her English complexion, delicately smooth and fine, requires the *utmost* care. Like so many other charming stars, she uses fragrant, white Lux Toilet Soap to keep it at its best.

SALLY EILERS is enchanting in "Jimmy and Sally." "Keep your skin flawless, tempting," is the advice of this charming star. "I've found in Lux Toilet Soap a simple, inexpensive beauty care that really does work wonders!"

just them!

IRENE BENTLEY lends so much enchantment to "My Weakness." Notice how soft her skin is in her close-ups. Lux Toilet Soap keeps it so!

MIMI JORDAN, in "He Knew His Women," says, "I find Lux Toilet Soap is excellent for the skin. I am among the scores of stars who use it!"

DIXIE FRANCES in "My Weakness." Her skin is softer than the breath of spring. "Lux Toilet Soap keeps my skin marvelously smooth," she says.

VERA ALLEN, appearing in "Doctor Bull." "I always use Lux Toilet Soap," she says. "It is so refreshing to the skin, and keeps it so youthfully smooth!"

CLARA BOW, triumphantly beautiful in "Hoopla." Thousands thrill to the loveliness of her velvet-smooth complexion. "I find Lux Toilet Soap excellent for the skin," this fascinating star tells you.

CLAIRE TREVOR (above) in "Life is Worth Living" tells you: "If you would be fascinating, watch your complexion! I use Lux Toilet Soap to keep *mine* smooth!"

JUNE VLASEK (right above), whose blonde beauty enlivens "There's Always Tomorrow." Lux Toilet Soap keeps *her* complexion, too, always soft and smooth and clear.

FLORENCE DESMOND (right), appearing in "There's Always Tomorrow," says, "Men are always attracted by soft, smooth skin! For mine, I use Lux Toilet Soap."

LUX *Toilet Soap*

The Beauty Soap of the Stars

STATE, N. Y.

(Continued from page 21)

the makings of a comedienne when experience ripens her style. Just now her efforts are too evident. She works too hard—too self-consciously. They did very well in a blackout with Osterman, but no wow.

Diamond Boys erupted hereabouts and the usual hit, with the big laugh when they gang up on the m.c. for the finish. They mark the finish of the stage show as such, with Osterman taking the front to do his bit while they set the next scene, announced as the Club Osterman (Adv.). Usual cabaret set with Ruby Zwirler's band, backing a Club Osterman audience of about a dozen people, which is exaggerating. First act in the floor show is the Stewart Sisters, three crooners who look better than they sing and are not such bad singers. Annette Ames, a kid, made the hit children always seem to score, but she did very competently with two dances. Hal Menken (New Acts), did some novel stair taps, and Mary Kelly, a 200-pounder, formerly of Smith and Kelly, does a brief with the Diamonds for what was to have been the exit laugh. The idea was there, but it lacked speed. Brought the curtain down to a poor hand for a show that had been holding up unusually well. Just goes to show that a show can be framed up without a slew of names and hold up if the picture can get them in.

Picture in this instance is 'When Ladies Meet' (Metro). Only other film is the newsreel. Business practically capacity on the first show downstairs and plenty on the shelf, but took a 10% cut on the second show. *Chic.*

HOLLYWOOD, L. A.

Hollywood, Aug.

It's no easy job to frame a stage show that will please patrons of a George Arliss picture in a corney burg like Hollywood. Class of people who come to see 'Voltaire' don't know from pratt falls. Most any stage presentation of the hotcha variety will offend them. Best that can be done is to amuse politely, which is none too successful.

Hollywood has struck a happy medium, given the patrons good entertainment. Only false note is Rena and Rathbun in the Teddy Joyce presentation who take nothing but falls in a drunk dance routine. The 'fans' sniffed at their efforts. Otherwise show is oke. Vaude opens with the Four Clovers doing a series of teeter board leaps to two and three high. Lads are snappy workers, making the most of their short-time allotment. Claudia Coleman is next with her familiar monolog, which is well received. Stopped the show and begged off with a gag.

Teddy Joyce presentation next. House has wisely included a line of eight ballet dancers to add class to the band offering. Joyce solos a gypsy dance on the violin and does a fair imitation of George M. Cohan's soft shoe dance. Don Raymond and Virginia Carnes take care of the vocal end, both handling their assignments well. In each case they stay away from hot numbers. Joyce Graham, control kicking, lands solidly with a one look walk across.

Ruth Haglan works in front of the ballet for a short toe dance. Kick of the presentation is Charlotte, a deaf and dumb youngster, who does an intricate Egyptian dance. Novelty of a good looking girl, unable to hear but keeping perfect rhythm with the band, stops the show cold.

Universal news and Newman travel film complete the bill. House capacity downstairs for the first show Friday. *Call.*

CENTURY, BALTO

Baltimore, Aug. 4.

After some weeks of stalling at the box office, due largely to unfortunate bookings, the Century is right again. For once several weeks the stage show dovetails nicely with the screen fare instead of clashing. For the first time in some weeks they haven't spotted a kid attraction on the stage and a strictly adult flicker on the sheet.

This is flapper week, and how they're eating it up. There are evidently enough flaps around to fill the coffers excellently, since this house had 'em jammed into the balcony at the first show Friday (4), the first time those upper balcony seats have been in contact with human flesh since Hoover was talking new era. Picture is 'College Humor' (Par) and that's part of the reason. Those in for 'Humor' have heard plenty of 'Stormy Weather,' the song and author being featured on the stage. It's a nifty combo.

Only one unfortunate angle to the Harold ('Stormy Weather') Arlen booking, and that's due also to the booking office's 'oversight.' Arlen's act has 16 colored performers, and though Arlen is white and there may be some resentment down in this southern state over the color mixture on the stage, that part's okay because the act is handled in such a way that there can be no real offense. The too-bad angle is next week's booking, which brings another colored show, the Mills Bros.-Don Redman unit, to this stage. And two weeks of colored shows, right in succession, is not good booking for a Maryland theatre.

Arlen is closing this five-act show nicely. Getting a reception from the audience, who never heard of him until the song clicked, Arlen comes through with his routine of recollections of other Arlen tunes and then finishes with 'Weather' done in spiritual-song manner by the 16 Harlem graduates. Lighting on this act was excellently handled from the booth, keeping Arlen in continuous disconnection from the choir. This choir idea shows that there is something new in show business, revealing at last an excellent way in which to present a composer to the public. It has class written all over it.

Show is aces all the way through, starting with the Lee Twins' dance flash, an opening act that sent things happily. Boy assistants okay but topped easily by the Lee girls' precision punch number, though a tremamic hoofer single took his share of the audience honors. Radio Aces are in the deuce, doing crooning, bop-boping, impersonations, instrumentalizing and comedy for a clean smack. Boys have manner and material, personality and performance.

Chester Fredericks does too much in the trey spot and oversteps with his hands. His handling of the two girls in the act goes into the wrong alley, causing a bad reaction despite the exuberance. Fredericks is a performer and a neat dancer, but he hurts himself by his offcolor work.

Senator Murphy punched out a clean sock in next-to-closing. Old and new material, but it didn't make any difference to this audience.

Metrotone newsclips and trailers finished.

DOWNTOWN, L. A.

Los Angeles, Aug 4.

Combination of Dave Hutton on the stage and George Arliss in 'Voltaire' (WB), on the screen is spelling capacity for the early part of the week here, with the first two days' intake the heaviest the house has enjoyed for some time. Arliss, ordinarily, is a good bet here, but there was some question if his present screening, in a costume picture, would prove b.o. for the Downtown patronage. Booking of the former Angelus temple baritone, following his week at the Hollywood, looks like a shrewd move.

Regardless of how bad Hutton may be as a vaude actor, the fact remains that he's drawing a lot of shekels and satisfying the curiosity of thousands.

Following the first performance Thursday (opening day) the singing husband of Aimee Semple McPherson was moved from next to shut to closing position, which, while it does not make orthodox vaude routining, showed good judgment, as the pay customers are mostly interested in his appearance, and the other five acts on the bill mean nothing.

Couple of local amateurs, Moss and LaRue, open with a straight dancing routine, offering the usual tap and some difficult contortioning by the girl. Lad is a nifty hoofer and looks headed for big things.

Reminiscent of the old Chautauqua and cantata days is Connie Mitchell in a series of imitations and whistling, holding down the deuce spot. Mitchell's best effort is his imitation of a three-tubed radio, with the balance of his act stereotyped. Pina Family, comprising father and three sons, follow with risley, acrobatics and tumbling. Act would be a logical closer, but because of the bill shift was moved ahead.

The Dicksons are a dancing pair, with the femme member's contributions running largely to comedy and splits which she does expertly. Nothing sensational, but gets by nicely. Brown and Rogers, comedy talk, with a bit of stepping, follow, girl being a good feeder for Brown, who does most of the gabbing.

Hutton, probably as a matter of protection after the egg throwing episode at the Hollywood the previous week, works with all house lights up. He has eliminated all gagging, with the single exception of a query after his first number, 'What, no eggs?' Baritone warbles three numbers, with plenty of audible comments on his lack of voice, his nerve and his egotism. Plenty of customers walked after his second number.

News, cartoon and travelog complete screen fare. Biz at opening mat of second day capacity. *Edwa.*

PALACE, N. Y.

George Givot, who used the radio as his stepping stone, is one reason for the better than usual quality of the current Palace bill. Another reason is Hal LeRoy in a band act staged by the Palace house manager, Harry Weiss. The Pickens Sisters from NBC and a five-act layout from the booking office also rate some of the extra bends.

In the opening and deuce spots are two New Acts. In the past new acts were common enough around this time of the year, but nowadays breaking one in takes courage more than anything else. To find two on one bill, and at the Palace, sounds exceptional. They are Earle, Jack and Betty, roller skaters, and Garr, Wolf and Hakins, stooge ensemble. On their record here Saturday afternoon both should get along.

The LeRoy turn utilizes Charlie Stein and the pit band and a setting provided by the house. It's attractively lighted. With the kid dancer are Raymond Baird, the saxophonist single, and a pair of girls, Dorothy Dare, singer, and Barbara McDonald, dancer. What impresses first and chiefly is the youthfulness of all the principals, none appearing over 21. If the girls are older they do not look it. The talent and the manner in which it was staged carries the act along swiftly and entertainingly, surprisingly so for a turn that was tossed together in a hurry for this date only. With LeRoy, Baird and the girls, all of whom deliver on their own, the stager had something to start out with.

Givot is the next-to-closer and the bill's comedy socker. His 18 minutes and three more for an encore were too much, but very easy to trim. Givot is the only new straight and quiet talking monologist to come along in several seasons. He doesn't use gags, which immediately takes him out of the most fashionable present day school and sets him out by himself. At least Givot will have no competish. He sticks to his Greek dialect until the finish, the laughs coming on a long succession of comic mispronunciations and restaurant philosophy. From a former singing and dancing picture house single, with a show or two in between, Givot's regeneration into a monologist, and the big scratch has been rapid and remarkable. The radio can be thanked for the big push, but Givot himself possesses what it takes, else he could not have been pushed. The audience got everything and liked everything Saturday matinee.

Pickens girls, whose looks give them a standing edge for their harmonizing, were a neat No. 3 entry with 12 minutes of miking.

'Mama Loves Papa' is the picture, giving the Palace a decided comedy break on the week. *Bige.*

PARAMOUNT, L. A.

Los Angeles, Aug. 3.

It's home-coming week at the Par currently, with Rube Wolf, house leader and m.c., back on the job after a week off to permit the Abe Lyman band to present its wares, and Max Lerner, tenor, again on duty after several weeks at the Lake Beach. To back up these two local favs, Fanchon & Marco added Mitchell and Durant and Aileen Stanley with the former selection a wise one, but with Miss Stanley somewhat of a disappointment to those who remember her in vaudeville, before she went radio.

Mitchell and Durant, making their first coast appearance in several years, mop up with their bag full of hoke. By way of a production they have enlisted the aid of the Rube and several of the line girls for a comedy skit, based on a pair of entertainers trying to crash their way into pictures. It's from a late 'Vanities.' Out and out hoke, but the pay customers ate it up with a relish at this afternoon's initialer, rewarding the boys with gobs of approbation.

Unfortunately for Miss Stanley, since devoting most of her talents to the air, she now concentrates heavily on the direct-to-mike type of delivery, with the result that much of the old-time intimacy is missing from her routine. Also, her selection of song numbers seemed more suited to an invisible ether audience than for a picture presentation house. Comedienne continues to unleash an exceptionally pleasing voice, with her closing ditty, 'East Side to 10th Ave.,' probably her best effort.

Opening has the band in a comedy bird number, with Rube and the 16 line girls all garbed in male evening attire, a la man-about-town style. Plenty of comedy injected and then Esther Campbell on for a routine of bird calls and whistling that was nicely put across.

Lerner and the girls on for a ballad by the tenor, and then Miss Stanley, followed by Mitchell and Durant. Going into the finale, girls are revealed in a repetition of a bicycle routine staged some weeks ago, but by use of lighting effects presenting something new in stage coloring. It's a 'Fourth of July' finish, with the femmes hastily constructing a jigsaw puzzle that resolves itself into an NRA insignia.

To inaugurate its new show season, and tilted b.o. scale, house is now using wide range projection and a new public address system that considerably improves audience reception. Biz capacity at opening show, with 'Song of Songs' (Par) getting credit for the draw. News and third episode of 'Tarzan' serial completed screen program. *Edwa.*

ROXY, N. Y.

No big bargain handed out here this week, but, judging from the good house in evidence Friday night and its reception of show on whole, no casualties are expected. Stage show includes less talent than has been the habit up here, and nowhere is there any unusual sock, yet passes muster for the 25-35-55 trade drawn. Feature is 'The Big Brain' (RKO).

Counting Dave Schooler with his permanent band and the Gae Foster Girls, another fixture here, the stage division falls one turn short of the eight house regularly advertises. In a way, it looks like something of a cheater this week, with some padding in order to round out 60 minutes of running time.

With what there is the unit shouldn't be running a bit over 45 minutes for best results, long enough for any picture house and above the average on Broadway until of late. Roxy's long stage bill has grown that way out of a desire, developed with the reduction to a 35c top some time back, to give the public a whole lot more for that 35c. than other theatres were for double the amount. One result of this has been longer units in competitive picture houses, with shows generally sliding closer to the vaudeville way of doing things.

It may be good showmanship to try to give more than the other fellow, but there's always the danger of people being easily tired out. That may be especially true when bills are palpably blown up to reach an hour or more despite anything. It's hard to entertain the public nowadays. It might be easier if the danger of tiring the fans out is avoided.

Acts on this week's show are Buster Shaver, Will Osborne as a single, Herman Hyde, Bobby Bixler and the dance trio of Kay, Katya and Kay.

The Bixler single and the Kay, Katya and Kay turns fail to incite much interest, but their efforts, together with those of Shaver, Osborn and Hyde, who do well, would make up a fairly good interlude were the whole show tightened up. At times it's a long wait for something meaty or approaching that.

Shaver went over exceptionally well with his midge team Friday night. His is a good little act, remnants of the Tinytown Revue Shaver played a vaude for many years. Up here his reduced act appeared to better advantage than on a recent vaude engagement despite the natural disadvantage of such a large house as this.

Doing a pretty full routine, as much as he ever does in vaude, Shaver and his little team held interest at a high point throughout, getting a deserved encore Friday eve. Only weakness in the turn is in the talk indulged in, including that oldie of a Scotchman as a midge's pop.

Osborne crooned his way across very well, while Herman Hyde and Miss Mona, comedy instrumental team, also scored at show caught. Not untoppable on punch, this trio of attractions, however, seemed to strike fancy of audience on hand, but outside of them there isn't much to be had.

Bixler, pint-sized hoofer, leans toward novelty eccentric dancing, doing three routines. One's a breezy-legged number, another a skating routine and third a fast novelty. Lad gets the Gae Foster line as backing, but they don't help much.

As a picture house line this group can't graduate far. Precision is anything but comparable to the average ensemble of other picture theatres, nor is technique, individually or collectively, very much in evidence. Besides building up for Bixler, the girls are used in connection with Osborne and the Kay-Katya-Kay dance triumvirate. They appear at their best with Osborne in the 'Shadow Waltz' number against a shadow screen as the crooner moans the number into a mike. Kay-Katya-Kay also work into finish of this production scene, runner-up for the finale.

Trio appears in the opening in connection with a toy doll-soldier routine which, besides being anything but original, isn't performed in a very professional manner. That may be considered as a disadvantage to Kay, Katya and Kay, whose routine at the close, fairly good, hasn't the drawbacks of their opener.

Fox-Movietone News and a Silly Symphony short in color, 'Three Little Pigs,' fill out. The house has another short billed but didn't project it. Too much time probably taken up by all those trailers. *Char.*

ORPHEUM, N. Y.

Folks up here are easily satisfied, so there'll be no squawks this week. Matter of fact it's not at all a bad small time layout. Business Friday night (4) for the last show was pretty good. No tapes or anything like that, but about all the downstairs seats occupied.

Show is one of those slow starters that builds nicely. Four Trojans are okay tumblers who go in a bit too much for flash that doesn't. They start the show. Number two are Lynne and Keden (New Acts), weak combination. Man at the piano is Keden, just an accompanist and Miss Lynne is a singer who has a great deal to learn about song selection as well as presentation.

With the center groove occupied by Walter Walters, entertainment really begins moving. Ventriloquist was in usual good form and had an easy time of it.

Glenn and Jenkins next to shut mopped up. Yet blackface team is still doing pretty much the same act they've been doing for lo these many years but its good stuff. They've added a couple colored lads, one for a dance and Bill Robinson takeoff and another to do a novelty tap routine with a shoeshine cloth. Not bad, but they need better introduction and fitting into the rest of the turn.

Guy and Pearl Megley, with their excellent dance flash, close the show, leaving the customers with a good taste.

'Jennie Gerhardt' (Par) on the screen ought to mean a considerably added business impetus at this house. *Kauf.*

STATE, L. A.

Los Angeles, Aug. 3.

Donald Novis, 'home boy' tenor, who, doubling from the Cocoanut Grove, tops the stage show here this week, must be given credit for most of the capacity draw at today's opening session. The ballad-ist ties up the show completely, and could remain on indefinitely if the enthusiastic customers out front had their way. He registers the biggest individual hit this house has had in many a month, and deservedly.

Novis has a heavy ether following, and evidence of his popularity is attested by the ovation given him on his first appearance today. After warbling his regular routine he favors the mob out front with several selections of their own choice, and finally is forced to beg off. Ed Lowry, functioning in his third week as m.c. and band leader, shares honors with the tenor, and continues to make new friends with his unique personality, his comedy, his ditties and the manner in which he conducts. Lowry is a great bet for the State and is rapidly reaching a popularity peak.

Gogo DeLys, vivacious comedienne, grabs third honors with her somewhat unique style of song delivery and cute mannerisms that stamp her as a finished performer. Peggy Hoover, comedienne and dancer, and Gus Mulcay, vocalist, complete the stage bill and both acquit themselves satisfactorily. Miss Hoover might be worth looking over by the studio boys.

Lowry, as usual, works practically all the way through and clowns with everybody in the show. An amusing blackout has him and Mulcay as a pair of escaped lunatics with exaggerated news of the recovery period. Another amusing bit is Lowry's cracker song, that must be seen to be appreciated.

Finale has Miss Hoover on for a soft shoe tap routine, with special lighting effects, Novis warbling and several femmes in a tableau that finishes off well-rounded program.

'Moonlight Mary' (MG) and News on screen. Biz capacity, with a holdout at the end of the first show. First time this has happened here in a long time. *Edwa.*

Golden Gate, Frisco

San Francisco, Aug. 2.

Ann Harding and William Powell in 'Double Harness' (Radio) starring this week out nicely, though the stage show is a slap at whoever stated that 'vaude is coming back.'

Frank DeVoe and the acro team of Irving and Lester copped the show's only honors. The fact that DeVoe got anywhere is a credit to his showmanship, for the pit orchestra might easily have made an omelet of the act. As it was DeVoe broke off in the middle of his first song because of the music, and went into some chatter, and as he continued the balance of his act with his own pianist, gradually whipped up to a good froth, and came out of the situation with flying colors. He had nothing to follow except Irving and Lester, who opened with good acrobatics. From the opening frame on, it was everyone for himself, let the customers flee where they may.

The Gumm Sisters, with Mam Gum at the piano, and Papa Gumm in advance, deuced. Three girls of

(Continued on page 43)

YOU'LL BE SEEING THEM *Soon*

at your FOX exchange

FOX welcomes the current "show me" showmen's attitude. For FOX has already completed practically *all* of its first-quarter releases for 1933-34. Prints are being rushed through the laboratory so you will have *plenty* to look at by the opening of the new season (Aug. 18th). FOX man-power can well be proud of them. You will be delighted by their outstanding box office.

THE FIRST HIT AND FIRST RELEASE OF THE NEW SEASON

PILGRIMAGE

with

HENRIETTA CROSMAN
HEATHER ANGEL
NORMAN FOSTER
MARIAN NIXON

Story by I. A. R. Wylie
Directed by John Ford

Variety: "A natural . . . a picture that will prosper."

•

M.P.Daily: "A bang-up money attraction . . . way out in front."

•

Film Daily: "Entertainment for any type of audience."

•

M. P. Herald: "A tremendous amount of popular and box-office appeal."

[DADDY] the Next Best Thing

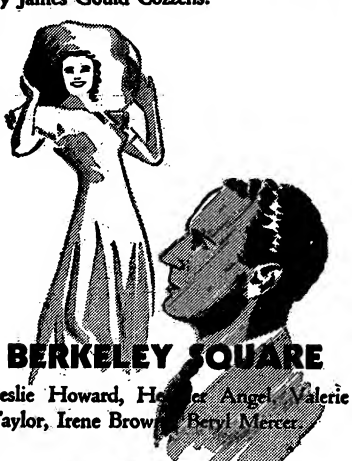
Janet Gaynor, Warner Baxter (immortal "Daddy Long Legs" team).

[POWER] and the GLORY

Spencer Tracy, Colleen Moore, Ralph Morgan, Helen Vinson.

DOCTOR BULL

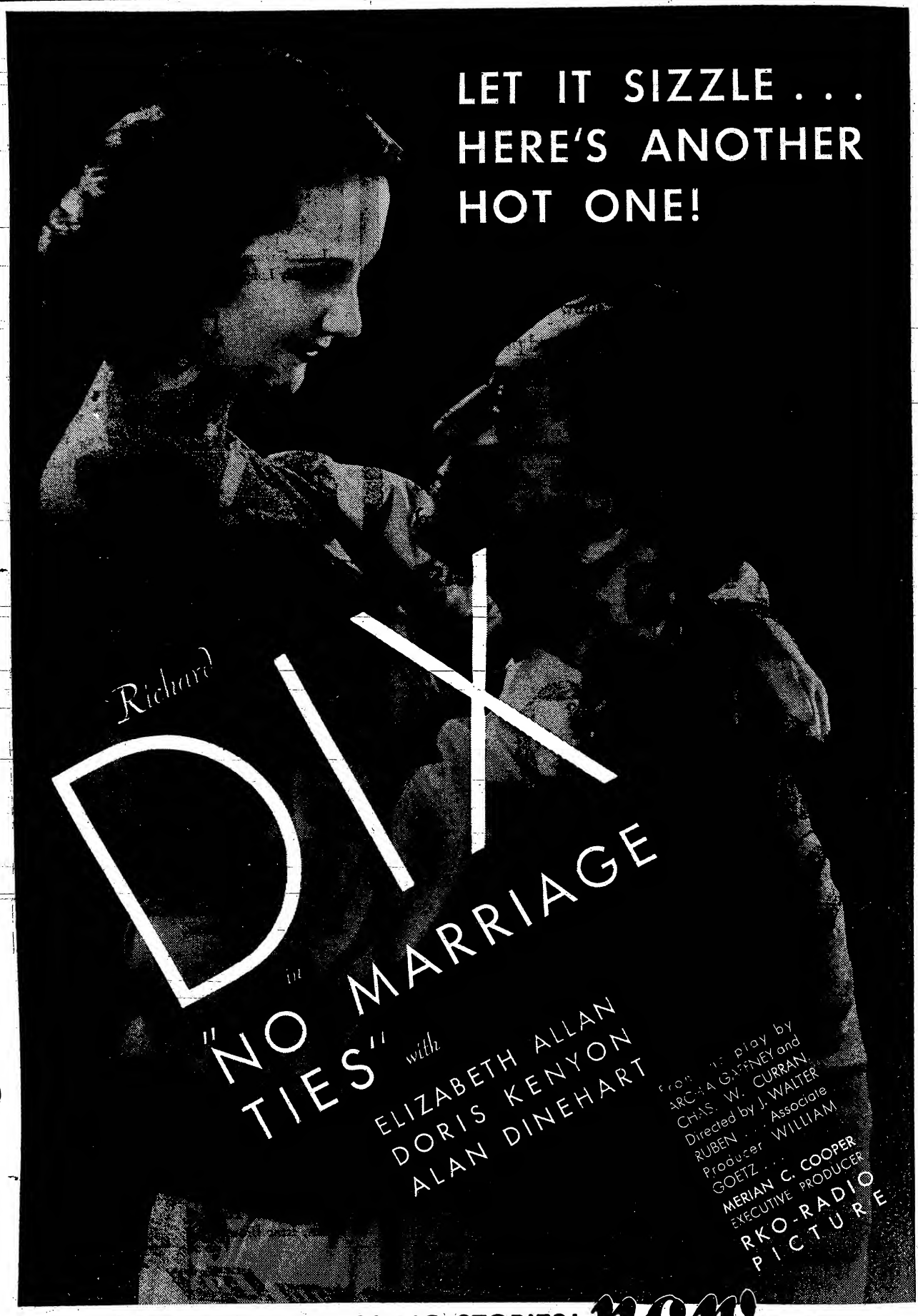
Will Rogers, Louise Dresser, Vera Allen, Marian Nixon, Ralph Morgan. From "The Last Adam" sensational selling novel by James Gould Cozzens.



BERKELEY SQUARE

Leslie Howard, Heather Angel, Valerie Taylor, Irene Browne, Beryl Mercer.

JOIN THE UPSWING WITH FOX


LET IT SIZZLE . . .
HERE'S ANOTHER
HOT ONE!
Richard DIX
in
"NO MARRIAGE TIES"
with
ELIZABETH ALLAN
DORIS KENYON
ALAN DINEHART
From the play by
ARCHIE GARFINEY and
CHAS. W. CURRAN
Directed by J. WALTER RUBEN
Associate Producer WILLIAM GOETZ
MERIAN C. COOPER
EXECUTIVE PRODUCER
RKO-RADIO PICTURE
BIG SHOWS! BIG STARS! BIG STORIES! now . . .

All Claims Against Bankrupt P.E. Must Be Adjusted Before Sale

Preparatory to a sale or other disposition of Publix Enterprises, largest of Paramount's theatre subsidiaries, trustees and their attorneys are making a complete analysis of all claims filed by creditors against the company. Hope is that an early compilation of claims as to approval or rejection can be reached so that the bankruptcy existent over this subsidiary since Jan. 26 may be discharged at an early date.

Irving Trust Co., the PE trustee, has set Aug. 18 as the date for a general creditors meeting before Henry K. Davis, referee in bankruptcy, for the discussion of all matters ready by that time.

Meanwhile, the trustees and their counsel are concentrating almost entirely on the large number of claims filed with them, aggregating some $23,000,000 and including a number of items that most likely will be fought or rejected. In this connection notably are claims of landlords.

Irving Trust sources say that in going over all these claims individually, the question of rent claims will depend largely on the leases, whether guaranteed or not. Around 70 leases in the PE setup are accompanied by guarantees of one fashion or another. If the leases are considered of no value, their guarantees may be attacked.

Must Decide on Claims

Before Irving Trust can consider a sale of Publix Enterprises in whole or part, something the trustees have not yet considered, all claims will have to be decided one way or another and final disposition made as to how many creditors must be satisfied. It is said at trustees headquarters that there is no understanding meanwhile as to sale of PE but considered likely all along that it will remain a part of Par under a new corporate setup, minus such houses as have been disposed of already and probably excluding the Publix-Salt Lake, Southern Enterprises of Texas, Publix-Nebraska and Publix-Iowa groups which have or are being turned over into partnerships.

PE trustees now have a final balance sheet of Publix Enterprises, long waited for, as well as a breakdown of the $6,000,000 claim of Publix Theatres, virtually extinct Par subsidiary, as far as it has been possible to break this item down. PE creditors, notably the Lynch creditors committee, wanted to know what the $6,000,000 Publix Theatres represented, particularly how much of it involved theatre management fees under the old system where theatres were charged with home office overhead.

Final balance sheet, taking in PE accounts since the bankruptcy Jan. 26, doesn't differ much from the balance sheet as filed in the schedule of Jan. 26.

East on TOCC Code

Los Angeles, Aug. 7.

Gus Metzger, president, and Ben Berinstein, director, of the Southern California Independent Motion Picture Theatre Owners, will represent independent exhibitors of this district at a code conference of theatre operators to be held in New York this week, under sponsorship of the Theatre Owners' Chamber of Commerce. They left here Friday (4) and expect to be away 10 days.

Miller for Contact

Jack Miller, Chicago exhibitor, Monday (7) was made national contact man with the unions by the Motion Picture Theatre Owners of America.

Miller was selected by the organization as its best qualified man for labor differences.

Embassy Goes to F-WC

San Francisco, Aug. 7.

Fox-West Coast takes over Embassy from E. B. Degolia, to whom house was recently returned by Dan Markowitz. F-WC will operate as second run.

No Tax on Posters Due To Lease Proposition

Hollywood, Aug.

Posters and other picture house accessories, by being leased or rented to exhibitors, will not come provisions of the new California retail sales tax of 2½% so far as local distribs are concerned. Neither are films taxable under the new act, nor can there be any state tax saddled on to theatre admissions, is the viewpoint of exhibitors.

Distributing companies have for some years 'sold' pictures and stills on a purely rental or lease basis, and while some of the exchanges have never insisted that returns of such accessories be made to them, policy has acted as a protection against the resale of the advertising matter by one exhib to another.

In order to secure a clear cut ruling, exchange heads in the San Francisco territory have requested the State Board of Equalization to pass on the problem.

DUALS FITE IN OPEN AS 35 L.A. HOUSES SWITCH

Los Angeles, Aug.

Single-feature programs have been abandoned by 35 picture houses in this territory, with 31 of the double bill houses located in the Los Angeles sector. Further deflections from the ranks of the single billers are predicted, particularly among the independent distribs, many of whom are openly campaigning for a general resumption of duals.

All downtown subsequent run houses are now in the two-feature program class, emulating many of the nabe houses who have been doubling for some weeks.

Metropolitan area houses that have abandoned single features for doubles are: Arlington, Astor, Artone, Arcade, Banner, Brooklyn, Boulevard (Whittier Blvd.) Broadway, Crystal, Cameo, Capitol, Central, Hillstreet (Bard's), Jewell, Joy, Lark, Los Angeles, National, Novelty, Olympic, Optic, Oriental, Palace, President, Regent, Roxie, Sunset, Star & Garter, Unique, Victoria, Wabash, Largo, Watts; Temple and Granada, Alhambra, and Mission, San Gabriel, are the outlying houses that are double billing.

Ben Harding Shot

Council Bluffs, Ia., Aug. 7.

A new experience greeted Ben Harding, manager of the Liberty theatre, independent, when he stepped down the porch of his home to greet a fusillade of shotgun pellets, some of which entered his lower limbs inflicting flesh wounds. Unknown assailants fired the shots Thursday (3) night.

For nine years Harding's theatre has been the target for stench bombs and other forms of audience deterrents. Harding during that time has repeatedly refused to accede to demands made by the picture operators' union upon him and the house which he operates.

F-WC Case in Siesta

Los Angeles, Aug. 7.

With the exception of a show cause order as to why the personal property of the Crystal and Jewel (sub. run pic houses in L. A.) should not be disposed of, all matters pending before Referee in Bankruptcy Samuel W. McNabb in the Fox West Coast bankruptcy, were continued for one, two or three weeks at a brief hearing Thursday (3).

Dispute on the personal property issue arose over unpaid rentals.

ROACH'S NEW PLANE

Hollywood, Aug. 7.

Without a plane since the crackup of his ship in Africa, Hal Roach is purchasing a Lockheed four-passenger for use of himself and Metro and Roach studio execs.

Present owner is flying the plane here from the east.

2 HOUSES REOPENING

State, 2,200, and RKO Palace, South Bend, Under New Managements

South Bend, Ind., Aug. 7.

State theatre, 2,200 seat house, formerly operated by Publix-Paramount, closed for the past year, has been leased to V. U. Young, Indianapolis. Re-opening expected in September.

Seville Theatre Corp. has the Granada, 2,400, formerly operated by RKO-Palace and closed the past year. Officers named as Leonard Zick, Herbert H. Heyn and Theodore Earle, latter former RKO Palace manager here. Opening in September.

Forecast Speedy Settlement for F-WC B'kr'ptcy

Los Angeles, Aug.

Speedy windup of the Fox West Coast bankruptcy, following the expiration Aug. 27 of the time for filing of claims, is looked for by circuit execs. Trustees in bankruptcy, and the battery of attorneys representing the circuit, the operating trustees and the creditors, have been working at high tension during the past several months, in their endeavor to clean out the deadwood houses and bring some semblance of order out of the chaos that existed for more than a year prior to the plunge into the wringer.

Early settlement of the bankruptcy hinges upon a 100% agreement among creditors, that would pave the way for a quick disposition of what remains of the circuit, either as a whole or parcelled out by individual houses. Belief is that the bankruptcy court will consider offers both ways, and accept the bid that will result in the greatest net return for the creditors.

Failure of the creditors, or any considerable majority of them, to agree on this method, will probably result in the circuit being put on the auction block, and sold to the highest bidder. In any deal finally agreed upon, Skouras Brothers are expected to play an important part, with the general belief in coast film circles that future operation of the Fox West Coast circuit will continue under their direction.

F-WC Biz Drives Go On

Los Angeles, Aug. 7.

Immediately upon conclusion of a 12 weeks' Dollars and Sense business drive in all Fox West Coast houses, managers were instructed to conduct a vigorous campaign throughout August, in preparation for a fall drive that gets under way early in September.

Drive just ended was won by George Bowser's Beach division, which has copped every campaign of this nature conducted by the circuit during the past year.

Balto Exhibs in Rush Finally for NRA Emblem—Exceptions to Code

Old F-WC House as Cabbage Dispensaries

Los Angeles, Aug. 7.

Some four or five long-darkened Fox West Coast picture houses in the San Francisco Bay district will be converted into markets if deals now under way are consummated. Houses are mostly of the obsolete type, located in Oakland, Vallejo, San Mateo and Palo Alto. Circuit has been paying rent on the abandoned houses for years, and with nothing in sight to indicate a speedy uptrend of picture biz, plan for unloading is being worked out.

W. H. (Bud) Lollier, spent several weeks in the Bay district, negotiating the deals, which are expected to be closed before Sept. 1. While in the north, Lollier was successful in securing a rent reduction of the Garden, dark house in Burlingame, amounting to a saving of $3,600 over a new five-year lease period.

NABES SEEK REPRISAL FOR DUAL PIC SWITCH

Los Angeles, Aug. 7.

Wholesale flopping of virtually all downtown subsequent run pic houses from single feature programs to duals 10 days ago, has the nabe exhibs generally up in arms, with many of them making dire threats as to retaliations they propose instituting. Since the downtown debacle, there have been a few indie house deflections from the ranks of singles, the latest being Harry Hicks, operator of the Arlington.

Hicks switched back to duals the first of last week, and announces he will continue the double pix policy as long as it is kept in effect by other exhibs.

Mike Rosenberg, operating head of the downtown pic house pool, who threw the Broadway sector wide open for the duals, defends his step by pointing to the numerous grind houses in the downtown territory that have been double-billing for several months, in defiance of the joint agreement of circuit, and indie exhibs to stick to single feature programs, and also to a surfeit of product, commitments for which make it necessary to double up, particularly in the case of many features which he terms not sufficiently strong to hold up alone at the b. o.

Houses for Re-sale

Middletown, N. Y., Aug. 7.

State, Stratton and Show Shop theatres go on the block for resale, at foreclosure, Aug. 22.

Bidding will be held at the City Hall here, at 11 a.m.

O. S. Hathaway is receiver for the Middletown Combined Bldgs., Inc.

Baltimore, Aug. 7.

After daily meetings for the past fortnight the local exhibitor organization of Allied has reached some sort of agreement regarding the National Recovery Administration. They agreed with the terms of the NRA, with certain exceptions noted, which were presented to the Government in Washington for further consideration.

Pending the final decision by Washington regarding the local Allied labor code, the theatres have hastened to their post-office stations and secured their blue and red eagles and have them displayed above the box-office. This display follows many murmurs of disapproval by the public over the absence of these stickers. Theatres which thought that the public wouldn't be interested or even notice the presence or absence of the NRA insignia soon discovered otherwise. Rush for insignia among the exhibs took place on Friday (4), four days after other industries in town had acquired their blue eagles.

Exceptions

Exceptions by the Allied group are in reference to money and time and concern ushers and cashiers particularly. Allied locally wants its labor code to give them the right to pay males $15 minimum for a 48-hour week, and female employees $12 minimum for 40-hour week. This puts both male and female workers under the white-collar category.

This scale goes into effect this Sunday (6), until changed by the Government. It brings about an increase in employment and wages for the majority of theatres, Loew's alone adding 15 employees locally.

Harry Katz, Et Al., Take Over Two in Indpls.

Indianapolis, Aug. 7.

The flood of rumors about what company would operate the Indiana (closed) and the Circle this fall was stopped suddenly Friday with the official announcement that the houses had been leased for 10 years by the Indianapolis Theatre Management Associates, effective Aug. 26. Associates include Harry Katz, Milton Feld and Dave Chatkin.

Reports indicate that Ace Berry may continue as local general manager for the new operators.

$3,000 in Prizes for Mgrs.

Some $3,000 in prizes will be distributed by RKO among its managers for the best b.o. results achieved during the circuit's Greater Show Season campaign. It starts Aug. 26.

Circuit campaign is under supervision of a committee headed by Phil Reisman. Includes Bob Sisk, Terry Turner, B. J. Hynes, Charles McDonald, Russell Emde, Lou Goldberg, James Brennan, J. J. Franklin, Nat Holt, Charles Koerner and Nate Blumberg.

Coast Nabes Boost Gate

Los Angeles, Aug. 7.

Admission boosts have been put in effect at two Fox West Coast nabe houses, tilt in each instances being five cents.

Ritz boosted from 30c. to 35c., and the United Artists, a block away, jumped to 30c. to 35c.

Opposed to Giveaways

$7,000,000 Worth Should Be Sold by Merchants—Waiting for Code

Exhibitor leaders declare themselves opposed to give-aways. Using the figures of premium vendors who are endeavoring to hold that theatre owners want to continue gift nights, etc., box-office spokesmen point to $7,000,000 worth of such goods annually as being given away whereas they should be sold by local merchants.

Premiums now are described as one of the evils of theatre competition. One theatre started giving away and the other, or others, in the neighborhood had to follow suit or else suffer gross declines.

If the industry code rules give-aways are an unfair trade practice and no exhibitor can indulge in this policy then, say leader spokesmen, filmdom will be just that nearer to straight showmanship, without the thousand and one side shows and gee-gaws which have prevailed, especially during the depression.

5c More for 2d Runs

San Francisco.

California next week moves up a peg as it goes from third to second runs, with a corresponding price boost from 25 to 30 cents.

House now waits but 60 days for pix, instead of previous 120.

Sue Graves for $1,000

Hollywood, Aug. 7.

Lichtig & Englander have filed an agency commission suit for $1,000 against Ralph Graves in L. A. Municipal court, claiming latter owes them that amount for having sold his story 'Born to be Bad' and for placing him as writer-supervisor at 20th Century Pictures.

Suit recites Graves was paid $10,000 for the yarn.

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JAN RUBINI
DIRECTING THE WEST'S ONLY THEATRE CONCERT ORCHESTRA
Held Over by Popular Demand
Warfield Theatre San Francisco

Ad Agency's V.P., Reber, Sits on Top Of Jolson-Whiteman Hour on Roof; Good as Any Show's B'way Premiere

By Abel Green

Scene is the NBC Times Square studio, atop the New Amsterdam theatre roof, sanctified by the glory that was Ziegfeld and the splendor that was the famed Ziegfeld's Midnight Frolics. Time is 10 p.m. Thursday night, Aug. 3. Occasion is the return of Al Jolson to the Kraft Phenix Cheese Corp.'s program with Paul Whiteman's orchestra, Deems Taylor, et al.

It all has an opening night air. Actually about the only premiere this denotes is that it marks the first appearance by Al Jolson on the air since he socked Walter Winchell' as one wag put it.

But it has all the electric nervetension the most brilliant of Broadway premieres. Most of these invitation audience radio shindigs do, but this a bit more so. For one thing, Jolson is back, officially, and for a long time, and not as a single-shot guest-star with this important commercial ether program. It marks its debut on a coast-to-coast hookup.

Wise bunch there, also; more so than usual, hey know that Jolson can pay off now on his next year's income tax for $200,000 in 1933-34 of commercial radio income, for the J. Walter Thompson agency's signature at $5,000 a week for 40 weeks (out of 52) is as good as almost anything might be considered good nowadays. They also know that Whiteman has been upped to $4,500 per but a single hour's work, from the $3,500 originally contracted for a two-hour program, on a less extensive hookup. It also marks the shift from Mondays to Thursdays for this air show, and goes into the 10-11 p. m. EDST groove so long identified with Lucky Strike and 'Baron Munchausen'.

Back of the scenes it is even more intense. There's all the nervous tensity of a Ziegfeld ring-up. Only this time an advertising man is the impresario,—He is John U. Reber, v. p. of the Thompson ad agency in charge of radio. Everything motivates around Reber.

His ash fray is piled high with cigaret butts. They're cigs incidentally with which brand the agency has some sort of entente cordiale. That's the creed of the agency business—live the plug; i. e. patronize the commodities in letter and in spirit. Apropos of nothing excepting that this concerns Whiteman, in part, it used to kill the maestro to smoke Old Golds on the O. G. special cross-country tour several years ago, and he was always bootlegging his favorite Murads on the side.

Can Take the Rap

The ash tray is still piled high with cig butts. How the show goes over reflects primarily on Adman Reber. He takes the rap for his staff, most of whom are around him, including Cal Kuhl. The script is all set. There are plenty of extra mimeographed copies galore. Deems Taylor reads one, Whiteman reads one. Announcer Howard Claney reads one. Jolson reads one. They're the visible talent, along with the sub-people who figure later, in the mid-section of the show, in the dramatic interludes.

Backstage Reber reads one but more so he listens attentively into the loudspeakers in that small room. Shadowing Reber is Mort Milman, radio agent, who sells the Thompson agency a good deal of its radio talent. Milman doesn't read anything but contracts. He listens. He's vitally interested too for Milman's judgment in many respects is substantiated or refuted, as the case may be, as regards the fan reaction to the sundry talent he spots in the Thompson agency's sponsored programs. That's about the size of Milman's reported strong 'in' in the business, the agent arguing that he has none other than a uniformity of paralleled thought to what the commercials need.

Autographing Hounds

The Jolson-Whiteman show gets started finally. It's great. It's great seeing it from out front, and more effective when rushing backstage into the off-stage ante-room where a loudspeaker carries it through. There are loudspeakers for the microphonic transmission in several other spots backstage. Naturally the show must be judged aurally only; not by sight.

Jolson has grasped that ,too. He's working to the mike, not to that audience. And what an audience! Autograph-hounding film fans are a brain trust compared to the mike addicts. Strictly. Woolworth people. About 25% of the 300 capacity are toting autograph books. They get in somehow, always, and elude the guards to backstage for closeups of Jolson and Whiteman and for requests for autographs.

Entering and exiting, it's massformation shift for the talent who must take the same two elevators down from the former Ziegfeld Roof, along with their visible audience.

Just what the audience means to the artist is debatable. It's great stuff though through the mike. They're on-the-cuff supernumeraries who applaud as no paid extras could. They're all cheer leaders. It's a big thrill and a free, large evening to begin with. They've been waiting their turns for months until their requests for Anniecakleys were reached. And as the glass curtain rises, whenever the audience reaction is desired, how the boys and girls respond! At all other times the glass curtain is lowered as the sensitive mikes must not diffuse any other sound but the concise commercial script and the high-powered, highly expensive talent.

The audience must be great for a performer like Jolson. If he could only get a stooge to hold the script for him and leave his hands free for unencumbered stage motion, he'd never wear those reading glasses and he'd give out in the same thrillingly electric manner as he did at the old Winter Garden. His versions of 'Brother, Can You Spare A Dime' was an instance of that, the moment he got through with his script, removed the cheaters and went to town in characteristic Jolson manner.

That audience thing is not wholly ignored but it's not sacrified altogether. Jolson finally decided to open his cellar but Maestro Paul, having lost his Whiteman's Burden, is impeccable in Earlbenhams. The Whiteman musicians are sans coats but in uniform black bow ties. Peggy Healy and Ramona are in smart formal gowns, while the Paul Whiteman Rhythm Boys, Jack Fulton, Roy Bargy and the other Whiteman organization soloists are dressed ready to go onto any stage, deadhead or otherwise.

Backstage, Reber et al. are very comfortable, collar-less and very informal, with ears glued to the loudspeaker in their own reviewing room.

An Ill. Streak

Reber has been there since 11 a.m. with an NBC paid-for phone at his elbow to conduct the entire day's business. For Thursday is now a very big night for the Thompson agency. At 8-9 p. m. Rudy Vallee and the Fleischmann Yeast variety show holds forth from the same stage, also on a national hookup; and 10-11 p. m. is now Jolson-Whiteman-Kraft hour.

A last-minute script addition is a glowing pseudo-wire from one of Jolson's most ardent admirers—'you don't mean Walter Winchell?' asks Jolson. There's a mention also about Ruby Keeler, but this is the McCoy for Jolson knows that the 'Footlight Parade' company with Ruby (Mrs. Al) on the Warner lot has been forced into an hour's siesta to listen to Jolson.

Martin Freed alternates with Whiteman as maestro. Freed is the new Jolson musical conductor now that Louis Silvers is on the coast.

Jolson's opener is 'By A Waterfall' from the WB film, 'Footlight Parade,' in which his wife is very prominently cast. 'In Old Kentucky' from 'Bombo' is a revival, and 'Spare A Dime' is Jolson's third number. Whiteman does excellently with his musical contribution, the first highlight of which is a new 'Jazz Bolero,' by John Jacob Loeb, Feist's recent composer-find when Loeb and Paul Webster fashioned Feist's big waltz hit of last year, 'Masquerade.'

In between Claney is doing his spiel. Deems Taylor in dry humorous fashion is m.c.'ing and wisecracking back-of-the-mike. They almost billed him as 'Hotcha' Deems Taylor. He was asked to announce 'Milenburg Joys' on Whiteman's program and he did it in his usual scholarly manner, that being the main idea—contrast. But when some of Whiteman's boys pointed out that 'Milenburg Joys' is one of the 'dirtiest' rag numbers, Taylor caustically suggested that they prefix him as 'Hotcha' and he'll do his spieling chores accordingly. That ended that.

In between also come in wires and phone calls by the bale, but mostly wires, from fans and friends. Reber's private wire has Bob Colwell on the outside reporting in that 'it's a great show' and Reber knows that there's no bull about Colwell. He's the chief air scriptist for the Thompson agency and his job isn't to yes anything.

There's also a good deal of Rotary Club stuff going on in what was the historic green room of the Frolics. There's not as much s.a. about the former Ziegfeld hi-spot now. This place has given way to a corporation which is solely identified by three letters (NBC). But there's more glad-handing and atta-boying.

As each deserts the mike onstage to retreat into the star chamber, where Reber is on the throne, the agency staff gives 'em all the builder-upper about how well they got over. Through the loudspeaker in this room their ears alone interpret how the rancher and the farmer and the sheepherder and the tenement dweller ' ' the same show.

A new show business this here Raaaadio situation. Looks (or, rather, sounds) a great business that hasn't yet begun to get hot.

Fleischmann Yeast's 2d Variety Air Show, ½ Hr. with Joe Penner

Fleischmann yeast will this fall have another variety show in addition to the Rudy Vallee Thursday hour. Commercial is replacing its 'Great Moments in History' stanza with a half-hour program using Joe Penner as comic, a dance combo and a name warbler, with the latter two yet to be picked. Penner frame starts Oct. 8 on NBC's blue (WJZ) link, taking the 7 to 7:30 (EST) stretch.

Sunday night inning will, as it did in the case of the historical drama, serve as a good will builder for the baker trade.

Pic Gab Records for Ether Being Readied

Hollywood, Aug.

Indicating that film chattering for the public is open to all comers, the Radio Guild of America, a subsidiary of the Joyce-Selznick agency, has entered this field and will produce a series of platters of Hollywood gab for etherizing.

Records will contain five-minute programs called 'Hollywood Preview' and are to be sold to small radio stations throughout the country. Company is to make enough for five broadcasts a week, with Houer Boys at Colony club tentatively slated for the musical background. Henery Starr, colored singer, will do a series of six, with an option for more if they click.

Irv Kaufman's 'Bath'

Irving Kaufman, now doing a single over N.B.C. for Swift & Co., last week turned to the Federal court in New York for relief from his real estate troubles. Petition in bankruptcy filed by him gave his liabilities as $189,642 and assets, $46,401.

With the exception of a car and wearing apparel, which he valued at $600, the assets column in his schedule consisted of bonds and mortgages Kaufman is holding on the property of others. All liabilities involve first and second mortgage obligations.

Air Fan Protest Halts Belgian Radio Tax Rise

Brussels, July 27.

Protests from radio fans caused the Belgian government to abandon its intention of raising annual license fees ($1.71 for valve and 57½c for crystal sets), which yields about $571,430 a year, and goes to the National Institute of Radiodiffusion.

Government proposes, instead, to make the Institute do with less and is taking a first contribution of $14,285 to swell the tourist propaganda fund.

Air Line News

By Nellie Revell

Engineers and Agencies

A. J. Perry, NBC engineer, has left that studio to accept a job as control engineer for McCann-Erickson's own studio. So far as I know, this is the first agency to open its own studio for auditions, tryouts and rehearsals. It may be the beginning of a widespread technical staff walkout such as came with the advent of sound films.

Goes Suburban

Madge Tucker, NBC's Lady Next Door, has answered the lure of the great outdoors and moved to the country. Golden-haired author and director drives to town daily in her yellow coupe, which her radio children have christened 'Cream-puff.'

Family Affair

Tim Sullivan (McCann-Erickson's radio department) is going to sponsor a new account, and his wife will be his co-producer. The new program will be ready for audition almost any day now.

Hot Introduction

Mark Warnow met his wife at a fire. They lived on the same block in Brooklyn, and they were mutually excited over the burning of a neighbor's house. They have two children and are expecting another.

'Way Back

Henry Lawes, English baritone on WMCA, has an illustrious forebear, Henry Lawes, who wrote the musical scores for Milton's Masque, produced at Ludlow Castle in 1634. That should make him eligible for our best golf club.

Auto Musicians

The Ford program, to be ethered by transcription, will be recorded by the same musicians who play for the rest of the automobiles advertised on the air. The same medicine with a different label.

Short Shots

Ed Sullivan, Broadway columnist, will be the guest of Ted Husing over WABC....The Little Jack Littles have been married 12 years. They met at a party and were married a few hours later....Shep Fields opens at the Governor Clinton hotel with a WOR wire Aug. 13....Columbia mike-masters are wondering what he meant when Irv Cobb said: 'Even when he's gargling a sore throat a radio announcer sounds eloquent....Dorothea Ponce (Pence Sisters) operated on for appendicitis at the Flower Hospital, New York, last week,...Bunny Coughlin (Funnybones) sold his car because everything in it made a noise but the horn....Alice Joy is in a hospital in Chicago recovering from a fall....Erva Giles to Maine....Tony Wons will be allotted only seven minutes on that new commercial which starts Aug. 20 over CBS....Peggy Keenan and Sandra Phillips take the rest....Emily Nathan, who left WOR's press department for a trip to the Coast, has rejoined that station....Bob Taplinger, CBS press department, is vacationing at the Thousand Islands....Annette Hanshaw has received a two weeks' leave from Maxwell House Showboat. Doctors advised....Hilda Cole, CBS p.a., is taking flying lessons from Swanee Taylor, prof of aviation, who is also teaching Ted Husing....Alfred J. McCosker, director of WOR and president of the National Association of roadcasters, sailed with Mrs. McCosker for a Caribbean cruise. They will be gone several weeks....Loyal Lane, NBC engineer, is studying piano. The right hand doesn't yet know what the left hand is doing...,Wee Willie Robyn is trying out a new idea, depicting episodes in the lives of modern songsmiths. Friday night he will begin with Irving Berlin,...Ramona's last name is Davies. She met her better half when she was singing with Don Bestor's orchestra. Davies was a tuba tooter....Harold Arlen, composer, is all set for radio with a Negro choir....'Meet the Artist' CBS programs will be resumed in September....Irving Kaufman, who sings on that morning commercial for NBC, filed a petition in bankruptcy in New Rochelle....Lu Lubin, WOR comedian, appears in a new program calculated to give him a lot more rope....Mary McCoy, NBC soprano, and Betty Barthell, are the female voices heard with the male quartet on that oil program Friday nights on WABC....'Raising Junior,' Peter Dixon's broadcast, goes off WOR this week....Helen Fox, CBS reception room hostess from the Blue Grass country, celebrates a birthday Aug. 12.

Scrambled Notes

Peggy Healy is still 'Fit as a Fiddle,' but putting on a little weight....Irvin S. Cobb spent four days between broadcasts in his home town of Paducah, Ky., and he picked the hottest days of the summer to go there....Little Marilyn Mack used to be billed as 'Baby Adele'....Fred Waring in a new role—as 'straight' for Mandy Lou....Sidney Ten Eyck will master of ceremonies a new program at WOR called the 'Goofalers'....Jack Denny, Jeannie Lang and Scrappy Lambert will appear three times a week, Monday, Wednesday and Friday, instead of five-a-week, for Silver Dust....Allen Kent is back on the NBC announcing staff....The Boswells returned from London with Connie's mumps all better....Alfred Wallenstein, New York Philharmonic 'cellist, is plotting a WOR concert with six or eight of these instruments....Pete Dixon's boy, David, shed his tonsils....Tony Wons returns from a summer vacation Aug. 20....John S. Young has gone to the White Mountains for three weeks....Nino Martini on the air only once a week now....Harlan Eugene Read, WOR's news analyst, allots 10 hours for the preparation of a broadcast. Although the raconteur took a post-graduate course at Oxford, he sends out his words without a cane....Allene Jackson had been recommended to Irving Thalberg for pictures. When Thalberg was here and ready to hear her, Allene was sick in bed....After nine months in Cleveland, Landt Trio and White have returned to NBC, New York....Ann Brae, for years teamed with her husband, Phil, on WOR, is now appearing with Zelda Ray on that station....Gene Sargent is flirting with Metro for pictures....Jacques Fray is writing postcards from Paris....Al Gaber, NBC orchestra leader, was called back four times from his vacation to handle auditions....Mary Eastman is retiring for a while, a baby....Absence from New York over the heated period of so many authors is forcing Percy Waxman to appear solo on WOR. Instead of interviewing the literati, he is again reviewing books....Johnny Marvin is headlining the Palace, Hartford....Two different agencies are auditioning for news spots....Barbara Maurel will be soloist with the Philadelphia Symphony at Robin Hood Dell Aug. 19. Howard Barlow will conduct....Frank Black planned a four weeks' vacation but had to cut it to three. That's his first cut. To Atlantic City for sword fishing....Bets are five to one that Jack Arthur (Arthur Campbell) will walk the matrimonial plank before '34....Frank Banta is once again pianist for the Revelers....All three of Don Ross's first three auditions landed commercials....Edwin M. Whitney, NBC production staff, married Emma M. Bolenius, of Lancaster, Pa., July 29.

GIVOT TO METRO

George Givot's screen test has been okeh by Metro and he departs for Hollywood the end of this week by plane after his current engagement at the RKO Palace, New York.

Comedy Greek monologist of radio is slated for 'Hollywood Party.'

C. D. WITH MATHIS

Canada Dry account is slated to leave the N. W. Ayer office as soon as James N. Mathis, former Ayer executive, sets up his own advertising agency.

Mathis, financially interested in the beverage company, expects to start operating within two weeks.

ONLY ONE BIG AUDIENCE

Ed Wynn Recalled Pop's Advice

Stuck a Year's Air Salary Into 3d Radio Chain, That's Nothing So Far

Persistent rumors the past couple of weeks about Ed Wynn being out of his Amalgamated Broadcasting System. With Wynn on the coast, making a Metro picture and the almost weekly changing press relations managers in New York there's nothing official about it.

Wynn is said to have invested up to $200,000 of his own money so far in the ABS. Starting dates for the proposed 'third chain' have been variously shifted back ever since last June. Aug. 1 was the last starting date.

Wynn, as a producer-actor, with presumed business understanding, is said to have fallen for the third chain idea on the theory that if one hour can pay him $5,000 a week there must be plenty of gold in them thar air-waves for a guy who is the prez of a network. He's even reported stating that he'd invest a full year's income from radio — 52 weeks at $5,000 per, figure it out to get his third chain going. He's about put that much in already and it's not yet started.

Another story about Wynn's proposal with the third network mentions M. H. Aylesworth, president of NBC and also prez of RKO, having counseled Wynn that a third chain is almost an impossibility right now. Wynn is said to have replied something like this: 'When I was a little boy, my father said I shouldn't become an actor. But I did. Similarly, every time anybody has counseled me not to do anything, I did,' with the obvious inference that his judgment was always substantiated by attendant success.

The extent of the rumors included reports of Donald Flamm resigning as president of the Knickerbocker Broadcasting Co. (WMCA, New York) to replace Wynn as head of ABS, and WMCA to be the outlet of the new chain. Flamm denies this emphatically.

Flamm averred that the only time he had heard from anyone connected with the Amalgamated was last winter when he asked whether WMCA would be willing to sell time to that network. His answer at the time, Flamm added, was that the WMCA facilities were open to any business organization at the regular card rates, but beyond the single query, said Flamm, he hasn't heard from any one connected with the Wynn idea.

They've Got the Coin And Yen, but L. A.'s Air Already Jammed

Los Angeles, Aug. 7.

During his recent visit in Los Angeles, Harold LaFount, Federal radio commissioner for western states, interviewed 28 people who proved their financial stability and expressed a desire to erect radio stations in the city of Los Angeles. LaFount could give them no hope for openings since this is the third most crowded city in the U. S. for broadcasting stations. Other two are New York and Chicago. State of California is over its quota of air licenses, too.

Also during his visit LaFount conferred with Better Business Bureau officials regarding the best method of submitting evidence on radio rackets. It was decided that all BBB complaints would be flashed to the FRC and an immediate checkup by local officials of the commission would follow.

NEEBE'S OWN BIZ

Detroit, Aug. 7.

J. H. Neebe has resigned from the position of vice-president and general manager of CKLW, local CBS outlet, to start his own selling organization.

KFAB Buys Opposish

KFAB eliminated one its Omaha rivals, KICK, by purchasing the competition outright. KICK is a recently opened one-lunger of 100 watts. Purchase is believed to be for the greater purpose of providing Omaha with full time outlet for CBS programs.

A member of the CBS net, KFAB has sought to give out programs it cannot use because of limited time and local business. This is the second time within the year that KFAB has bought opposition, first being purchase of KFOR, Lincoln. Plan of routing CBS programs to smaller station in Lincoln has been in effect since spring, and a similar plan is expected in Omaha.

Brokers for Radio Scripts Just Don't Exist, Say Writers

Appendage that radio has yet to create is the literary agent to act as go-between for the freelance writer of dramatic scripts and the ad agencies. Newspapermen and others trying to crash the field complain there are no bona fide intermediaries of this description.

To get a hearing or a reading at an agency, unless armed with an introduction, has proved a pretty fruitless pursuit, they say. In making the rounds of the agencies they have taken occasion to inquire whether the broadcasting trade contains within its ranks bureaus making a specialty of contacting the advertisers' reps with dramatic scripts, and they have found that if such brokers exist the agencies know nothing about them.

A Philadelphia newspaperman who has had a serial idea running on the station affiliated with his sheet for over a year, and who figured the time was ripe to cash in by way of a network commercial, came into New York last week for a tour of the agencies. With a batch of scripts under his arm he called on 11 and in no place got beyond the reception clerk. Convinced that this method of approach was hopeless, he scouted around for an established radio script broker but found that this type of contact didn't exist.

Seeking Program

Dill's Best Mixture is scouting for a show with which to make its network debut this fall. NBC will be the release if the program is set.

Tobacco firm last week gave a hearing to a stanza including Ford Frick, sports announcer, and the Benny Kreuger band. McCann-Erickson is the agency.

HILL ON NBC

Edwin C. Hill goes NBC Aug. 16 for a one-time broadcast bankrolled by Fisher Body. It will be the news commentator's first release over an NBC hookup. CBS, to which he's under management contract, has agreed to the appearance because of the General Motors connection.

Program will be a part of the Fisher convention proceedings that night. Involved are 52 stations.

STRONG DUTCH STATION

The Hague, July 31.

Tests made on the powerful Dutch government-station at Kootwyk by AVRO were successful. Reports came in from all parts of Europe of good reception.

So Holland is now ready for the coming air struggle when it has to share its 1,875-meter-wave with Kharkov of the Soviets. If the Russians try to spoil Dutch broadcasting, Holland has a powerful long wave ready to cope with this

RADIO AND FILMS GO TO SAME MOB

Stage Seems Shorn of Names for Either—College Graduates in Ad Agencies Going Outside—Pictorial or Verbal Value in Advertising?

TEST LIKE AUDITION

Radio shoots at the same idence that the film producers do.

Radio is the picture business all over again, in its mass appeal, with startling analgous similarities.

Whenever the producers (advertising agencies) strive for prestige or artistic shows, they flop invariably with the masses, since the prime objective is the merchandicing effectiveness.

Where down to fundamentals they annoy the big city execs who can't seem to remove themselves from the metropolitan environment and think in the vein of the hinterlanders who go nerts about some crooner or some script show.

Similarly, the radio powers, as with the film business all over again, are first discovering show business. Hollywood — discounting the silent infancy — learned about the rest of the amusement business the moment the infant industry started to talk. Similarly the young men of the radio who have come out of Harvard, Yale and Princeton business administration and advertising courses are first learning about show business.

Having by now exhausted the established names of the stage for radio purposes, these young men behind their mahogany desks at the swank avenue addresses housing the advertising agencies must needs find out about other people who may have been famous or distinguished in some capacity, before their time.

New Material

None the less, it is this naievete of the radio administrators which has brought some heretofore unsuspected talent to the ears of the country. In simple, show-me manner they have had little regard for past fame or name and the same idea of 'audition' still obtains. This is analagous to the screen test, where the stage personality sometimes can't be made to register as effectively in celluloid.

Advertising sharks argue that it takes longer to get anything across aurally than optically. Once scen, not only the product name, but the symmetry of the trade-mark and the lettering impresses on the mind's eye. Through the ear, they don't visualize anything but a name. This must be drummed into the consciousness so long that eventually, when they want to buy coffee, tea, cigars, automobiles, gasoline, cosmetics, etc., they mention the name more or less automatically in parrot fashion.

The audition theory is to psychologically match up the talent with the product. At least that was the original idea. The idea of compelling the fans to set their watches by certain programs is the Utopian dream of any advertiser. There are but few air shows like that, most notable being the Amos 'n' Andy program, which is the time indicator to the vast hinterland. They have been known to cause farmers to come in from tilling the soil in order not to miss an episode.

Since that constitutes the major ity audience, what they think about it in the big town is of little concern. Of course, if it's an urbane product, the mentality of the key cities can't be ignored, particularly where it's a limited merchandizing hook-up.

Like the film makers, the air advertisers are constantly at the mercy of their audiences in their commercial effectivencss.

NBC Worries as Midwest Indies Hold Choice Time for Local and Spot Stuff

CBS Comebacks

CBS has started calling back some of its personnel let out during the last payroll slash in the early spring. Pickup in business responsible.

Additions made to the payroll so far affect the program and publicity departments. Among those returning in the latter division the past week was Holly Noble, assigned to commercial program contact.

Bunch at NBC now overboard on headaches are those in the traffic and stations relations departments whose job it is to clear the required time on affiliated outlets for network commercials. Currently holding up consummation of a stack of orders for fall web facilities is the refusal of allied stations, most of them strategically located on the radio map, to load up their schedules with chain programs.

Network found little difficulty in lining up the spots stipulated by clients until last week when one station after another started to thumbsdown requests for niches included in the evening stretches rated as choice time. These indie operated stations, as it developed, had suddenly decided that it was time they began to preserve some of the choice periods for themselves for local and spot broadcasting business that they figured should soon start coming their way. Since it looked like a big autumn for the networks, reasoned these stations, it would be logical to assume that the spot broadcasting end of the business was due to fare equally as well. Hence the decision to tighten on the amount of time allocated to the networks.

Also accountable for these snags struck by NBC was the move made by two leading station reps, who, to protect themselves on spot broadcasting, obtained options on some of this choice time from important stations located for the most part in the midwest. It is in this area that NBC is meeting with the major portions of its worries on the time problem.

802 SCANNING COMMERCIALS FOR CHISELING

Governing board of the New York musicians' Local 802 has turned its attention to a claimed spread of underscaling practices among bands with commercial radio connections. Union says it is directing its inquiry particularly toward those leaders, or contractors, who have two or more sponsored programs and, who, therefore, have been able to induce their men to sidetrack scale requirements.

Instead of paying the musicians so much per program the leaders, avers the union, make it a lump sum arrangement covering all broadcasts that week with salaries entailed violating the broadcasting scale set by the Local.

Responsible for a major part of this chiseling, according to the union, are the leaders or freelance program builders who take a series of stanzas on the basis of a flat figure per broadcast. After closing the deal the band or freelance producer finds that he can't get the vocal talent as cheaply as anticipated, result being that he turns to the musicians for the coin clipping.

SOUTH IS OVERBOARD ON AIR AD CONTRACTS

Irmingham, Aug. 7.

The anti-lottery law which prohibits newspapers from printing details of freak contests has turned out to be sauce for radio. Three local stations are being ducked in merchants' contest giving everything away.

The depression drove the ether advertisers to high pressure and their idea seems to be to entangle radio listeners in a lot of contests. Probably a couple of dozen or so going on in these parts now by small advertisers spending anywhere from $5 to $50 a week on the air.

Theatres are tieing up with the stations by giving passes. Pass gag has been pulled for months and is completely worn unconscious. Swift & Co., out of Chi, has renewed a 13-week contract with WBRC in a contest to sell lard.

Small advertisers believe in this type of ballyhoo. They think they are doing something unusual. If a person entered every contest now on the air locally he couldn't sign a code not to work more than eight hours.

Gen. Rubber Sticks

General Rubber & Tire last week reversed its previous decision to quit bankrolling 'Lives at Stake' dramatic series on NBC with the Aug. 15 broadcast.

Show, which debuted in April, now stays another 13 weeks.

Ill. Top State For Being Over Its Radio Quota

Dubuque, Ia., Aug. 7.

Illinois, with 10.79 more units than it is entitled to, is further above its allotment than any other state in the country. Indiana with 1.69 units less than it is supposed to have, is farther under its quota than any other state.

Despite numerous changes in the administration of the radio act Iowa is still 59% over its quota.

State has been assigned and still has 11.60 radio units and should have only 7.30 under the system of tabulation used by the commission. The fourth zone, in which Iowa is located, is also over quota to a greater extent than any other zone. The 10 states comprising this zone have been assigned 26% more facilities than to which they are entitled.

May Jump 'P&P' Series To 5 Times Weekly

Possibility that when renewal time rolls around for the 'Potash and Perlmutter' installment on NBC, Feenamint will increase the number of shows from three to five a week. It will make the only adult script affair, outside of the Amos 'n' Andy and The Goldbergs representations, running that number of times a week.

Air version of the Montagu Glass characters made its debut the last week in June.

Wasey Gets Fisher

Detroit, Aug. 7.

Erwin Wasey has taken over the Fisher Body advertising from Campbell Ewald Co. Whether this means Fisher will go on the air with a lengthy campaign is unknown at this time. The company has never gone in for air advertising, although almost bought the Ziegfeld Follies of the Air which Chrysler took last year.

This is the only General Motors account that Campbell Ewald does not handle now.

OUTSTANDING PROGRAMS ON THE AIR

NATIONAL

(Taking in chain programs of coast-to-coast or regional hookups. Listing artist, chain and key station, time—EDST, out of New York—and days, if more than once weekly, commercial and advertising agency on the account. The time difference according to geographical location can be figured out for local reference accordingly.)

(This and Next Week, Aug. 8 to 14)

(All Time EDST)

TUESDAY (AUG. 8)

Kate Smith (La Palina), 8:30-8:45 p.m., CBS-WABC. Also Wed. & Thurs. (Batten-Barton, etc.).

Julia Sanderson and Frank Crumit, Parker Fennelly, Jack Shilkret orchestra, 'Blackstone Plantation,' 8-8:30 p.m., WEAF-NBC (Blackstone Cigars).

Raymond Paige's orchestra and soloists, California Melodies, from Don Lee chain on the west coast via WABC-CBS, 10-10:45 p.m.

The Goldbergs, with Gertrude Berg, James Waters, 7:45-8 p.m., NBC-WEAF. Also Wed., Thurs., Fri. & Mon. (Pepsodent) (Lord & Thomas agency).

Amos 'n' Andy, 7-7:15 p.m., NBC-WJZ. Also Wed., Thurs., Fri. & Mon. Rebroadcast for the midwest and west 10 p.m., CDST (Pepsodent).

Clara, Lu 'n' Em, Louise Starky, Isabelle Carothers and Helen King, 10:15-10:30 a.m., NBC-WJZ. Also Wed., Thurs., Fri. and Mon. (Palmolive) (Lord & Thomas agency).

Little Orphan Annie, 5:45-6 p.m., NBC-WJZ. Also Wed., Thurs., Fri. & Mon. (Ovaltine) (Blackett-Sample-Hummert).

Ben Bernie orchestra, with Jackie Heller, 9-9:30 p.m., NBC-WEAF (Blue Ribbon Malt) (Matteson-Fogarty-Jordan agency).

Lowell Thomas, 6:45-7 p.m., NBC-WJZ. Also Wed., Thurs., Fri. & Mon. (Sun Oil Co.) (Roche, Williams & Cunningham agency).

Household Musical Memories, Edgar A. Guest, Alice Mock, Josef Koestner orchestra, 10-10:30 p.m., NBC-WJZ. (Household Finance Corp.) (Charles Daniel Fry agency).

'Skippy,' 5-5:15 p.m., CBS-WABC. Also Wed., Thurs., Fri. & Mon. (Phillips Dental Magnesia) (Sample-Hummert).

Boake Carter, 7:45-8 p.m., CBS-WABC. Also Wed., Thurs., Fri. & Mon. (Philco).

'Trial by Jury,' Gilbert and Sullivan) Harold Sanford, conducting, 8-8:30 p.m., NBC-WJZ.

WEDNESDAY (AUG. 29)

Fannie Brice, George Olsen music (Chase & Sanborn Tea), WEAF-NBC, 8-8:30 p.m. (J. Walter Thompson agency.)

Potash and Perlmutter (Jos. Greenwald and Lou Welch), WJZ-NBC, 8:30-8:45 p.m. (Feenamint) (McCann-Erickson).

The Peet Prince, WJZ-NBC, 11:15-11:30 p.m.

Irvin S. Cobb and Al Goodman's orchestra, 9-9:15 p.m., CBS-WABC (Good Gulf). Also Fri., same time (Cecil, Warwick & Cecil).

Guy Lombardo's orchestra and Burns and Allen (White Owl cigar), 9:30-10 p.m., CBS-WABC (J. Walter Thompson).

Fred Waring's Pennsylvanians and 'Mandy Lou,' 10-10:30 p.m., CBS-WABC (Old Gold) (Lennon & Mitchell).

Edwin C. Hill, news, 10:30-10:45 p.m., CBS-WABC.

One Man's Family, sketch with Anthony Smythe, 9:30-10 p.m., NBC-WEAF, originating from NBC San Francisco studios.

Morton Downey, 7-7:15 p.m., CBS-WABC. Also Fri.

Eva Le Gallienne, 'Alice in Wonderland,' :15-7:30, NBC-WJZ.

'Dance of the Ice Cubes,' Howard Marsh, Snow Queens, Jacques Renard, directing, 10:30-10:45 p.m., CBS-WABC (Frigidaire). With Jane Froman, Fri., same time.

Richard Himber, orchestra, from Essex House, 7:30-8 p.m., NBC-WJZ.

THURSDAY (AUG. 10)

Rudy Vallee-Fleischmann variety program, Marion Harris, Walter O'Keefe, Toscha Seidel, Mrs. Jennie Moskowitz. WEAF-NBC, 8-9 p.m. (Fleischmann's Yeast) (J. Walter Thompson).

Cap'n Henry's Show Boat, including Chas. Winninger, Lanny Ross, Annette Hanshaw, Muriel Wilson, Molasses 'n' January, Don Voorhees orchestra, WEAF-NBC, 9-10 p.m. (Maxwell House Coffee) (Benton & Bowles).

Floyd Gibbons, the World's Fair Reporter, NBC service from Chicago to WJZ, 8:45-9 p.m.

Columbia Revue, variety hour with Freddie Rich's orchestra, 9:30-10 p.m., WABC-CBS.

Countess Olga Ibanj, Louis Katzman, directing, :15-7:30 p.m., NBC-WEAF.

Concert Footlights, Mario Cozzi, Sada Shuchari, Joseph Littau, directing, 7:15-7:45 p.m., NBC-WJZ.

Glenn Gray's Casa Loma orch., midnite to 12:30 a.m., CBS-WABC.

Al Jolson, Paul Whiteman, Deems Taylor, m.c., and variety show, 10-11 p.m., NBC-WEAF, coast-to-coast (Kraft-Phenix Products) (J. Walter Thompson).

IDAY (AUG. 11)

Cities Service hour, with Jessica Dragonette, the Cavaliers (Henry Shope, Frank Parker, John Seagle, Elliott Shaw, Lee Montgomery), Frank Banta and Milton Rettenberg, Rosario Bourdon's orchestra, WEAF-NBC, 8-9 p.m. (Cities Service Gasoline) (Lord & Thomas).

Fred Allen, Portland Hoffa, Jack Smart, Roy Atwell, Phil Duey, Eileen Douglas, Ferdie Grofe orchestra, 9-9:30 p.m., WEAF-NBC (Best Foods) (Benton & Bowles).

Ilka Chase, Hugh O'Connell, Lee Wiley, Paul Small, Victor Young orchestra, WEAF-NBC, 9:30-10 p.m. (Fonds' Cream) (J. Walter Thompson).

Andre Kostelanetz presents Mary Eastman, Evan Evans, orchestra, choir, 9:30-10 p.m., WABC-CBS.

Lou Holtz, Grace Moore, Lennie Hayton's orchestra, 10-10:30 p.m., WABC-CBS (Chesterfield) (Newell-Emmett agency).

'First Nighter,' with June Meredith, Don Ameche, Carlton Brickert and Cliff Soubier, 10-10:30 p.m., NBC-WJZ (Campagna Italian Balm) (McCann Erickson).

Armour Hour, with Phil Baker, Harry McNaughton, Merrie Men, Neil Sisters, Roy Shield orchestra, 9:30-10 p.m., NBC-WJZ (Armour Packing) (N. W. Ayer agency).

'Let's Listen to Harris,' Phil Harris and orchestra, Leah Ray, 9-9:30 p.m., NBC-WJZ (Cutex) (J. Walter Thompson).

Andre Kostelanetz presents, with Mary Eastman, Evan Evans, 9:30-10 p.m., CBS-WABC.

Lum and Abner's Oldtime Sociable, 10:30-11 p.m., NBC-WEAF, originating from WTAM.

SATURDAY (AUG. 12)

Rex Battle concert ensemble, WEAF-NBC out of Toronto (via CRCT), 1:30-2 p.m.

Week-end Revue, variety show, NBC-WEAF, 4-5 p.m.

Ferde Grofe orchestra, Conrad Thibault, WEAF-NBC, 9-9:15 p.m. (Philip Morris Cigaret) (Blow agency).

B. A. Rolfe orchestra, with Rudy Wiedoeft, WEAF-NBC, 10-11 p.m. (Hudson-Essex) (Blackman agency).

Philadelphia Summer Concerts from Fairmount Park, Philadelphia, 8:30-9:15 p.m., WABC-CBS.

Glen Gray and Casa Loma orchestra, 7:30-8 p.m., CBS- WABC.

The Witching Hour, Georgia Gray, Sidney Smith, Richard Maxwell, Darl Bethmann, Earl Waldo and Dana S. Merriman orchestra, 11:30-12 p.m., NBC-WJZ.

(SUNDAY (AUG. 13)

Alfredo's marimba orchestra, WEAF-NBC, 10:30-11 a.m.

Major Bowes' Capitol Family from Capitol theatre, N. Y., 11:15 a.m.-12:15 p.m., WEAF-NBC, variety show, with Maria Silviera, Hannah Klein, Nicholas Consentino, Dick Dennis, Tom McLaughlin, Four Minute Men, Waldo Mayo, Phil Spitalny conducting.

Bert Lahr, Ilomay Bailey and Lee Sims, Leo Carillo, Rubinoff's orchestra, WEAF-NBC, 8-9 p.m. (Chase & Sanborn Coffee) (J. Walter Thompson).

Col. Louis McHenry Howe, President Roosevelt's secretary, 10-10:15 p.m., WEAF-NBC. Walter Trumbull interviewing him on national affairs. (RCA Victor.)

Radio City Music Hall Concert, Roxy (S. L. Rothafel) as m.c., with Erno Rapee's orchestra, choir and soloists, 12:15-1:15 p.m., WJZ-NBC

Arthur Brisbane, The Revelers, Al Goodman's orchestra, WJZ-NBC, 9:9:30 p.m. (Good Gulf Gasoline) (Cecil, Warwick & Cecil).

Goldman Band, Edwin Franko Goldman conducting, from the Mall, Central Park, 9:30-10 p.m., WJZ-NBC.

Frank Crumit and Julia Sanderson, 5:30-6 p.m., WABC-CBS (Bond Bread) (Batten, Barton, etc.).

The Gauchos, Vincent Sorey conducting, with Tito Guizar, 9-9:30 p.m., WABC-CBS.

Manhattan Merry-Go-Round, Tamara, David Percy, Men About Town, Gene Rodemich orchestra, 9-9:30 p.m., NBC-WEAF. (Lyon's Tooth Powder). (Blackett-Sample-Hummert).

American Album of Familiar Music, Frank Munn, Elizabeth Lennox, Oohman and Arden, Bertrand Hirsch, Gus Haenschen orchestra, 9:30-10 p.m., NBC-WEAF. (Bayer's Aspirin) (Blackett-Sample-Hummert).

Willard Robison's Deep River symphony, 5-5:15 p.m., CBS-WABC. Also Thursday, 10:15-10:45 p.m.

Symphony Hour, Howard Barlow, directing, 4-5 p.m., CBS-WABC.

MONDAY (AUG. 14)

A&P Gypsies, Harry Horlick directing, Frank Parker, WEAF-NBC, 9-9:30 p.m. (Atlantic & Pacific).

Sinclair Minstrels (Gene Arnold, Chauncey Parsons, Bill Childs, Mac McCloud, Clifford Soubier, Harry Kogen directing, NBC-WJZ out of Chicago, 9-9:30 p.m. (Sinclair Oil).

Jack Frost Melodies with Sam Herman, Josef Pasternack's orchestra and guest artist, 9:30-10 p.m. (National Sugar Refining) (Gotham agency).

Morgan L. Eastman orchestra, Gene Arnold, Lullaby Lady, 10-10:30 p.m., NBC. (No N. Y. release) (Carnation Milk) (Erwin Wasey agency).

LOCAL SHOWS

(Embracing same data as National programs, giving time, artists, programs, not on a network hookup—commercial, agency, etc., of local up, regional or national.)

NEW YORK

(AUG. 8 TO 14)
(All Time EDST)

TUESDAY (AUG. 8)

Eddy Brown, violinist, with miniature symphony maestroed by George Shackley, 8:30-9 p.m., WOR.

Footlight Echoes, directed by Geo. Shackley, Lewis Reid announcer, 9:30-10 p.m., WOR.

Reinald Werrenrath, barytone, 7:45-8 p.m., WMCA-WPCH.

Jewish Little Symphony with Ghetto Singers, Nochum Goroschin, directing, 9-9:30 p.m., WINS (General Foods Products) (Benton & Bowles).

'Sleepy Time Lady,' Claire Stetson Russoto, 6:15-6:30, WINS. Same time every day but Sun.

WEDNESDAY (AUG. 9)

Market and Halsey Street Playhouse, Roger Bower, m.c.; Lee Cronican, conductor, 10:30-11 p.m., WOR.

Beniamino Riccio, baritone, 9-9:30 p.m., WMCA (Simmons Tours).

'The Beggar's Bowl,' Basil Ruysdael, narrator, 10-10:15, WOR.

THURSDAY (AUG. 10)

Bronx Marriage Bureau, 9-9:15 p.m., WOR.

'Men of WOR,' variety, Sherman Keene directing, Grenadiers Quartet, Walter Ahrens, 10:30-11 p.m., WOR.

Merle Alcock, soprano, 9-9:30 p.m., WMCA-WPCH.

Merle Johnston's Saxophone Quartet and Pauline Alpert, pianist, 7:45-8 p.m., WOR.

FRIDAY (AUG. 11)

Harold Stern's orchestra, 8:45-9 p.m., WOR (Crystal Corp.).

Olive Kline, soprano; Sol Shapiro, conducting, 9-9:30 p.m., WMCA.

Commonwealth Opera Co., Gabriel Sineoni, conducting, from George Washington Stadium, 10-11 p.m., WMCA.

Hendrik de Leeuw, 'Tales of a Globe Trotter; 8:15-8:30 p.m., WMCA.

SATURDAY (AUG. 12)

WOR Little Symphony orchestra, Philip James, conducting, with Edna White, trumpeter, 8-9 p.m., WOR.

Silverbell, with Sylvia Miller, Madeline Hardy, Elmo Russ, 9:15-9:30, WMCA.

(SUNDAY (AUG. 13)

Irving Aaronson orchestra from Rils Park, Long Island, 7-7:30 p.m., WOR.

Woodbury revue, with Roxanne and her orchestra, Al and Lee Reiser, Jack Arthur, 7:30-8 p.m., WOR.

Red Lacquer and Jade, George Shackley, directing, Basil Ruysdael, narrator, 6-6:30 p.m., WOR.

Margaret Anglin Presents, with Robert Beddele, organist, 6:30-7 p.m., WOR.

'Radiant Revue,' Al and Lee Reiser, Jack Arthur, Roxanne, conducting, 7:30-8 p.m., WOR (Woodbury cosmetics) (J. Walter Thompson).

Choir Invisible, Vera Osborne, Annette Simpson, Veronica Wiggins, John Qhine, David Croswell, George O'Brien, Jack Keating; George Shackley, directing, 8:30-9 p.m., WOR.

Modern American Composers, Lambros Callimahos, flutist; Vivian Fine, pianist, 8-8:30, WEVD.

MONDAY (AUG. 14)

Back Stage, with Borris Morros from Paramount theatre, N. Y., with orchestra, soloists, 8:30-9 p.m., WOR.

Alfred Wallenstein's Sinfonetta, Veronica Wiggins, soloist, 10:30-11 p.m., WOR.

CHICAGO

(AUG. 9 TO AUG. 14)
(All Time CDST)

WEDNESDAY (AUG. 9)

Quinn Ryan at the Fair, 6:45-7 p.m., WGN, (Dodge Bros. Motors-Havoline Oil) (Ruthrauff & Ryan agency).

Art Kahn's orchesta with Fritz Clark, 7-7:17 p.m., WBBM. Also Fri. and Mon. (Dr. Bobo's Laxative) (Gunther-Bradford agency).

Palace Theatre Varieties with RKO vaude acts, 8:45-9 p.m., WMAQ. (Staged by John Joseph and NBC production staff.)

Ted Weems orchestra, WENR, 8:45-9 p.m., 12-12:30 a.m. nightly.

Hal Kemp orchestra, WGN, 7:30-7:45 p.m., 12-12:15, and 1-1:30 a.m.

Paul Ash orchestra, WGN (afternoons only), 12:30-12:45, 1-1:15, 2:30-2:45.

Francia X. Bushman, film gossip, 10:10-10:15 a.m., WGN. Also every other week day.

THURSDAY (AUG. 10)

Charlotte Learn (Mrs. J. J. Garrity) in dramatic skits, and every day, WENR, 10:30-10:45 a.m. (College Inn Tomato Juice) (Harry Atkinson agency).

FRIDAY (AUG. 11)

Ben Bernie orchestra, WENR-NBC, 11-11:30 a.m. Pabstette Cheese. Supplementary to night program for same company's malt. (Premier Pabst Sales Co.) (Matteson-Fogarty-Jordon agency).

SUNDAY (AUG. 13)

Chicago A Capella Choir with Noble Cain, WENR-NBC, 3:30-4 p.m. (sustaining).

MONDAY (AUG. 14)

Singing Lady (Irene Wicker), daily except Sat.-Sun., WGN-NBC, 4:30-4:45 p.m. (Kellogg's Corn Flakes) (N. W. Ayer agency).

State-Lake Headliners, with Verne Buck and vaudeville acts. Continuity by Fritz Blocki, 6 p.m., WBBM.

SAN FRANCISCO

(AUG. 13 TO 18)
(All Time PST)

Crosscuts from the Log o' the Day,' KPO, 8:15-9:15 a.m., daily except Sunday. Dr. Lawrence L. Cross, philosopher, and Southern Harmony Four, colored quartet.

John and Ned, harmony team, KGO, 1:45-2 p.m., daily except Sunday.

Langendorf Pictorial, KGO, 3-3:15 p.m., daily except Saturday and Sunday. Air column by and with Rush Hughes. (Langendorf Bakery) (J. Walter Thompson).

Hodge Podge Lodge, KFRC, 4:15-4:45 p.m., Mon., Wed., Fri. Comedy lodge meeting by and with Jennison Parker.

SUNDAY (AUG. 13)

Paul Carson, organist, 'Builder of the Bridge to Dreamland,' KGO, 10-10:15 p.m.

Silhouettes, KPO, 6:30-7:15 p.m. Semi-classical music with Irving Kennedy, tenor, and Charles Hart orchestra.

MONDAY (AUG. 14)

Demi-Tasse Revue, KGO, 7:30-8 p.m. Gus Arnheim's band on alternating weeks with Anson Weeks; dramas, 'Tropic Terrors,' by and with Walter Paterson and Ralph Leon; Ernie Smith, special announcer. (MJB Coffee) (Lord & Thomas).

Blue Monday Jamboree, KFRC, 8-10 p.m. Variety show, first hour sponsored by Shell Oil Co. (J. Walter Thompson). Second half sustaining.

Stars of the West, KGO, 8:30-9 p.m. Musical show with Irving Kennedy, Mary Wood, Acme Quartet, Meredith Willson's Orch. (Acme Brew) (Emil Brisacher).

NBC Drama Hour, KPO, 9-9:30 p.m.

TUESDAY (AUG. 15)

Meredith Willson and His Orchestra, KGO, 11:45 a.m.-12:15 p.m. Transcontinental dance music with guest vocalists.

Memory Lane, KGO, 7:15-7:45 p.m. Indiana drama by and with Ted Maxwell, Billy Page, Eileen Piggott. (Wesson Oil) (Fitzgerald, N. O.).

Carefree Carnival, KPO, 8-10 p.m. Variety show with Ryan and Noblette, Willson's Orch., Dorio Quartet, Charlie Marshall, Cynthia, Tommy Harri Mary Wood, Ned Tollinger.

WEDNESDAY (AUG. 16)

Eddie Peabody, KGO, 7:30-8 p.m. Entertainer with orch. (Safeway Stores). (Botsford, Constantine, Gardner).

One Man's Family, KGO, 9-9:30 p.m. Drama by Carlton E. Morse, J. Anthony Smythe, Billy Page, Minetta Allen, Michael Raffetto, Bernice Berwin. Transcontinental is sent east at an earlier hour.

Waltz Time, KPO, 9:30-10 p.m. Ben Klassen, tenor, Willson's Orch.

THURSDAY (AUG. 17)

Standard Symphony Hour, KGO, 8-9 p.m., Alfred Hertz conducting. (Standard Oil) (McCann-Erickson).

Borden Capers, KTAB, 7-9 p.m. Variety show with two bands, staff talent. (Bordon Milk) (McCann-Erickson).

Death Valley Days, KGO, 7:30-8 p.m. Drama with George Rand, Charles McAllister, others. (Pacific Coast Borax) (McCann-Erickson).

FRIDAY (AUG. 18)

Sunburst of Song, KPO, 9:p.m., 12 NBC star singers.

DENVER

(AUG. 10 TO AUG. 15)
(All Time MST)

THURSDAY (AUG. 10)

Frankie Master's Lakeside orchestra, KOA, 8:30 p.m. Also 10:15 p.m.-Aug. 4, 3:30 p.m. Aug. 6, 7 p.m. Aug. 7, 8:15 p.m. Aug. 9.

Victor Jungbluth's orchestra, KOA, from Estes Park, 9 p.m.; also 12:30 p.m. Aug. 6, 10:30 p.m. Aug. 8.

Janet Bible, contralto; Bill Rogers, piano; Pat Burns, director. Luncheon Melodies, noon every day except Sunday, KLZ.

FRIDAY (AUG. 11)

Gene Quaw's Cosmopolitan Hotel orchestra, 1 p.m., 7:30 p.m., KOA; also 11 p.m., Aug. 6.

Rob Root, planolog, 4 p.m., KLZ.

'The Merry Widow,' from Central City, Colo., opera house, 1:30 p.m., KOA.

SATURDAY (AUG. 12)

Denver Municipal Band concert, John S. Leick, director, KOA, 8:15 p.m.; also 8:15 p.m. Aug. 6.

Jack Walton's Brown Palace Hotel band, KOA to NBC west network, 11 p.m.; also 7 p.m. Aug. 7; 1:15 p.m. Aug. 8.

SUNDAY (AUG. 13)

Mrs. Reynolds-Bengston, organist, Bob Harper, soloist, KLZ, 10 p.m., Sunday.

TUESDAY (AUG. 15)

Henry Trustman Ginsberg, violinist; Fay Roswell, piano; 5:30 p.m., KOA.

The Melody Master, 5:45 p.m., KOA.

WEDNESDAY (AUG. 16)

Ralph Hansell, xylophonist, 6:30 p.m., KOA.

LOS ANGELES

(AUG. 11 TO AUG. 17)
(All Time PST)

FRIDAY (AUG. 11)

Salvatore Santaella's dinner music, KMTR, 6:15-6:30 p.m., nightly except Saturday. Sustaining.

'In Laws,' KFAC, 6:45-7 p.m., comedy serial every evening but Sunday. (Auburn-Cord).

'Hon. Archie and Frank Watanabe, KNX, 7-7:15 p.m., comedy serial, every evening but Sunday. (Marion R. Gray Co.)

'Globe Headlines,' KHJ, 8-8:15 p.m., newspaper serial. Tues., Wed., Thurs. and Fri. (Globe Mills) (Dan B. Miller.)

'Tapestries of Life,' KHJ, 8:30-9 p.m., semi-classical orchestra. (Forest Lawn.)

Sid Lippmna and Cocoanut Grove orchestra, KFI, 10:15-11 p.m. Sustaining. Nightly except Sunday.

Ray Paige symphony orchestra, KHJ, 11-12 p.m. Sustaining.

SATURDAY (AUG. 12)

Hollywood Bowl concert, KFI, 8:15-10 p.m. Sustaining.

KNX Varieties, KNX, 8-9 p.m. Revue with Jack Carter. Sustaining.

(Continued on page 37)

BEST FOODS' SIDESHOW,
Fred Allen, Ferdie Grofe, Roy Atwell, Jack Smart, Portland Hoffa, Eileen Douglas, Phil Dewey
Comedy, Songs, Band
COMMERCIAL
WEAF, New York

General Foods may now lay claim to two of the top shows of the air. Taking rank alongside Maxwell House Coffee Showboat is this Fred Allen-Ferdie Grofe combination with which the victual packer replaced its Musical Grocery Store last Friday (4). In this 9-9:30 p. m. (EDST) stretch the mayonnaise end of the GF combine is giving a potpourri of entertainment which sparkles with originality, crack comedy for which the adult level makes it doubly impressive and tuneful phrases that blend perfectly.

Allen has brought with him the stooge menage that helped lift him to click rating on the Linit session. The line of stuff he and his bunch used on this debut occasion was similar in style to that of the Linit connection, only here it's more cleverly confected. For a first show this was as smooth a piece of dovetailing, balancing and pacing as could be expected. Of laugh pulling material it had plenty and enough variety to make the half hour seem to have passed too quickly.

As an example of slick and painless weaving in of the plug, the Egyptian mummy bit was an innovation of its kind. Mixed of fantasy and humor the item had a quality of oddness about it that likely registered the ad message far more effectively than any 200 or more words of straight sales copy. But instead of letting this punch twist stand by itself Best Foods had to take the edge off by immediately following up with a straight announcement taking a backhanded slap at a competitive product. Better judgment would have dictated reserving this line for a later portion of the program, or not at all. Aside from this the ad intrusions were deftly handled and made a decided contrast to the way they were dealt out on the Musical Grocery Store stanza.

Allen framed his mirth episodes around a tour of the Chicago Exposition with his the role of a guide. He and his stooge bunch moved briskly from exhibit to exhibit and from one midway concession to another, uncorking a solid profusion of comedy highlights as they went along. The exchange with Portland Hoffa had a satisfactory average of laughs but could have stood cutting down to the advantage of the program's pace. Roy Atwell's allotment was just enough to spread a few giggles and to give 'em an idea of his brand of tomfoolery.

Neatly and briefly interpolated were the Ferdie Grofe orchestral interludes, while Phil Duey aired a couple of refrains and revealed a baritone in the program's favor. *Odec.*

PSYCHOLOGY CLINIC OF THE AIR
Dr. Jacob List
Talk
Sustaining
WEVD, New York

If there is any particular time of the day when man is most aware and sensitive of his ailments, be they actual or imaginary, it's the rising hour. And while in this state of mind he's probably especially receptive to anything that smacks of medical information or advice. WEVD, alone of the N'ew York outlets, has taken advantage of this human penchant. Instead of feeding its listeners at 8:30 a.m. with cheerio pap or setting up exercises, it sets a medic before the mike to descant on common mental and nervous ills and on ways to avoid or cure them.

Dr. Jacob List, who fills this quarter hour spot every morning except Sat. and Sun., is the psychologist for the New York Association of the Blind, the New York State Department of Mental Hygiene and is a lecturer at the Institute of Advanced Education. The announcer describes him as bringing to his air stint 15 years of practice.

For a lecturer on subjects medical, Dr. List has a curiously impassioned style. With him it isn't a matter of setting down a parade of facts and letting them go at that. Influenced obviously by the presence of the mike, he gives his readings a dramatic fervor comparable to the soapbox. Nevertheless, his is a mike personality, a voice that combines authority with effective delivery, and the chances are that he is a bet for some daytime network commercial. *Odec.*

JOHN BARNES WELLS
Songs
Sustaining
WGY, Schenectady

Concert tenor here from his summer home in the Catskills to give a quarter hour evening program over WGY. Sang eight numbers, five of which were short and light in vein, a trio being his own compositions.

Wells opened with 'Singing,' in which he displayed a voice and an interpretative style that stamped him as a vocalist of calibre. *Jaco.*

OLDSMOBILE PROGRAM
Ted Husing, Leon Belasco
Barbara Maurel, Hummingbirds
Songs, Talk, Band
WABC, New York

Three qualities that Oldsmobile has set out to convey about its product through this program are smartness, speed and what it terms 'champion performance.' To put over the speed angle the auto maker has had these Tues. and Thurs. evening 15-minute stanzas routined at a pell mell pace. To broach the idea of smartness it's introducing Piccadilly and Back Bay dialects, while the 'champion performance' connotation is presumed to derive from a Ted Husing exhuming of some outstanding sports events of recent years.

From the echnical angle these programs are production perfect. In fact they're so perfect that they have all the machine-made qualities of a good recording, all the earmarks of CBS studio construction and they are the sort of thing that the network, on the New York end, has developed a knack of turning out by the dozen to plug up sustaining gaps. They appeal to the ear, move swiftly and make for satisfactory entertainment. Whatever the impression upon the listener it is anything but an impassive one due to the fact that totally lacking here is a touch of human personality.

All Oldsmobile has done is to take one of these machine-built packages of entertainment and load it up with advertising. No escaping mention of the car for more than a minute. It's linked up with the introduction of every one of the band and vocal numbers, it's there at the opening for a lengthy spiel, it takes a chunk of time out midway through the quarter hour for a lengthy spiel, and again lays it on thickly during the Husing recital.

However, there is just enough time allowed on these sessions for Barbara Maurel, CBS contralto to standby, to retail a couple of ear soothing specialties with the Hummingbirds foursome blending in pleasantly and for Leon Belasco's combo to give vigor and rich melody to a brace of tangoes. The Husing contributions so far have lacked the illusion of exciting competition despite the attempt to bolster them with crowd roar and other sound effects. *Odec.*

PONTIAC MINSTREL
Don Ross
Songs
COMMERCIAL
WABC, New York

When it comes to the final showdown it's the wife that designates the make of the family car, and so General Motors is experimenting with the idea of making the sales appeal direct to her through radio as it has done for years in print media. Car elected here is Pontiac and the lone entertainer for the inveighing of femme interest is Don Ross.

Ross here is doing a sort of 'Smilin' Ed McConnell. He's taken on the drawling delivery of the latter act, feeding them a similar down-country line of wheedling chatter and cueing the sales' talk from his song titles, very much in the McConnell manner. Only things missing are the McConnell piano and hymn interludes.

Through Ross, Pontiac has set out to project a vagabond sales angle. For his program signature there's 'Singing a Vagabond Song' and the lad's patter is so framed as to stress the aptitude of the Pontiac for summer vacation knocking about.

With his rich, rounded baritone and knack for the types of caroling he attempts, Ross should turn out a sound investment for the auto maker. The character they've outlined for him here makes a good fitting for the Ross personality.

Prior to moving on to New York, Ross, the husband of Jane Frohman, did a twosome for about two years with Jack Brooks over WBBM, Chicago, and CBS links originating from that town. Columbia has also scheduled him for sustaining releases. For Pontiac he's doing three afternoon periods a week with over 50 stations involved. *Odec.*

ALLEN COURTNEY
Talk
15 Mins.
COMMERCIAL
WOV, New York

Allen Courtney is a flip commentator. He so mixes up his plugs for the presumably subsidized picture house attractions, and compares them disparagingly with the (presumably) non-commercial films and theatres, that he lends an unusual verity to this type of gab. In stressing certain of the circuit theatres he takes a left-handed pan at other theatres and films to illustrate his points.

On in the morning for 15 minutes over WOV for the International Broadcasting Corp. This station has a foreign listening audience, strongly Italian.

Along with the theatre ad plugs, Courtney tacks on a $1-a-ticket builder-upper for the Chico and Peppina Moonlight Boat Cruise. Chico and Peppina are WOV air faves and it's a sort of benefit for this team, during which time Courtney will have other WOV air faves present for an in-person on the cruise. Courtney, heralding himself as m. c. and host of this moonlight sail, waxed a bit free in the come-on phases, including a play on a 'full moon' and being 'full' also of ginger ale; i. e., he stated, 'We have to call it ginger ale.'

Courtney also strives for comedy in the forepart by telling some terrible Hebe gags. He calls 'em Arabians, and the stuff isn't particularly funny. With his delivery, plus better material, he suggests possibilities. *Abel.*

GORDON GRAHAM, OHMAN and ARDEN
Songs, Piano Team
15 Mins.
COMMERCIAL
WOR, New York

Salada Tea is the advertiser. Gordon Graham is a romantic singer; Phil Ohman and Victor Arden, a well-known two-piano team who, besides serving the purpose of artistic contribution and distinctive accompaniment, are an economic factor in that their full pianology circumvents the necessity for an orchestra.

Salada, along with Lipton's, White Rose and the A. & P. tea brands rates among the best selling teas in the country. As such, with a basic merit and popular appeal, the need for any radio bally really resolves itself down to an institutional plug.

That's the difference between Salada and, for example, Chase & Sanborn's tea product. C&S manaaged to ballyhoo its 'dated coffee' into commercial prominence but has yet a long, long way to go to put its tea up front with the big tea sellers.

Salada, for whatever reason any product enjoys top merchandizing popularity, is thus in a fortunate position of either being content with a time-honored rep, or standing off any inroads from aggressively competitive brands. It has selected the latter through the medium of some radio bally on its own, being content to cover the metropolitan sector via WOR's powerful Atlantic seaboard coverage, and not invest as prodigiously as C&S Tea in an assortment of name talent on the mike.

This conservatism should prove something or other to any product or its merchandising mentors, i.e. agencies. For one thing, Salada must be fundamentally sound in its quality, price, flavor or any given reason that satisfies the majority of American housewives to have won its way to foremost sales grading. That it is content to let its quality appeal sustain it, but not unprogressive enough as to permit competition cutting in too sharply is probably answered with this modest thrice-a-week program.

Salada isn't new to the air. Flo and Lee Kennedy were its previous entertaining come-ons until Lee Kennedy became ill and this new line-up was substituted.

It's a very worth-while program in many respects. It's not frugal with its ad spieling but it is well-staged. The clinking ice and the gurgle of the refreshing Salada tea, against the mike, come through most realistically. Hot weather hookup is a natural and the best season for tea merchandizing. The Java, Ceylon and Indo-China geographical statistics, the price (75 classes out of a 15c. pack) and the other selling wrinkles are snappily put over.

And in between, Gordon Graham exemplifies his 'He Loved Music' theme song with romantic numbers and Ohman and Arden give out pianology as only they do. *Abel.*

'LOOKING FOR A BRIDE'
Comedy Sketch
COMMERCIAL
WEVD, New York

From this serial of Yiddish and English mixture the panderers of material to network comics may be able to lift a leaf on how to project graphically and effectively humor entirely dependent on situation. The author of this one has the idea down to a nicety, even though the action he resorts to is katzenjammer of a low intelligence quotient. The bits are deftly developed and carried along swiftly to a farce climax easy to visualize. As for the gags in the crossfire passages, they're literal adaptations of Joe Miller's. Little chance of even the element to whom they're directed not knowing the answers before the comic pops them.

Story of this Thursday night series revolves around a sap lad in quest of a mate. Other characters studding the installment are the marriage broker, prospective brides and their mothers. Continuities are so framed that occasionally one of the characters may give way to caroling a comedy ditty.

Back of the program is the Sachs furniture stores, a local chain that for years supported the Three Little Sachses on WMCA. Most of the Yiddish announcer's sales appeal is directed to prospective newlyweds, rich in romantic allusions. *Odec.*

Inside Stuff—R...

If the Mills Bros. close for a tour of the old Interstate time they'll precede the trip with a four week sustaining series over CBS warm things up for them. Boys, with the exception of a single broadcast last Thursday (3), have been off the air since John Mills went down with pneumonia in the early spring. Last Thursday's performance was to show that the quartet was again reunited.

In theatre bookings alone the illness of John cost the act over $70,000. Lined up for them had been 16 weeks—eight for Loew, three for B&K, four for RKO and one for Warners. Weekly stipend in each instance was to be $4,500. Layoff also involved the quartet's orchestral appendage, the Don Redmond unit. Before Tom Rockwell, mgr. for both attractions, could arrange playdates for the latter combo six weeks passed and for each of these weeks the men in the band collected $500 from the Rockwell till.

The Mills are slated to return to Columbia under the Procter & Gamble banner around Oct. 1.

In a brochure comparing the cost of print and radio advertising CBS makes the assertion that one of the most popular programs on the air in 1932 spent less than 10% of its time costs for entertainment but does not mention the account. Brochure also has the network estimating that the average expenditure for talent on a chain program amounts to between 25% and 30% of the time cost.

Ad agencies take issue with this estimate, declaring that this may have been true two or more years ago but that during the past season the talent for air advertising came closer to an average of 50%. The same agency sources point out that in the case of almost every program that held the first 10 ratings on the Crossley Report at the height of the past season, figured as May 1, the talent costs easily tipped the 50% level. In the instance of the Rudy-Vallee-Fleischman varieties, the Wynn-Texaco stanza, the Guy Lombardo-Burns and Allen combination and the Amos 'n' Andy marathon, they say the talent payrolls equalled if not excelled the outlay for time.

A. J. Kobler, publisher of the N. Y. Mirror', has soured on the guest column thing in so far as it concerns the sheet's radio page. Nick Kenny, the 'Mirror's' radio ed, found this out after he had arranged for a series of columns by-lined by ether names preliminary to going on his vacation.

Kobler averred that the guest column idea had not only outlived its novelty but that the readers weren't fooled by the fact that the majority of these type setups had been authored by the air names' press agents.

Majority of ad agencies are now making it a practice of paying off the program talent the day immediately after the broadcast, if it's a once weekly or single appearance arrangement. In the case of those doing more than a singleton a week the check goes out in the mail the day following the final broadcast for that week. Common procedure that prevailed previously had been to defer the pay off until a week or 10 days had elapsed.

CBS and NBC pay their talent only one day a week.

'Red Davis' serial, which Beech-Nut Gum started on a tryout over WEAF, N. Y., yesterday (7), had a short sustaining run on NBC about a year ago under the title of 'Red Adams.' Marks the first instance of a commercial dusting off an abandoned sustaining script, changing its title and proceeding to give it a buildup over the same web.

Beech-Nut has the sketch on for three installments a week, Mon., Wed., and Fri. evenings.

Radio Programs

(Continued from page 36)

Dusky Stevedores, KMTR, 8:45-9 p.m. Vocal. Sustaining.

SUNDAY (AUG. 13)

Merrymakers, KHJ, 9-10 p.m. Variety program. Sustaining.

English Coronets, KFWB, 9-9:30 p.m. Serial dramatization of English history. (Barker Bros.) (Ray Alden agency.)

'The Wanderer,' KFWB, 9:30-10 p.m. Narrator, **Bob Sherwood,** chamber music. (Kelvinator.) (Hammel agency.)

MONDAY (AUG. 14)

Kay Thompson, KHJ, 5:45-6 p.m. Songs. Sustaining.

'Front Porch,' KFWB, 7:30-8 p.m. Continuity, music. **Jack Joy's** orchestra, **Ruth Durrell, Bob Shafer, Harriet Andrews.** (National Life Insurance.)

Blue Monday Jamboree, KHJ (from KFRC, San Francisco), 8-10 p.m. (Shell Oil Co.)

'Makers of History,' KFI, 8-8:30 p.m. Dramatization. (Puritas Water.) (McCarthy Co.)

'English Clarinets,' KMTR, 8:30-9 p.m. Burlesk dramatization. Sustaining.

'Front ,' KHJ, 7:30-8 p.m. Jack Joy's orch., Ruth Durrell, Bob Shafer, Harriet Andrews (National Life Insurance).

TUESDAY (AUG. 15)

California Melodies, direction **Ray Paige,** KHJ (CBS), 6:30-7 p.m. Sustaining.

Guardsmen, KNX, :30 p.m. Quartet. Sustaining.

WEDNESDAY (AUG. 16)

Mario Alvarez, KMTR, 8:15-8:30 p.m. Tenor. Sustaining.

Ray Paige and Symphony Orch., KHJ, 11-12 p.m. Sustaining.

THURSDAY (AUG. 17)

'Song Fashionettes,' KFWB, 7-7:15 p.m. Music, songs, talk. **Jeanne Dunne, Nip and Tuck.** Sustaining.

Light Opera Favorites, KNX, 7:15-7:45 p.m. With **Charlotte Woodruff.** Sustaining.

'Drums of France,' KFWB, 8-8:30 p.m. Dramatization of French history. (O'Keefe and Merrit) (Emil Brischacher and Assoc.)

FRED WARING SUED FOR $7,000 ON RADIO COMM'L

Fred Waring was served last Wednesday (2) with the papers in the suit that James Doane has brought against the bandman in connection with a claim on commission from the Old Gold program booking. Doane, who is manager for Morton Downey, alleges that Waring agreed to give him 10% of his cig account earnings and after coming through with $800 ceased making further payments.

The sum Doane is suing for is $7,000, which, he claims, is the balance due him on Waring's initial Old Gold contract for 26 weeks. Waring's salary here was $3,250 per program. Edward Loughlin is Doane's attorney in the matter.

Indianapolis Trying 2-Way Police Radio

Indianapolis, Aug. .

After more than a year of preliminary work a request has been made for an experimental license from the Federal Radio Commission to conduct a series of tests from WMDZ, police radio station, to establish a two-way communication between radio cars and headquarters.

Tests will be conducted under the supervision of Capt. Robert L. Batts. Michael F. Morrissey, chief of police, and Capt. Batts have conferred with engineers in Washington on the feasibility of the project.

Tracy to NBC?

Arthur Tracy (Street Singer) may go NBC this fall. He has been a CBS single exclusively for three years.

Morrison & Winkler handling.

Sues Over WAMC Fire

Birmingham, Aug. 7.

Raymond C. Hammett, of Talladega, has filed suit at Anniston against the American and Foreign Insurance Co. for damages to WAMC, Anniston at a result of a fire in the studio March 22.

Hammett contends that a $6,000 fire policy was in force.

...4)
...ADELPHIA
JAMES MELTON
"The Golden Voice of the Air"
WJZ
Sunday, 9 P.M.
GULF OIL PROGRAM
Management, NBC Artists' Bureau

THE GREEK AMBASSADOR OF GOOD-WILL
GEORGE GIVOT
This Week (Aug. 5)
-PALACE, NEW YORK
Sole Direction
Herman Berni
1619 Broadway, New York

The Nit Wits of the Networks
WHITE OWL
WABC
Every Wednesday Evening at 9:30 P. M.
BURNS AND ALLEN
WM. MORRIS AGENCY

LEON BELASCO
OLDSMOBILE
10:30 Tues. and Thurs.
WABC
Mon., Tues. and Fri., :30 to 12:00
NIGHTLY
ST MORITZ HOTEL, NEW YORK
Sole Direction HERMAN BERNIE
1619 Broadway, New York

JOE PARSONS
Radio's Low Voice
AS 'EDELWEISS JOE'
Mon-Wed-Fri, 9:15 P.M., CDST, WMAQ
SINCLAIR MINSTREL
Every Mon., 8 P.M., N.B.C.
CHICAGO

MANDY LOU
with FRED WARING'S MUSIC
OLD GOLD HOUR
WEDNESDAY, 10 P.M.
WABC Columbia Broadcasting System

You Must Come Over!
PICK & PAT CLUB
At the Corner of
211th Street
and Northern Boulevard
BAYSIDE, L. I.
For
Laughs—Food
Dancing

Music by DAVE KUTTNER
and His O. K. Americans
ENTERTAINMENT GALORE
BAyside 9-8124

RADIO CHATTER

East

Milton Cross seems to be NBC's leading announcer for religious programs.

Mary O'Neil, radio columnist for Sunday 'Knickerbocker Press,' Albany, back at her typewriter after a siege in hospital.

Leonard Leonardi gets 'Chas. Previn's place as associate conductor of Radio Music Hall orchestra.

Such arrangers as Savino, Harling, Skinner, Sonatra and Frey are scoring for Borrah Minevitch's Philharmonica recital, as he dubs his Harmonica Rascals.

NRA Blue Eagle is painted on Barney Rapp's drums at the Hotel New Yorker, just to keep in with the trend.

Biz development at WCKY, Covington, Ky., requires extensive enlargement of studio and office quarters and staffs.

A. Winfield Hoeny, new on Crosley's talent staff, assigned to dramatic readings on WLW, Cincy.

'Bugs' Emerick, with WSAI, Cincinnati, for across-the-board a.m. spot with piano and song capers.

Phoebe Mink all recovered from that appendix op and back at her desk in the NBC pub depart.

It's been Boston the past week for John Royal. With his mother who is seriously ill.

Jack Feeney, Celtic tenor, now doing a series at 7 p.m. on WMCA, N. Y., every day in the week but Sat. and Sun. for a bicuspid driller.

NBC is now trying to sell Hugh O'Connell as a monologist and m.c.

CBS talking about confining special events broadcasts to experienced newspapermen. NBC announcers no like these assignments to these events because they keep them away from commercial auditions going on at the studios.

Tom Fizdale, of NBC's Chi p.a. corp, didn't fly back from New York after all.

NBC teamed up Johnny Wood and the Sarah and Sassafras end of Jack McLallen act for a tryout, Harold Kemp is sponsoring the combination.

Though names in radio from away back Brad Brown and Al Llewellyn are going through the foot of the ladder auditions process at NBC. They're currently on sustaining at WOR, Newark.

WGY is now broadcasting Don Bestor's orchestra from the 'Show Boat' on Lake George via remote control. WGY also has installed a wire into Charlie's Inn on Burden Lake, back of Troy, for Felix Ferninando's unit.

West

L. A. stations marking time until September when an upswing in space buying is anticipated.

New Kay Thompson program over KHJ, L.A., has Claude Reimer at the organ and Walter Ruick, pianist, backgrounding the singer.

'Old Spanish Days,' celebration at Santa Barbara, got a national CBS hour from KDB, Santa Barbara, Aug. 5.

Phil Tead and Claire Bedeira added to 'English Clarinets,' KMTR, Hollywood.

Diane Darling warbling with the Salvatore Santaella orchestra at KMTR, Hollywood.

University of South Dakota's station, KUSD, off the air until Sept. 18 with Henry Field's KFNF, Shenandoah, Ia., using the former's time.

Because of unsatisfactory equipment, application of Korn Krib General Mercantile store, Cromwell, Okla., for a 15-watt license turned down by FRC.

Sam Coslow off KHJ, Los Angeles, because of too much work at Paramount studio.

'Happy-Go-Lucky' hour from KHJ has been booked into the Pasadena Civic auditorium for a midnight show, this Saturday (12). Performance sponsored by the local post of the American Legion.

FRC okay asked for involuntary assignment of license of KGIX, Las Vegas, Nev., from J. M. Heaton to Clyde D. Smith and R. W. Lautzenheiser.

KWKC, Kansas City, angling for unlimited time on the air.

New sustainer over KHJ, L. A. twice weekly for Francisco del Campo, Chilean tenor.

KGDM, Stockton, Calif., after an additional six hours daily from midnight on.

KIEM, Eureka, seeking unlimited air time.

Jeanette Nolan added to cast of 'Lady Peggy—Spy,' serial over KFWB, Hollywood. She'll play the name part.

KFAC, Los Angeles, will operate on unlimited time until Nov. 1.

Kay Thompson, KHJ, L. A. singer, back after a nose-whittling.

St. Louis University, WEW, will remain off the air another month, until Sept. 1.

Mrs. Hulda Helen Edwards, program department, KOA, Denver, vacationing in Chicago, St. Louis, etc.

South

Laura Judd Bryant and Fred Toy, doing a commercial over WCKY, Covington, Ky., protest a recent reference to them as amateurs. Both claim long standing in their respective fields.

WBHS, Huntsville, Ala., has been granted unlimited time.

WHEF, Kosciusko, Miss., started construction of new station. Probably be ready on or before Jan. 24.

Beasley Smith and Marjorie Coney have returned to WSM, Nashville, after vacationing. Tiny Stowe also back from Texas.

David Stone has joined announcing staff at WSM.

Songplugging in Vain

Pop music publishers now include the radio departments of ad agencies in their mailing lists, with the program builders the recipients daily of a stock of new songs and catalogs.

Agency men involved say the circularizing here is pretty much in vain because it's now the general practice to leave the makeup of the musical end of the show to the orchestra leader and the warblers, if any. In most instances the stenogs get the 'sample' copies for the family piano.

Patsy's Week

(Continued from page 2)

much of a breathing spell until after the third, opines the graceful, red headed dancer.

You could go home between 7 and 9 p. m. or out somewhere but 'you don't want to see anyone or do anything by that time.' On the second day of the new week there is usually some consultation about music or something else and by Saturday plans begin for the following week's show, rehearsals for which start again Monday.

After fitting for costumes, shoes, hats, talking props, music, . Also on Tuesday, Roxy comes in Wednesday to see the new show.

What Roxy Likes

'He likes things in shape by then, says Patsy, 'and we've all got to be on the job.' On the same day everyone listens to Rapee's music, as it's worked out, Miss Bowman opining that you've got to love your work to stand the long grind.'

Little chance of ever dating up the Music Hall Ballerina. When the curtain has fallen, it's time for her to get home in preparation for another day. She sometimes takes a ride in a hansom cab for relaxation. Could stay all night in her dressing room suite but prefers going home instead, riding through Central Park, if possible.

Miss Bowman finally acknowledged that when she had nothing else to do, she keeps up to date a record of every routine she does, entering it in detail in a large book, together with sketches as to stage positions, props, etc. She's now painting sketches of the stage settings because 'I like to dab around.'

"The Lass Who Comes from Dixie With a Song That's Meant to Cheer, So Tune Her In and You'll Begin To Find Happiness is Here."
BETTY BARTHELL
RICHFIELD OIL PROGRAMS
WABC Monday 10 P.M. | WEAF Friday 9:30 P.M.
WABC NETWORK Thursday, 6:30 P.M.
Direction CBS ARTIST BUREAU

AL GOODMAN
RADIO'S ★★★★★ MUSICAL DIRECTOR
GULF GASOLINE
WITH IRVIN S. COBB — WABC WED.-FRI. 9 P. M.
WITH WILL ROGERS — WJZ SUNDAY 9 P. M.

TED EDDY-BURSTON ORCH. BUD
Second Season
FELTMAN'S MAPLE GARDENS
CONEY ISLAND, NEW YORK
Management Tom O'Connell
1560 Broadway

PICK and PAT
MALONE PADGETT
Tune In for a Million Laughs
Known to the Radio World as
'Molasses and January'
Maxwell House Show Boat
WEAF, THURSDAYS, 9 P.M.
PAT and PICK

JOHN FOGARTY
WJZ
NBC Network
Jack Frost Sugar Hour
Management NBC
Personal Direction James, F. Gillespie

There IS Something New Under the Sun!
THREE ROBERTS BROTHERS
IN MUSIC AND SONG
Different!
WEAF Saturday, 6:45 P. M. Monday, 7:15 P. M. Thursday, 6:45 P. M.
Personal Management DAN HEALY

DOLPHE MARTIN
And His ORCHESTRA
TYDOL HOUR
:30 P. M., Mon.-Wed.-Fri.
CBS
A Ben Rocke Producti

BEN MARDEN'S RIVIERA
Presents
EMIL COLEMAN
AND HIS
RIVIERA ORCHESTRA
WABC—WOR
Personal Management
BEN MARDEN

"The time has come," the Walrus said, "To talk of many things: Of Shoes and Ships— Of Sealing-Wax— Of CABBAGES And KINGS."
AUSTIN STRONG
Monday Wednesday Friday
WEAF
5:15 P.M. N.B.C. Network

LOU LUBIN
WOR—Tuesday, 7:45-8:15 P.M.

PAUL WHITEMAN Presents
RAMONA
N. B. C. Network
KRAFT-PHENIX PROGRAM
WEAF
Thursday 10 P. M.
VICTOR RECORDS

GYPSY NINA
"The Haunting Romantic Voice of Radio"
WABC
COLUMBIA BROADCASTING SYSTEM
TUESDAY | SATURDAY
7 P.M. | 7:15 P.M.
Mgt. CBS

WILL OSBORNE
AND BOYS
ORIGINAL ROXY THIS WEEK AUG. 4
BROADCASTING COLUMBIA NETWORK
KRE-MEL DESSERT...MON., 10:45-11 A.M.
KARO SYRUP.....WED., 10:45-11 A.M.
MAZOLA OIL.....FRI., 10:45-11 A.M.
Contracted by ULTRA PICTURES, Inc.
13 SHORTS—IMMEDIATE PRODUCTION
OPENING SEASON SUNDAY, AUG. 13
LONGUE VUE
HASTINGS-ON-THE-HUDSON
RECORDING—BRUNSWICK-MELOTONE
PERSONAL MANAGEMENT
HARRY A. ROMM
Palace Theatre Building, New York
Cable: HAROMM

LOU HOLTZ

WABC
EVERY FRIDAY 10 P. M.
Chesterfield Program

Isham Jones

AMBASSADOR HOTEL
Atlantic City, N. J.
Direction
Columbia Broadcasting System

"Radio's Loveliest Lark"
JANE FROMAN
IN SONGS
ERIGIDAIRE PROGRAM
Friday 10:30 p. m. CBS.
Direction, Morrison-Winkler Corporation
Park Central Hotel,
New York City

ARTHUR TRACY
"The Street Singer"
Every Mon.-Wed.-Fri.
9:15 P. M., E. D. S.
WABC, Coast to Coast
MANAGEMENT
MORRISON-WINKLER
CORPORATION
Park Central Hotel
NEW YORK

LENNIE HAYTON
AND HIS
CHESTERFIELD-HOUR ORCHESTRA
EACH FRIDAY 10 P.M.
WABC
Direction
MORRISON-WINKLER
Corporation

PHIL BAKER
ARMOUR & CO.
Fri., 8:30-9 P. M., CDST
WMAQ (N.B.C., Chicago) Network

RKO Closure

(Continued from page 5)

ing fund debentures has been listed at around $70,515,479, which is over 90% of the total assets of RKO. As extended no payment on the balance or interest on these notes is due until sometime in 1934. Being secured by a first lien on these assets, the 6% gold notes stand ahead of the $11,600,000 sinking fund debentures, default of which is claimed by Chemical, and on which Chemical brings its present action.

Stock in 38 Subsi

Included in the mortgage covered by the sinking fund debentures as listed are notes for more than $25,000,000 face value which were given by various RKO subsids including the picture company. Stock of 38 subsids is also included.

Outside of the $11,600,000 RKO is given as having $2,822,000 in debentures and deferred notes payable, besides $26,438,800 in mortgages and $5,656,726 in notes payable and debentures.

Between Feb. 6 and July 6, this year, the Irving Trust, as receiver for RKO, has received claims amounting to and aggregating $23,376,018.

Claims of Rockefeller Centre or holders of the 6% secured gold notes, or 6% gold debentures of RKO, are not included in that figure.

RUBY NORTON
Summering in White Mountains
JACK CURTIS
CURTIS and ALLEN
Palace Theatre Bldg, New York

ABE LYMAN
AND HIS
CALIFORNIA ORCHESTRA
Columbia Broadcasting System
PHILLIPS DENTAL MAGNESIA
Tues., Wed., Thurs., 8:45 to 9 P.M. E.S.T.
COAST-TO-COAST
WABC

"Your New Old Friend"
DON ROSS
Pontiac Program
Coast-to-Coast Columbia System Broadcasts
Tuesdays and Thursdays
at 2:30 P. M.
Management MORRISON-WINKLER, Inc.

ROY FOX
AND HIS
BAND
KIT-CAT
LONDON
B.B.C. NETWORK

(TOMMY) REILLY and (BILLY) COMFORT
NOW IN LONDON PLAYING VAUDEVILLE
Recording for Decca and broadcasting regularly from May Fair Hotel for the British Broadcasting Corporation.
European Representatives, REEVES & LAMPORT

Renewals

Swift & Co. (Formay Shortening). Extended for another 13 weeks its twice weekly a. m. show on NBC's WEAF and the New England network with Irving Kaufman and Lucy Allen. Renewal effective Aug. 3.

Continental Auto Co. Effective Aug. 7, a 15-minute dramatic stanza, March of Transportation, over 30 stations the NBC-WJZ network Monday afternoons. Contract is for a minimum of 13 weeks.

Phoney Auditions

(Continued from page 1)

stellation and their incomes, highly exaggerated, which loudspeaker popularity has heaped upon them. Illustrating the brochures are pictures of these air names.

Recorders Too

Working with some of the schools are hole-in-the-wall recording studios specializing in the aluminum brand of imprint. The pupil, they tell him at the school, should have stencillings of his voice so he can hear how he's progressing. For a recording, the pupil is taxed $10, or as much as the traffic will bear, and the school usually has a prearranged 50-50 split. Eventually there's also the angle of getting a special recording with announcer furbelows and all, something that the talent booking end of the school should have handy for its contacts with prospective commercials and ad agencies.

Another twist developed by the racket pliers is the phoney audition. Mike aspirants are gathered for one of these events with the info that the so-and-so ad agency is in the market for a big program. To the competing bunch there is introduced a phoney represenging himself as from the agency. With the end of the auditions comes the announcement that decision is being reserved.

Then comes the payoff. Each of the tryouts gets the aside whisper that the agency rep was particularly impressed by the former's talent and as a token of good faith and assurance that the aspirant will be on hand when the time arrives to put the program into production $20 will have to be deposited. For those who shell out a sustained stall follows. If the pressure finally gets too hot, these racketeers quickly fold and move to another stand.

Mean, Cheap and Dumb

The radio school thing is an often even meaner and cheaper form of grifting than the scenario schools and picture acting academies. It possesses a wider appeal to the unlettered, from whom they largely, though not wholly, pick their victims. Radio work sounds easier. It promises larger and quicker returns, and the victims suffer privation in the hope of gaining the golden land.

It's not only the ignorant who fall. Almost everyone feels that radio work is easy and desirable, that they are far better equipped to make a greater success than many they hear over the ether.

Just what chance they stand is indicated by the fact that not more than one person in each 500 auditioned by the major chains get an opportunity and of these perhaps one in 1,000 gets a permanent or lucrative berth. On the one lung stations the percentage against them is somewhat larger since the small outfits are less selective.

Even with this data in mind the hopefuls and hopeless still nudge into the schools, each feeling that he or she is destined to be the exception to the rule. The dumber they are, the more certain they feel.

Okay for Beer?

CBS piped last week to St. Louis two hours of recordings to give the Anheuser-Busch bunch an idea of the talent the web had available. Among the voices included in the platter audition were those of Morton Downey, Helen Morgan, Kate Smith and William O'Neal. Julius Tannen m.c.'d in person.

McHugh and Fields to Coast

Jimmy McHugh and Dorothy Fields left Thursday (10) for a cowriting assignment at the Metro studios. Particular job awaiting their attention are in the numbers in the Jack Pearl picture.

Hollywood stay figures the songsmith pair a minimum of four weeks.

MANILA'S KZRM COVERS AREA OF 40,000 MILES

San Francosco, Aug. 7.

Bertrand H. Silen is on his way back to Manila, where he manages KZRM, 50,000 watter owned by Erlanger and Galinger, Inc., and subsidized by the government.

Station is one of the strongest on the Pacific, covering an area of some 40,000 miles, mainly Orient, etc.

Estimated that there are around 1,000,000 radio sets in this listening area. Programs are done in English, by a staff composed mainly of army and navy men in Manila, with discs in the daytime.

Station has some national commercial accounts.

Radio licensing system, similar to that of England, is carried out in the Philippines. Set owners pay an annual fee of 10 pesos, or $5 to the postmaster, who turns it into the national radio broadcasting fund. This, in turn, pays the annual subsidy to stations conforming to the territory's radio law. KZRM is the only station receiving the subsidy.

New velocity mikes are a vast improvement, Silen states, since the old carbon mikes rusted so fast in the country's alternately hot and wet climate that they were most unsatisfactory.

THE SIZZLERS
NBC RED NETWORK
Mon., Tues. and Thurs. Nights
WTAM, CLEVELAND
Mon., Wed., and Fri. Nights
"One of the fastest buildups concerns the 'Sizzlers'."—"Variety"
PERSONAL DIRECTION
CHARLES A. BAYHA

WABC—CBS

SAT. 7:15 P.M.
SUN. 10:30 P.M.
THURS. 6:30 P.M.
MILDRED BAILEY
AND HER
"ROCKING CHAIR"

PHIL REGAN
"Melody Headlines"
SATURDAY 9:45 P.M.
WABC
Columbia Broadcasting System
Featured in Columbia Revue
MONDAY & THURSDAY 11:15 P.M.

DON LANG
TRUE ANIMAL STORIES
WABC
Coast-to-Coast Network
Monday—Friday, 5 P. M.
Columbia Broadcasting System

For That Boy Part
ANDY (Skippy) DONNELLY
A Season as "Skippy"
Past 9 months as "Bill"—"Maud & Bill"—NBC Network. Fine singing voice, too.
rite: Mrs. M. Donnelly, care Variety, N. Y. C.

RAYMOND BAIRD
THIS WEEK, AUG.
RKO PALACE
NEW YORK

HARRY PUCK
And His
"ONE MAN REVUE"
Sponsored By
ZOMINT
Mon.—Wed.—Fri.
7-7:15 p.m., CDST
WBBM Chicago

HARRY PUCK
'One Man Revue'
COMMERCIAL
WBBM, Chicago

Varied theatrical career principally in musical comedy plus piano playing and material-writing talents not generally known qualifies Harry Puck to become a promising radio personality. This is his maiden excursion into the cosmos. He sings and plays and gags and finds time to say that people of the theatre must keep fit because they have to give a top form performance at all times and they accomplish this by eating Zo-Mint (local).

Probably so actor would be heard at his best on a program devoted to the glories of a cathartic. There's something a trifle absurd about a song which runs, 'if you want to feel like 16 when over 60 you should chew jellybeans' or words to that effect.

Meanwhile Zo-Mint serves to introduce him to listeners and to give him the experience that may be of value later. Puck strikes a fast tempo and holds it. His songs, mostly written by himself, have lilt and snappy lyrics, one following the other in rapid succession. He packs more into one program than is absolutely necessary. Radio programs in the bulk are skimpy, not to say stingy, with material. Puck is prodigal.

His voice comes over clearly. It's not a great voice but it's individual, and his diction, even in those double-time lyrics, is excellent. **There is strong reason to believe radio could use him on more important assignments and with beneficient results for the advertiser.** ***Land.***

Address All Communications to
HARRY PUCK
1220 No. State St.
CHICAGO

Music Pubs' Code Splits Tin Pan Alley on the Propositions of 'Openings,' Entertaining, Etc.

Opposition loomed up in the pop publishers' ranks last week against the music industry code that is being submitted to the NIRA administra-

As as the covenant, which was approved at a general meeting of the trade called by the Music Publishers Protective Association last Tuesday (1), is placed on file in Washington, the opposition group intends protest against several provisions in the code and ask Gen. Hugh S. Johnson for a hearing.

What this publisher coterie particularly objects to is the move made by the MPPA to have itself declared by the administration as the one and only recognized association of the industry with full power and authority to assess costs and otherwise administer the provisions of the code. The opposition group will seek to have eliminated from the code that portion which prohibits any publisher from attending club or hotel room openings or closing or similar functions and which puts a strict curb what the clause here terms 'extraordinary expenditures'.

20% Stalling

Of the publishers, to whom the code was sent around for signaturing last Friday (4), about 20% refused to append their approval. Majority of these advised the MPPA rep in quest of the signatures that before they give their assent to the document they would have their lawyers look it over. Later a number of these were advised by the attorneys to refuse their approval on the ground that the code as drawn up by the MPPA went far beyond the intentions of the recovery act in the former's attempt to eliminate unfair competitive practices in the

end of the industry. These excessively stringent taboos, the lawyers further informed them, would not only tend to squeeze the business dry of all friendly intercourse with the exploiters of music but seriously hamper individual initiative.

The standard publishers are expected to have their code completed by the end of this week and ready for merger with the pop men's covenant. If the standard camp fails to get together on a definite set of regulations by this Saturday (12) it is the intention of the MPPA to cease waiting and immediately forward the pop music code to Washington.

Pop publishers' code sets the maximum working hours at 40 a week and the wages at a minimum of $15, excepting messenger boys, for whom the basic stipend is to be $12.

ribery, Etc.

Clause dealing with the unfair methods of exploiting material, in addition to prohibiting any form of gratuity, puts a ban on furnishing any sort of special arrangement, the buying of benefit, dance, etc., tickets, advertising in mail order organs or paying the bill for performer puff advertising, the cutting in of orchestra leader or performers on songs and the attending of night spot openings. Under the same clause no band leader may make a special arrangement for himself without first getting permission from the copyright owners.

According to that section of the document headed 'unfair methods of competition in the sale and distribution of merchandise', the giving away of free stock orchestrations on any one song is limited to 2,500 copies. Included is a provision regarding the giving of gratuities or special considerations of any kind to syndicate or department store buyers or managers, and also declared unfair competition is publisher advertising which is intended to or does induce any person to spend money for the publication of a song in the belief that the publisher will do more than merely print the material submitted.

Always the Plug

At Phil Harris' Hotel Pennsylvania opening flyers, Wiley Post, Clyde Pangborn, Jimmy Mattern and Clarence Chamberlain, were introduced.

None of the songplugging fraternity gave 'em a tumble excepting the Robbins table which applauded vociferously. They have a new song, 'On the Air,' and they figured the aviators were good plugs.

MUSICIAN FATALLY SHOT BY A FELLOW HUNTER

San Francisco, Aug. 7.

While hunting in Lake County last week Leo Suennen, former orchestra leader at the Capitol, was accidentally shot and killed by a fellow musician and hunter, Dan Rose.

Suennen and band were holding a summer dance job at Adams Spring, Lake County, and went out on the second day of the season on the deer hunt. With Suennen were Rose and Art Cody, members of the orchestra.

The bullet entered Suennen's hip and plowed through his body, causing death soon after by loss of blood. The musicians carried Suennen through the dense underbrush, but he died before they could reach help. A corner's jury exonerated Rose.

Suennen is survived by a wife and four children.

Music Notes

Hoagy Carmichael, composer of 'Lazybones,' came back from Europe very much surprised to learn he had a hit in the Southern Music Co.'s catalog which he didn't suspect.

Cafe and hotel mob ribbing the songpluggers. Latter have been talking 'code' as alibi to trim the sails on the expense accounts. Cafe bands and attractions, unaccustomed to this economy by the heretofore profligate publishers' emissaries, are given 'em all the rib.

Larry Spier moves over Aug. 15 to T. B. Harms Co. (not Harms, Inc.) as gen. prof. mgr., leaving Abe Frankl in charge at Famous Music Co.

With Paramount's exclusive affiliation with Famous Music Co. over DeSylva, Brown & Henderson, Inc. is in for the publishing rights to much Par screen music.

Jack Bergman is holding forth in Jack Robbins' private office as g. m. and general factotum of Robbins Music Corp., while the head of the firm is learning the picture business on the Metro lot in Culver City.

Andy Razaf and Fats Waller's 'Tail Timbre' becomes the ace plug by Phil Kornheiser as gen. mgr. of Miller Music, after 'I May Be Dancing With Somebody Else.'

Paul Specht show now touring through New England includes in addition to the band Dave Gardner, comic and m.c., Amy Atkinson, the Darling Twins, Johnny Patchen and a line of eight girls.

Jack Lee doing publicity for the Orchestra Corp. of America.

Albert Kavelin combo has been booked through Francis Marquis for the Central Park Casino, N. Y.

Guy Lombardo's father sailed on the 'Savoia' Saturday (5), the same boat carrying Roger Wolfe Kahn and his bride, the former Dorothy Nelson, on a belated honeymoon—the Kahns, not Lombardo, Sr. It's a homeland returner for the bandman's pere, first time in 40 years.

Kahn, now under Jimmy Gillespie's sponsorship, is slated for a radio commercial upon his return in the fall, and a return to the band biz.

Mike Speci orchestra leader, now the American Booking Office, agenting in Cleveland.

OFF THE PRESS ABOUT AUG. 15TH
Two Nifty Fox Trot Songs
"YOU AND I WILL MAKE THIS WORLD A PARADISE"
(A Paradise for You and I)
"IF I FIND THE GIRL OF MY DREAMS"
25c Per Copy. Professional Copies Free to Artists
BE THE FIRST TO SPRING THESE IN YOUR TERRITORY
Chris. J. Gainey (Publisher) 608 Forbes St., Pittsburgh, Pa.

Roadhouse Goes Bad

George Olsen orchestra and Ethel Shutta closed at LongVue, Gene Geigers roadhouse at Hastings-on-Hudson, N. Y., Sunday night (6) and open at the Broadway Paramount Friday (11) for a week.

It's about set for Olsen and Miss Shutta to follow Ted Lewis into the Dells, Chicago.

Biz at Geiger's road inn was bad, but everybody was paid off.

BBC'S ODD RESTRAINT SONGPLUGGING EDICT

London, July 28.

The British Broadcasting Co. has filed injunctions against all the established music publishing firms here, to stop song plugging on the wireless. The motion was brought, according to counsel, because the BBC felt it its duty to put an end to it. Defendants agreed it should not continue.

Counsel for defendants stated it was the desire of his clients to put an end to this practice but, at the same time, wanted it to be clearly understood he did not admit defendants had ever done anything wrong. The judge made an order staying proceedings by consent.

This will not interfere with any songwriter or composer making advantageous contact for his work—or anybody else not actually a music publisher.

Tommy Rockwell, Louis Armstrong in 10G Suit

Differences between Louis Armstrong and Thomas G. Rockwell over their old management contract have now bobbed up in the Philadelphia courts. Rockwell filed suit there last week to collect $10,000 he claims still due him on a settlement agreement the bandman assented to a year and a half ago.

Prior to bringing the latest action Rockwell placed an attachment against Armstrong's salary for a date he was playing at the Lincoln, Philadelphia colored house. When it came to the final count-up it was found that the boxoffice owed Armstrong nothing and Rockwell's legal efforts proved fruitless.

While Rockwell's original litigation was in progress in January, 1932, Armstrong signatured a stipulation agreeing to pay his former manager a weekly sum for five years, which was the term their management contract, Rockwell claimed, has yet to go. Rockwell now says that Armstrong lived up to the provisions of the settlement until last December when the payments ceased without explanation from either the bandman or his successor-manager, Johnny Collins. Attorney Bernard L. Miller is handling the current action for Rockwell.

Coast Musikers

Three Rhythm Kings, Hal Hopper, Woody Newberry and Chuck Lowry, from KHJ, doubling in the Cocoanut Grove with Sid Lippman's band. Mario Alvarez, KMTR tenor, also there.

It was Ralph Freed and not Charles Newman, who wrote two numbers with Al Goodhart which were taken by Witmark.

After attempting to insert his tune in every picture at Paramount for the past eight months, Sam Coslow has at last spotted the song, 'I took a Trip on My Ship of Love, but You Threw Me Overboard,' in 'Captain Jericho.'

Universal has bought a song from Walter Donaldson called 'Only Yesterday.' To be used in picture of that title, now filming.

Archie Gottler using a cane since he wrenched his ankle at handball.

Andre Hornez, French lyricist here for the French version of 'Way to Love,' the Chevalier pic, leaves for Paris in three weeks, making 10 weeks at Paramount.

Musicians' local turned down the proposition of a downtown cafe to pay its musicians $15 a week, their meals and 12% of the gross.

Tiny Newland, KHJ baritone, imitating Crosby in a Warner technicolor short.

Lou Sarecky will supervise Warner's musical short series.

Dave Silverstein has turned scenarist and with Leonard Fields, is adapting 'Collusion' for Majestic.

Universal will start a Jan Kiepura musical picture, 'A song for You,' in London about Aug. 15.

Paul Kelli and Dan Widner have merged and put their combined band into the Lido cafe, San Francisco, with a new floor show. Heinie Klotz continues as m.c.

Heat Socked Song Sales Last Week

Sheet music business took a stiff walloping from the heat last week with orders from dealers reaching the lowest ebb in over a year. How the advent of cooler weather toward the end of the week reacted on the counters was reflected by the flood of orders received yesterday (Monday) by both the Music Dealers Service, Inc., and Richmond-Mayer, New York's leading indie jobber.

Six best sheet sellers for the week ending Aug. 4 as reported by distributors and syndicate counters in the east were as follows:

1. 'Valley of the Moon' (Morris).
2. 'Lazy Bones' (Southern).
3. 'Sweetheart Darli (Robbins).
4. 'Shadow Waltz' (Remick).
5. 'Learn to Croon' (Famous).
6. 'Blue Prelude' (Keit-Engel).

MECHANICAL INCOME UP, BEST IN MONTHS

Improvement experienced by the mechanical business the past several months is reflected in the royalty accountings received by pop publishers for the second 1933 quarter. Payoffs here were generally tilted compared to what the hits have been bringing the past year or so, while the actually hefty sales increase was noted in lower priced disk field.

Responsible for heavy absorption of records in recent months have been the automatic phonograph machines with their major source of use the beer gardens unable to afford an orchestra.

Harms' 'Chance' Score

Entire score of the picture version of 'Take A Chance,' now under production by the chwab-Roland-Brice combination, will be handled by Harms, Inc. Latter firm holds the rights to the songs in the musical's legit production, which include 'Eadie Was Lady' and 'Should I Be Sweet,' and under the new arrangement it will have publication authority over the additional songs being written for the film. Among those working on the screen score are Lou Alter, Billy Rose, Arthur Swanstrom, E. Y. Harburg, Jay Gurney, Harold Arlen and Herman Hupfeld.

Lyrics of both 'Eadie' and 'Sweet' are being cleaned' up by the publisher for radio consumption with the revised verses due for release when the exploitation on the picture gets under way.

Fannie Brice Out

, N. Y., Aug. 7.

Fannie Brice won't be at Nat Evans' The Brook when it opens Thursday (10). Cafe wanted her seven days a week, but Miss Brice can't appear more than five days, due to New York broadcasts.

So far only Fred Keating and Marion Chase are set for the floor show, with Evans after another femme name to replace Miss Brice.

Johnston-Coslow All Set

Hollywood, Aug. 7.

Arthur Johnston and Sam Coslow have signed new one-year contracts with Paramount to write music and lyrics respectively. Means double his previous money for Johnston and a substantial increase for Coslow.

Ralph Rainger and Leo Robin had their contracts with Par renewed a week ago.

Kornheiser's New Job

Phil Kornheiser has stepped into Miller Music, Inc. as general manager on a percentage sharing basis plus drawing account. Billy Chandler continuates as prof. mgr. and Charlie Miller, the crack ex-Harms arranger and music editor, is head of the firm.

William H. Woodin, Secretary of the Treasury, is the financial mentor of this publishing house.

ASCAP Deprecates Dill's Bill, but Is Preparing—In Case

American Society of Composers, Authors and Publishers has advised its publisher-members to maintain up to date two lists containing their catalogs so as to be prepared in the event Senator C. C. Dill's copyright bill should pass Congress. In this measure, noted as Senate Bill 341 and now on file with that body, provision is made for the filing by the publishers at Washington a schedule of prices at which they would be agreeable to the public performance of their copyrights.

ASCAP communication to the publishers on the subject points out that by carefully keeping up the suggested catalog lists, much work will be saved if and when the Dill bill is enacted. Forms for these lists have been furnished publishers by the society.

Purpose of the Dill act is to clear the way for broadcasters to negotiate for required performance licenses direct and thereby eliminate the necessity of dealing through the American Society or any similar performance rights co-operative body. In its letter to publishers regarding the maintenance of catalog lists ASCAP declares that it very much doubts that the Dill bill will meet with favorable consideration from Congress but, on the long chance that it will, the members are urged to preserve the lists.

CAN'T SEE PERCENTAGE DEALS, SAY BANDSMEN

Unless the cafes and hotels loosen up on guarantees, there will be more name bands barnstorming on dance tours than ever before, to supplement their air commercial work.

Leaders figure that if the hotels are going to chisel on salaries and insist on couvert charge or ginger-ale percentage splits, they'd rather go out on the one-niters for dancers and do better at $1,000 to $1,500 a night, than maintain comfort in the red in some New York hotel spot.

The hotels are getting the idea that the bands should prove their drawing power on percentage deals.

Coconut Palms Gardens

Detroit, Aug. 7.

This is probably the largest and most successful of local beer spots and offers much opposition to the more expensive places. Operating without cover charge or minimum charge, it offers a complete floor show and dancing. Beer is sold at popular prices and other light foods in line.

Spot seats over 1,000 people and is rather tastily decorated, in keeping with the name. Show offered is surprisingly good. Planned along production lines, it is the nearest to New York style floor shows in town. Charles Roth and Gene Kearney produced locally, using a line of six girls and several acts.

With plenty of spots playing talent and paying off in the dark this one can serve as a model. Costing little money it still offers lots of flash. Two girls working with the line in production numbers are the Brodel sisters. Young and cute, they show promise. Here they sing the lyrics for the production numbers and dance in front of the line.

In addition, the show features a dance team that is nice but not outstanding, an acrobatic dancer, a tap dancer, and a girl singer who uses a mike.

Spot seems to be what they want locally, only objection being the location, which is way out on the outskirts of the city. *Lee.*

AN ORCHID TO
CHARLES CARLILE
Because his glorious voice never fails to thrill. Hear him on CBS and on the King's Beer program singing:
"SWEETHEART, DARLIN' "
"LOVE SONGS OF THE NILE"
"HOLD YOUR MAN"
"LET'S MAKE UP"
"DON'T BLAME ME"
"MARCHING ALONG TOGETHER"
"HOLD ME"
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CENTRAL BUREAU UP AGAIN

Open Competition Best in Chi

Local B&K and RKO Agree Not to Be Tied by N.Y. Restrictions

Chicago, Aug. 7.

Balaban & Katz and the Orpheum (RKO) theatres under Nate Blumberg are understood to have agreed to go it alone on all salary settings and stage ing matters, regardless of agreements and deals made in New York. At a recent meeting on the matter they mutually decided to fight it out in the old fashioned showmanly way when it comes to competition for an attraction.

B. & K. and Orpheum both objected to having their hands tied by the eastern booking offices' agreement and never followed the rules religiously, anyway. They squawked about each other's violations in recognition of the agreement's existence, but actually were not affected by it.

Both agreed that they can best run their theatres by running them themselves.

WALTER READE'S IN-LAW MUST REMAIN FIRED

New York Supreme Court last week refused to intercede in the argument going on over the discharge by the Skouras of Walter Reade's father-in-law, Alfred Blumberg, from his job as assistant manager of the City theatre, 14th street, New York, picture grind. Joseph T. P. Sullivan, owner of a 25% interest in the property and who is associated with Reade in other theatre ventures, sought from Justice Schmuck an order for Blumberg's reinstatement.

In his action Sullivan claimed that the contract he made with the Skouras Theatres Corp., giving that circuit operating authority over the house, stipulated that he (Sullivan) would have something to say about the hiring and firing of the City's personnel. Decision handed down by Justice Schmuck took the view that the facts on the hiring and firing issue were in conflict, but in any event the dispute wasn't important or serious enough to call for the injunction relief that Sullivan was seeking.

LES REIS-MURIEL LEE MARRIED IN SECRET

Baltimore, Aug. 7.

Les Reis of the radio team of Reis and Dunn, took time off to hop here from New York and hustle off Muriel Lee of the Lee Twins to a marriage in the nearby town of Ellicott City on Saturday (5).

Marriage was a secret, not even sister Mildred Lee knowing of it until afterwards, when she and other performers were invited to the wedding party at the Lord Baltimore hotel.

Lee Twins now appearing at the Loews' Century. Reis returned to New York on Sunday, to keep ether appointments.

Cliff Hall Hurt

Hollywood, Aug. 7.

Automobile accident last week has taken Cliff Hall out of Metro's 'Meet the Baron,' with studio after Ben Bard for Jack Pearl's straight man in picture.

That would revive the Pearl team.

Big Tess Sailing

Tess Gardella (Aunt Jemima) is sailing this week to open at the Palladium, London, Aug. 14.

Big Tess has two weeks at the Pal, with options for more London time. Dick Henry set the date.

When It's Dark

Moss' Broadway (dark); New York, offers the town's best example of scrambled billing. Top of upright reads, Earl Carroll's 'Vanities.' Banner says ig Time Vaudeville.' Marquee announces rand Opera.' Take your pick.

BEAUTY PREPS MARRED MISS SUNSHINE'S FACE

Marion Sunshine, vaude actress and stager, now Mrs. Mario Antobal, and working with her husband's Antobal's Cubans orchestra at the smart Maison Royal, New York, will be physically examined some time this or next week by doctors for Richard Hudnut, Inc. Both are suing the firm for damages, Antobal asks $20,000 and Miss Sunshine wants $15,000 damages, although these claims will be upped by Miss Sunshine's new attorneys, Mackey, Herrlich, Vatner & Breen.

It is alleged that a 'Du Barry's Special Skin Food' and a 'Du Barry's Muscle Oil,' both Hudnut beauty preparations, marred the girl's face when applied. Her condition has since improved but the temporary physical searing of her face cost her some valuable contracts at the time, it is charged.

Attached to the papers are affidavits from Milton Lewis, her manager, and also a photograph of her temporarily disfigured. Appended is a letter from Don Azpiazu whose Cuban band Miss Sunshine first imported to the U. S. and which combo first introduced the now famed 'Peanut Vendor' for which Miss Sunshine wrote the English lyric. She was to receive 50% of the profits from Don Azpiazu, with a guarantee of $200 a week for at least 10 weeks minimum for staging the Cuban band's vaude presentation in the States.

Miss Sunshine now sings nightly with Antobal's Cubans of which her husband is the maestro at the Maison Royal, New York, class speak.

The Hudnut people have made tests on Miss Sunshine's back to prove their claim she has one of those tender skins—about one in 5,000—which doesn't react to certain preparations, and evidenced that by the fact the small portion of her back, to which the product was applied, became red and inflamed.

TRYING VAUDE ON BOAT ALONG PACIFIC COAST

San Francisco, Aug. 7.

Los Angeles Steamship Co. is giving vaude a whirl on its coastwise boats, after the manner of Atlantic steamers.

First show was tried on the 'Yale' this week, from Seattle to San Diego, with Hawaiian music and dancers.

Small dance bands have been on each of LASSCO craft. If vaude clicks, it may be added as a permanent thing.

'Quilt' Tab Cold

The 16½ weeks tentatively set for Billy Rose's 'Crazy Quilt' tab in vaudeville have been called off by RKO.

Circuit blames the cancellation on 'impossible terms' demanded by Rose.

PAR, WARNERS, LOEW, INDIES

Hilles, Par Receiver, Leading Factor — Indies Included First Time in Such a Proposal—60-70 Weeks on One Book Possible—Loew Asks Usual Edge

RKO NOT INVITED

One booking office, mutually operated, for all or most of the major variety circuits is again a possibility. Those now involved are Paramount, Warners and Loew. is one differs from the central booking offices proposed in the past in that it also provides for participation of independent theatres and chains, with the Hoblitzelle-Richards-O'Donnell groups in the south chief among the indies thus far terested.

Charles D. Hilles, receiver for Paramount-Publix Corp., is understood to be the leading factor in the discussions, and the circuit influence most desirous of seeing a booking amalgamation for mutual benefit and general economy go through.

Loew, from reports, is the only stumbling block detaining completion of a deal. As usual, from the same account, the Loew people want to predominate in the operation of any such booking bureau if formed. Several sessions between the other participants and Ed Schiller of Loew's have strengthened the proposition's chances in the past week, however.

Don't Care About RKO.

Investigation following the surprising omission of RKO from all mention of the central booking office idea revealed that the other circuits are not greatly interested whether RKO will join or not. They are said to believe that with RKO expected to be an unimportant factor in the vaudeville business under its present operation, any booking amalgamation could get along just as well without the RKO circuit. So far RKO is not known to have been invited.

It is possible that should the amalgamation take place a combined book comprising 60 or 70 or more weeks of consecutive playing time would result. This on a basis of 30 Loew weeks, 30 combined Paramount and southern indie weeks which Charlie Freeman will book regardless of whether the booking office co-joining goes through, and 10 weeks or thereabouts of Warner time.

The circuits still feel the need of a working agreement on salaries and bookings for prevention of another epidemic of suicide salaries, despite the quick death for all practical purposes of their recent agreement. Chief argument presented in behalf of a central booking office is that through such a mutual manner only can any sort of working agreement be successfully carried out.

Outline the latest booking office-clearing house for all stage bookings is similar in detail to those of the past. It provides for each circuit to retain its own booker or bookers for individual purposes, all co-operating under a mutually employed office head.

SHAVER BOOKED ABROAD

Buster Shaver is set for some dates in England opening at the Paladium, London, Sept. 4.

He and his midgets sail on the Berengaria Aug. 26.

Bertell With New Agcy.

Jack Bertell has joined the new Lyons & Lyons-Batchelor-Cargill agency.

Merged 10%ers are taking larger office space.

Time Bringing Beck, Heiman and Hopkins Together for Luncheons

Martin Beck, Marcus Heiman and Arthur Hopkins have become more or less regular luncheon companions, of curious quirks. When Hopkins isn't around, it's usually and Heiman at lunch.

Otherwise, might be Heiman and Ascher Levy. Levy has been around New York while. Maybe it's got with Orpheum Circuit's financial mixup, or maybe it's just maybe.

Seeing Heiman together and over a lunchtable has caused an exchange of querulous talk among old-timers. Heiman is the bird who succeeded Beck in the running Orpheum. Hopkins, years ago, walked out on Beck, account of the latter or something. That was back when all Arthur Hopkins was thinking about was doing a good p.a. job for Beck and generally promoting the latter into a big shot financially and otherwise. Beck kept yessing Hopkins until he had to give a better answer, and then, not understanding it, said no.

They say that maybe Beck, Heiman et al are discussing a reorganization of Orpheum. Those supposedly in the know would have Beck leading a recapture expedition on the houses. Singularly strange methods are stated to have been discussed as to how to recapture the Orpheum houses for the bunch. That's mostly by promising a piece of the outfit to one another. So far they haven't a thing to split up.

Mrs. Overlooked

For the purpose of a co-operative spirit or something among the bunch (with the possible exception of Mrs. Caroline Kohl, who isn't seen or mentioned in the events supposedly taking place), the group led by Beck has assumed some kind of presumptive titles which are promises of recognition later, or may be recognized already just for embryonic reorganization purposes. Nothing certain either way.

The group has a director of real estate' or similar personage besides other positions presuming to detail particular duties to the individual, Exactly what may be Heiman's position isn't reported. Heiman may be awaiting the time to propitiously announce that he would be willing to accept a piece of the reorganized Orpheum when and if.

Presumably the group has been holding meetings but what takes place at these meetings is left open. A session in Chicago recently was reported. It was to discuss the future of Orpheum.

Beck and others were present. The meeting opened with a presumed intent to discuss business, when instead some one flashed a deck of cards.

'Never mind the motions, we play cards,' Beck is reported to have stated.

As they started dish the pasteboards, someone figured that Ascher Levy should be invited to the meeting, or maybe he already had been invited but group wanted to check to his coming.

Word came back that Levy had other things he wanted to do and so wouldn't be at the meeting.

So they played more cards in Chicago.

Now they're in New York again.

Chesterfield Burns

Henry Chesterfield reporting wanting the NRA to change its initials, otherwise threatening to change for NVA.

Two Circuits Increase Ellington's 'Agreement' Salary to $4,000

Although the bookers set $3,000 as Duke Ellington's salary, the New York Capitol (Loew's) and the Paramount, both on Broadway, are offering him $4,000 for a week starting Aug. 25 at one or the other house. Ellington, as soon as he gets in today (Tuesday) from a highly successful tour in England and Paris, takes on some one-nighters on dances in New England up until opening Friday (18) at the Metropolitan, Boston, booked through F&M at $5,000.

Cleveland, at the indie Hipp, at $5,500 starts the midwest tour Sept. 2, thence south on dances up until starting in Texas for Charlie Freeman in the O'Donnell-Hoblitzelle-Richards houses for 12 weeks at $5,500 plus percentage, the same terms which Calloway got there.

Irving Mills, Ellington's manager, did not come in with the band on the 'Majestic' today, but is remaining over another week, departing from Paris on the 'Ile de France' Aug. 8. He is closing some bookings for his Mills Blue Rhythm band for Europe, trail Ellington.

Cab Calloway returns to the Cotton Club in Harlem Sept. 15, replacing the Blue Rhythm combo.

NEW YORK MEETING ON ACTORS' CODE

Actors' Betterment Association will stage a mass meeting tonight (Tuesday) at the Edison hotel, New York, for open discussion of the actor code submitted to Washington.

Officers of the ABA have been invited to Washington to attend the hearing Thursday (10) on the legitimate theatre code, over which the ABA has entered a protest.

ABA wants to be included in the National Theatre Legitimate Committee, formation of which is suggested by the legit code. ABA demands the code terms include a $10 daily minimum wage plus transportation expenses for actors with more than two years' experience; fixed hours of labor during rehearsal period to be set before and not after acceptance of the code; some remuneration for rehearsals, and not to be deducted from salary; inclusion of the provisions covering alien actors as set forth in the ABA's own code.

Boswells Reject $1,750 From Par; Cut from 3G

Offer of $1,750 for the week of Aug. 11 at the Paramount, New York, has been rejected by the Boswell Sisters. CBS Artists' Bureau submitted the act, asking $3,000.

Last time the trio played the house it collected that figure. That was in May 1932.

HELEN KANE'S SINGLE

Helen Kane is getting ready to return to vaude, her recent legit show having rolled over.

Miss Kane will do a single.

Downey on Pi

Morton Downey opens next Friday (18) at the Steel Pier, Atlantic City, for a week.

Australia-Booked

Stuart & Lash are booked for a six months' vaude tour in Australia, through Fanchon & Marco, and the Connors & Paul outfit of Australia.

The team will show at the Warfield, in Frisco, for F. & M., before sailing for Australia, Aug. 23.

Jesse Kaye, of the F. & M. New York office handled the negotiations.

NEW ACTS

JAMES MATTERN (1)
Talk
15 Mins.; Screen and One
Paramount, N. Y.

'Smiling Jimmy' Mattern was a hero long before his Paramount theatre straight man had a chance to say so six times, and right to 'Smiling Jimmy's' face. If Mattern can be called a hero to his face six times in a row without blushing or objecting, it's probably okay with him, but it may not be with audiences. At the Par he's not only handicapped, but considerably cheapened, by the worst 15 minutes of talk ever written for a personal appearance by anybody, hero or otherwise.

It wasn't expected to be much of an act, because Mattern is an aviator, not an actor. But it could have been a lot better than it is. He's a nice looking fellow with a bright smile and not a bad showman when it comes to showing himself. He limped a little to prove the sprained ankle story was no gag, and he made a good personal impression, despite a tendency to talk to softly in this sizeable theatre.

The straight man, unbilled, may not be terrible under the right conditions. Probably it's the script's fault. But his inane questions and constant reference to the heroism stuff was irritating and deprecating to the legitimate heroism of Mattern's feat.

It opens with some newsreel flying clips on badly blemished screen, to offstage narrating by the straight man. Mattern then does a brief bit of pantomime in front of a special drop depicting his cracked up ship in the Arctic wastes, with the straight man still talking. The bulk of the turn in 'one' with the straight man asking questions, follows and finishes.

Wiley Post got $5,000 and percentage at the Music Hall. Mattern took a $3,500 cut for cracking up in Siberia, but he gets a percentage split, too, if he can draw it. *Bige.*

GARNER, WOLF and HAKINS (5)
Comedy, Instrumental
13 Mins.; One
Palace, N. Y.

Stooge turn of five people, with the billing in reverse. The three gentlemen stooges get the billing, while a mixed pair of straight people go unidentified. It follows style in the comedy end, but possesses more than the average combination in an instrumental way, so should have little trouble getting by.

Two of the boys in misfits are late of the Jack Pepper stooge retinue. They play piano and fiddle, respectively, while stooging, and their new partner doubles on the accordion. Other members are a straight man who sings a song and a girl who does two cooch dances and gets chased across the stage.

That too much of the stooge stuff is remindful of Ted Healy's gang is an error. These boys do better when doing their own stuff. The comedy business ranges from slaps to water squirting. Aided by the comedy makeup it should land laughs on any bill. *Bige.*

JOE KELSO (3)
Magic, Comedy
14 Mins.; Two (Special)
Academy

Joe Kelso is a comedian with a sense of humor. Result is that he tries to invest a few feats of legerdemain with laughs. With a couple fairly funny low comedians as assistants, he achieves this end with enough success to get over favorably.

In the middle of the bill down here on the long half of the week, Kelso managed to get over the hurdles, stirring up sufficient enthusiasm Saturday afternoon to assure that he and his act are okay.

Kelso chirps along vocally in the first part of the act as he tries a few sleight-of-hand tricks, from here going into some talk with his two comedians and then back to a couple more tricks. In order to get laughs, he has his comedy pair wisecracking as he shows them his stuff. Best of the laughs accrue from the supposedly hopeless effort to return to a plant in good condition the derby hat that had been borrowed in which to mix up some flour and other ingredients. After it looks like a flop, with one of the comics left with the hat and an explanation, Kelso goes magical to restore it, turning the batter into some wheatcakes.

A kidding song bit also in the act. Apparently Kelso is doing 'Irish Eyes Are Smiling,' using a mop. Then one of the comics comes on, also with a mop, but for the getaway it's the third who's actually using the pipes. *Char.*

BURNO, WHITESIDE and ANITA (5)
Singing and Dancing
15 Mins.; Full (Special)
State, N. Y.

Former Whiteside, Anita and Brower with new billing and some change in the turn. Opens with the five grouped around the piano. Man does a neat bit of eccentric hoofing, followed by a girl who displays an agreeable soprano.

Straight ballet dance by a single girl follows, and this by a fan dance, nicely done, but not the novelty it was a few years ago. Scant costume, but fans not required to hide the exposure. Man back for more hoofing after the pianist does his bit, and all five for a finish. Good work, but no continuity to hold it together, and light effects not always well planned.

Opened here, but probably could go to three in smaller houses. *Chic.*

EARLE, JACK and BETTY
Roller Skating
4 Mins.; Full (Special)
Palace, N. Y.

Two men and a girl in a rapid succession of roller skating tricks. Neatly costumed in winter sports fashion, against a St. Moritz backdrop.

They do the usual spins and body whirls, with a few new twists. Its secret is speed. Only goes four minutes, which is about as short as an act can run in regulation vaudeville presentment, but that's enough. In the picture houses the brevity won't be so noticeable. *Bige.*

MILLER BROTHERS (3)
Dancing
6 Mins.; One and Three
Academy, N. Y.

Three colored lads with an idea. Not in the files, though their props are far from new and in contrast to their immaculate personal dressing.

Open in 'one' as a straight trio in white suits, which they retain throughout. A few unison steps, then a brief challenge and into two for a round pedestal of four steps, which gives a chance for some ideas not possible on a straight staircase. Close in one with only one of the boys, on with a chair, which is used as a step for a couple of good figures and then an entire routine while seated. Old idea, but here given new treatment.

Back to three for a T shaped structure of three planks, each about four feet long, by 18 or 20 inches wide. Two planks form the stage side with the other at right angles in the center and back of the front gangplank. Stands about six feet high. On this the three alternately perform, finally breaking away the front to leave only the single plank on which one of the boys does a skating routine and other steps. Stepping is a good average and would get by as such, but something better from the novelty angle.

Number two here and making good in spite of a lethargic crowd. *Chic.*

KEDEN and LYNNE
Singing, Piano
12 Mins.; Two
Orpheum, N. Y.

Joe Keden is a male pianist, Jo Lynne a femme singer. He's an okay accompanist, she's a pretty girl. That ends the team's qualities. They don't belong yet, though they might make it.

Miss Lynne seems to have a fair enough voice, which added to her looks ought to be enough. But she's chosen four pop numbers for her turn, and none of them too well suited to her. She makes a special effort with 'Stormy Weather,' which she ought to leave more strictly alone than anything else.

Miss Lynne is quite evidently a lady. She needs numbers to match her personality more than hot-cha Harlem things. They don't fit her. With either special numbers or a more carefully selected set of pops, she'll do.

Keden, incidentally, can easily—very easily—find something for his piano solo that's better than what he's using. *Kauf.*

MARGOT and LIBBY ROBBIN
Impressions
10 Mins.; One
Academy

Sister team doing impressions of stage and screen stars, but, to be different, none of radio names. Girls make a nice appearance and have good stage presence, but are under par in execution of the characters they seek to carbon. Until better developed, their impressions will not impress very much.

Girls alternate, one starting out with Lyda Roberti, other retaliating with George Arliss. This is a poor starter and the impression of Greta Garbo, travestied, marks no advance. Fourth, of Mae West, would be good if the diction was better, also true of the impression of Jimmie Durante. Team doubles for latter, each doing the schnozzola, but more than one-tenth of the dialog goes by the board entirely.

A brief dance double tops for the close. Along with the impressions it let the Robbins girls down light Saturday matinee. *Char.*

HAL MENKEN
Dance Novelty
5 Mins.
State, N. Y.

Working under a handicap here in that he's part of the floor show in a supposed cabaret, and not able to get the attention that would yield best results. Probably works in 'two,' but full stage here an account of his spotting.

Setup is a flight of five stairs flush with the top of a prop drum with a second smaller drum flanking. Act all steps and pedestal work, with a set of clay gourds worked in on one side of the stairway which are tapped to give variety to the tone. Clean-cut stepping and no stalling project the turn over nicely.

Good for the deuce as an individual act, but probably a stronger opener. *Chic.*

ALICE DAWN
Songs
9 Mins.; One
State, N. Y.

Formerly in musical comedy, Alice Dawn is working under the double handicap of being in only her second week in vaudeville and billed on 24 hours' notice to fill a disappointment. Clearly nervous and ill at ease out there all alone, but she displays a nice voice, a good appearance and a limited set of gestures.

With more experience in the new field she probably will develop greater mobility. If she does, she's over. But to get over she'll have to do more than stand still and sing three songs, no matter how well she sings them. *Chic.*

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Vaude Starting

Reported From Philly, Columbus, Cincy, Indianapolis, Birmingham

IBEW Clash

(Continued from page 3)

the Coast studio strike its opening wedge.

Whatever the result, the AFL has taken sufficient cognizance of the Coast situation to call it 'deplorable' and indicate it will confer with the IBEW on jurisdiction out there. This may bring the AFL to the point where a decision will have to be made definitely after several years of stalling on the Electrical Workers' demands that it was entitled to electrician jurisdiction as present resting with the IA.

AFL Heretofore Very Neutral

Several years ago the IBEW appealed to the AFL for jurisdiction and the matter was cursorily taken up but sidetracked without a decision ever made. Indications to union observers were that the AFL did not want to be anything but neutral, considering the large per capita tax from both the IBEW and the IATSE.

With the A. F. of L., it is said, the Electrical Workers have greater influence than the IATSE. Together with the Carpenters' union, the IBEW wields much power with the A. F. of L.

From the point of view of show business, a split in jurisdiction between the IA and the IBEW may be favored, it being no secret that many showmen would like to lick the IA somehow or another.

The A. F. of L. may reach a decision this week as to jurisdiction over the film production on the Coast. Federation, finally stepping in, last week decided to call a special session of the executive council, which began conference yesterday (Monday) in Washington.

Hollywood, Aug. 7.

Producers have started negotiations with IBEW to take over jurisdiction covering all electrical work done in the studios, figuring that soundmen, lamp operators, some of the lab workers and even cameramen can come into the IBEW fold and return to work.

Electrical workers made the bid for union supremacy in the studios on the grounds that since the IATSE had withdrawn from the basic agreement the field was open for IBEW to step in and make a deal with the studios. These means were taken to allow striking union workers to return to their jobs and still remain under the American Federation of Labor banner.

According to advices from New York, future of the IATSE, so far as jurisdiction over picture production is concerned hangs in the balance, with the A. F. L. taking up the question at a special meeting of its executive council today (7).

IATSE representatives are to be present for questioning.

Possible Weakening

Should the electricians' international gain a stronger foothold in the studios, it might mean a weakening of the IATSE on the lots.

Harry Brigaerts, international v.-p. of the IBEW, in his communication to the producers, asks for an agreement covering everything electrical. This may also cover those cameramen who stuck and those who would be willing to return under IBEW auspices, since cameras are operated electrically. Brigaerts puts a minimum equal to the present one his union has on the pay of any soundmen at the studios, if his terms are accepted and asks for a wage scale to be negotiated by next March on all classifications not currently covered by his contract with the producers.

36 Working

Although production has been slowed up during the past week, there are 36 features currently working. Main trouble encountered has been in the laboratories and in re-recording.

At Universal, it is said that 'Only Yesterday' has only made two scenes in eight days; at Paramount, the Chevalier picture has also been slowed up. Orchestra of 40 at Warners rehearsed three days before a 'Footlight Parade' song could get the proper recording. Also reported that a comedy Leigh Jason was directing for Radio was destroyed in the lab.

Burbank city council passed an ordinance Aug. 1 prohibiting picketing at the Warner lot.

Philadelphia, Aug. 7.

Warners' Stanley, after more than a year in straight pictures, returns to stage shows Aug. 26, using the old Mastbaum policy of presentations with names if available.

Shows will be booked from New York and locally produced. WB's Earle in Philly remains in vaudfilms.

Mastbaum relights Aug. 18 with Fortune Gallo's pop-priced opera.

Columbus, O., Aug. 7.

Vaudeville stages its Columbus comeback Sept. 3, with reopening of the Hartman by J. Real Neth, as a combo vaudfilmer.

Present arrangements call for the playing of indie acts, five to the bill.

Cincinnati, Aug. 7.

Addition of vaude to film at the Palace and reopening of the Capitol Aug. 26 have been set by Nat Holt, RKO director for Ohio.

Of the other RKO theatres here, the Family is soon to go in for second runs; Grand will continue with B minus product and some early repeats and revivals, and the Albee will show quality pics.

From its start in 1927 and until last spring the Albee was a vaude-film stand. Palace has been sans vaude for six years. With its changed policy the Palace scale, now 30-40, will be upped, probably to 40-60.

Chicago, Aug. 7.

Circle, Indianapolis, after a long stretch with straight pictures, returns to stage shows Aug. 11 to play Texas Guinan that week on percentage.

After a week's lapse it goes into a regular seven-act policy, commencing Aug. 25.

Shows will be booked from here by Billy Diamond.

Birmingham, Aug. 7.

Vaudfilm was resumed at Loew's at Nashville last week, giving the town two houses on this policy. Princess is the second house.

Francis Craig's orchestra has been engaged for the pit at Loew's.

Ned Wayburn
wants
A Mistress
or Master of the Ballet
As well as an EXPERT STAGER of Modern "Tap" and "Musical Comedy" DANCE ROUTINES
Each one must have had plenty of experience in REAL SHOW BUSINESS and be a patient, painstaking TEACHER, and CREATIVE DANCE PRODUCER who can get the very best results
47 WEEKS
Steady Employment for the Right Parties
Apply Immediately
625 Madison Av., New York

State, New York, This Week (Aug. 4)
GWYN LINN
STRATFORD AND MAYBERRY
"WALKING BACK HOME"
FOX, WASHINGTON (Aug. 4) GATES, BROOKLYN (Aug. 11)
"Variety" said:—"Femme comedy team with material that sells, and in selling gets maximum results.—strong enough for next to shut—a big applause grabber—."
Direction—NED DOBSON

Variety Bills

NEXT WEEK (Aug. 10)
THIS WEEK (Aug. 3)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (5)
Earl, Jack & B
Garner Wolf & H
Pickens Sis
George Givot
Hal Le Roy
Dorothy Dare
Barbara McDonald
Raymond Baird
Academy
1st half (12-15)
Reese Irving & R
(Four to fill)
2d half (16-18)
Jig Saw Rev
2d half (9-11)
A & G Falls
4 Hearts
Barney Grant Co
Sylvia Froos
Thomas 5
BROOKLYN
Albee (12)
Jack Randall
Clifford & Marion
Notre Dame Glee C
(Two to fill)
(5)
Sammy Krevoff Co
Frank Richardson
Irene Rich Co
6 Lucky Boys
Madeline Killeen
Milton Charleston
State Lake (6)
Chilton & Thomas
Marty May Co
Chaz Chase
Chinese Rev
Master Eugene
Harriet Cruise
Stanley Morner
Ted Leary
Kirby & Duval
Verne Buck Bd
'Woman I Stole'
DES MOINES, IA.
Keith's
1st half (5-8)
Tom Mix Co
HEMPSTEAD, L. I.
Rivoli
1st half (5-8)
Monroe Bros
Wilton Sis
Hutchinson Fam
Clyde Hager
Mann R'bins'n & M
MINNEAPOLIS
Orpheum (12)
Tom Mix Co
NEWARK
Proctor's (11)
Ed & Morton Beck
Bernard Granville
Vic Oliver
7 Avalons
2d half (9-11)
Billie & 4 H'rleq'ns
2 Daveys
Evans & Mayer
Bob Hall
LeRoy Smith Orch
PHILADELPHIA
Earle (11)
Boice & Marsh
Teatro De Piccoli
(Three to fill)
(4)
7 Trojans
Lydia Harris
Vox & Walters
Dave Harris Co
Leo Carrillo
WASHINGTON
Earle (11)
Johnny Pastine
Walter Dare Wahl
Frank Gaby
Vaughn DeLeath
(4)
Jack Gwynne
Boice & Marsh
Ralph Olsen Rev
Nick Lucas

LOEW'S STATE
NOW
3 STEWART SISTERS
ANNETTE AMES
HAL MENKEN
All Placed by
LEDDY & SMITH

Medley & Dupree
Lester Cole Ens
BOSTON
Keith's (12)
Jules Bledsoe
(Others to fill)
(5)
J & M Mason
C & J Preisser
Rex Weber
Miles & Siegal
Gine DeQuincey & L
CHICAGO
Palace (11)
Aaron & Broderick
Ethel Barrymore
Milton Berle
(Three to fill)
(4)
Milton Berle
Keith Clark
T & B Howard
Eleanor Holm
'Going to Town'
Bill Robinson's Rev
Ada Brown
(4)
6 Buccaneers
3 & J McKenna
Radio Haymakers
Frank Gaby
Colby & Murray Rv
SIOUX CITY, IA.
Keith's
2d half (9-11)
Tom Mix Co
ST. LOUIS
Keith's (11)
Marcus Rev
TRENTON
Capitol
1st half (5-8)
Palm & Day Rev
Lull & Joy
Bob Hope
Bob Hope Co

Fanchon & Marco

NEW YORK CITY
Roxy (11)
Bellet & Lamb
5 Newsboys
Lillian Shade
(Two to fill)
BOSTON
Metropolitan (11)
Lucile Page
Shaw & Lee
La Marr Kenny & C
Rita White
Sid Gary
H'RTFORD, CONN.
Capitol (11)
Ralph Kirbery
Harriet Lee
Cantor & Fairfield
Jolly Bill & J
Fauntleroy & Van
Okla Slickers
LOS ANGELES
Paramount (11)
Barto & Mann
Radio Rogues
(Others to fill)
NEW HAVEN
Poli (11)
3 X Sis
(Others to fill)
PHILADELPHIA
Fox (11)
Colleano Fam
(Others to fill)
SAN FRANCISCO
Warfield (11)
Benny Rubin
(Others to fill)
SPRINGF'D, MASS.
Poli (11)
James Melton
(Others to fill)
ST. LOUIS, MO.
Fox (11)
Harriet Hutchins
Kam Tai 3
(Others to fill)
W'T'B'RY, CONN.
Poli (11)
Major Sharp & M
(Others to fill)
W'RC'ST'R, MASS.
Poli (11)
Johnny Marvin
(Others to fill)

Loew

NEW YORK CITY
Capitol (11)
Sims & Bailey
Phil Spitalny Orch
Harrison & Fisher
24 Girls
Serge Flash
Boulevard
1st half (11-14)
Al Libby Co
B & E Coll
Harry J Corley Co
Bil Telaak Co
Jimmy Verdi Co
2d half (15-17)
Crystal 3
Paddy Cliff Co
Phantom of Air
Radcliffe & Rogers
Nadine Gay Boys
Orpheum
1st half (11-14)
Mayfair Rev
Louis Deppe
Hilton & Garon
Colby & Murray Co
Wm & J Mandell
2d half (15-17)
Carl Layton & P
Radio Aces
Billy Kelly Co
Joe May & Dotty
Everette Marshall
Pat Rooney & Pat
Ingenues
Valencia (11)
DeLong Sis
Leon Navarra
Herbert Faye Co
Benny Davis Co
BALTIMORE
Century (11)
Mills Bros
Don Redman Orch
Red & Struggle
Earle Lattimore
Peter Peaches & D
Myra Johnson
Snowball
12 Girls
BOSTON
Orpheum (11)
Togo & Chio
Mills & Green
Reed & London
Harry Rose
Ann Pritchard Co
(One to fill)
JERSEY CITY
Loew's (11)
Olympia's Winners

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway
This Week: Radio Aces; Hickey Bros.

Jimmy Kelso Co
LeRoy Smith Bd
Paradise (11)
Doc Baker Co
Sybilla Bowen
Bert Walton
Joe Laurie Jr
State (11)
Paxinos
Fred Imbalist Co
Steve Evans
Colette Lyons
Morton Downey
Roye Maye Rev
BROOKLYN
Gates Ave.
1st half (11-14)
Feeley & Melvin S
Bellett & Lamb
Radcliffe & Rogers
Nadine Gay Boys
2d half (15-17)
Al Libby Co
Larry Adler Co
Harry J. Conley Co
Bill Telaak Co
Palm & Day Rev
Metropolitan (11)
Van Cello & Mary
Zingone
Keller Sis & Lynch
Colins & Peterson
Lee 2 Co
NEWARK
State (11)
Monroe & Grant
4 Pennys
Marshal M'tg'm'ry
Jackson & Gardner
Miles & Kover Co
NEW ORLEANS
State (11)
Rhapsody in Dance
Gregory & Raymon
Carlton & Ballew
Great Huber
PROVIDENCE
Loew's (11)
Lillian St Leon Co
Caits Bros
Nord & Jeannie
Hackett & Carthay
Runaway 4
WASHINGTON
Fox (11)
Casting Pearls
Stratford & M'yb'ry
Harold Arlen Co
Ben Blue

WARNER

ELIZABETH
Ritz
1st half (12-15)
Violet Ray & N
Welcome Lewis
(Three to fill)
2d half (16-18)
Tyler Mason
Vox & Walters
(Three to fill)
1st half (5-8)
Mae Wynne Co

London

Week of Aug. 7

Canterbury M. H.
1st half (7-9)
Michel & Nan
Victor Moreton
2d half (10-12)
Haywood Hay & D
Nixon Grey
Palladium
Jack Hylton Bd
Mills & Bobbie
Betty Jane Cooper
Lathrop Bros
3 Swifts
Lily Morris
Will Hay
Yates & Lawley
HOLBORN
Empire
G S Melvin
Act Superb
Billy Rey
Marinos
Fields & Rosini
George Wood
Randolph Sutton
ISLINGTON
Blue House
1st half (7-9)
Haywood Hay & D
Nixon Grey
2d half (10-12)
Michel & Nan
Victor Moreton
NEW CROSS
Empire
Hilton Sis
Power & Page
Lowe & Webster
Cottrillos
Bobby Henshaw
De Haven & Page
Muldoon Shay & M
Lily Moore
The Shamvas
STRATFORD
Empire
'Miss 1933'
Randolph Sutton
Hermon & Cons'ce
Max Miller
Chevalier Bros
Tanita & Marlo

Provincial

Week of Aug. 7

BIRMINGHAM
Empire
Linga Singh
Bennett & Wms
3 Virginians
3 Desmond Girls
Viennese Waltzes
Sita Devi
Hal Wirth
(Others)
Hippodrome
Anna May Wong
Franklyn D'Amore
3 Wiere Bros
Dick Henderson
Ted Ray
Niobe
2 Bells
BRADFORD
Alhambra
Gitana & Elliot
Robb Wilton
8 Dainty Maids
Eileen Audrey
Beaucaires
Jack & Joy Dean
Hintoni Bros
BRIGHTON
Hippodrome
Louis Armstrong B
Collinson & Dean
Mickey King
Haig & Escoe
B & A Pierson
Jean Kennedy
Wright & Marion
Superb 8
EDINBURGH
Empire
Palladium Crazy S
Nervo & Knox
Naughton & Gold
Eddie Gray
Madge Aubrey
Harvard
Mortimer & Kend'k
4 White Flashes
Bulgar 4
Sven & Helga
14 Crazy Flappers
HULL
Palace
Mrs J Hylton Bd
Hengler Bros
Nosmo King
Tinymite & Welf'rd
Vernon Watson
Al & Bob Harvey
PORTSMOUTH
Hippodrome
Bower & Rutherf'd
Clapham & Dwyer
Billy Danvers
Howard Rogers
Teddy Brown
Chris & Columbus
Borstall Boys
Audrey & Walters
SOUTHEND
Hippodrome
Crazy Show
D & J O'Gorman
Joe Young
Allen & Lavoie
Ernie Gerrard
Syd Railton
Toni Raglan
Michel & Arnova
Carson Sis
16 Fisher Girls
SWANSEA
Empire
Hutch
Murray & Mooney
3 Emeralds
Lucan & McShane
Peter Fannan
Betty Fields
Lorenz
Will Somers

Cabarets

NEW YORK CITY

Arrowhead Inn
Irving Conn Orch
Astor Roof
Ben Cutler Orch
Bal Musette
Anita & Millard
Leonard Keller
George Marchal
Nicholas Hope
Sano Marco
Walter White
Georgette
Leon Bedow
Biltmore Hotel
Harold Stern Orch
Ann Pennington
Caperton & Biddle
Lalanda
Barry DeVine
Hernandez Bros
Jamesworth Bd
Central P'k Casino
Pancho Orch
De Marcos
Coffee Cliffs
Art Kalm Orch
Lestra La Monte

Picture Theatres

NEW YORK CITY
Paramount (4)
Jimmy Mattern
Vanita Gould
Georgee Metaxa
Eleanor Powell
Leon & Taylor
George Campo
Crawfords
'Her Bodyguard'
Roxy (4)
Will Osborne
Buster Shaver Co
Herman Hyde Co
Kay Katya & K
Bobby Bixler
Dave Schooler
'Big Brain'
BALTIMORE
Hippodrome (4)
Scooter Lowry
Rimacs
Eddie Miller
Abbott & Bisland
4 Dobas
'Sing Sinner Sing'
BOSTON
Metropolitan (4)
'Teatro del Piccoli'
'Midnight Club'
CHICAGO
Chicago (4)
Sally Rand
Johnny Perkins
Tom Howard
Chernlavsky
'Another Language'
DETROIT
Fox (4)
Texas Guinan
Ralph Cook
Dick Lane
Easter & Hazelton
June Carroll
Wicki Bird
Yvonne Bouvier
Austin Mack
'Ann Carver's Pro'
ST. LOUIS
Ambassador (4)
Mel Klee
6 Decardos
Bernard & Henri
Crawford & Caskey
Eddie Wacker
'Gold Diggers'

Isabel Brown
Cotton Club
Ethel Waters
G D Washington
Henri Wessel
Swan & Lee
Anise Boyer
Roy Atkins
Nicholas Bros
Leitha Hill
Elmer Turner
Norman Astwood
4 Flash Devils
Necodemus
Alma Smith
Little Bits
Bobby Sawyer
Jimmie Baskette
Mills Mus Playboys
El Patio
Rosita & Ramon
Frances Maddux
Tamara
Rhys & Owens
Arthur Brown
Chas Eckles Orch
Glen Island Casino
Gem Gray Orch
Gov. Clinton Grill
Roger Gustin Orch
Ha-Ha Club
Danny Healy
Jack White
Sheila Barrett
Jerry Belgan
Jerry Blanchard
Dolores Ferris
Lillian Fitzgerald
Rath-Andrews Orch
Harbor Inn
Gus Van
'Eye Dears' Rev
Denniker-King Orc
Hotel Pierre
Henry King Orc
Dario & Diana
Ernst Charles
Barbara Blane
Hollywood Gardens
Muriel Lee
Kay Picture
Ronald Brauks
Reynard & Stacey
F Henderson Orc
Earl Carpentier Orc
H'lyw'd R'staurant
Chas Davis Orc
Chaney & Fox
Frank Hazzard
Blanche Bow
Kendall Kapps
Capt. L Barrison
Barbara Blain
Marian Martin
Alice Kellerman
Hotel Lexington
Ernie Holst Orc
Hotel Montclair
Wm Scotti Orc
Mario & Eulalia
Hotel New Yorker
Barney Rapp Orch
Hotel Pennsylvania
Rudy Vallee Orc
Alice Faye
Hotel Roosevelt
Marjorie Moffett
Reggy Childs' Orc
Longue Vue
George Olsen Orc
Ethel Shutta
Maison Royale
Walsh & Arnold
Autobal Orch
Marden's Riviera
Mickey Alpert
Gertrude Niessen
Fritz & J Hubert
Kathryn Rand
Martha Ray
Emil Coleman Orc
Gomez & Winona
Paradise
N T G Rev
Jerry Freeman Orc
Park Central Hotel
Buddy Kennedy
Rachel Carlez
Bert Lown Orc
Pavilion Royal
Pepino & Rhoda
Guy Lombardo Orc
Pelham Gardens
Agnes Ayres
Joe Candullo Orch
Pierre Roof
Henry King Orch
Dario & Diana
Ros Fenton Farms
Georges Metaxa
Johnson & Murphy
Duchin Orch
Russian Arts
Joe Moranta Orch
Renee & Laura
Nickolas Hadarick
Barra Birs
Misha Usanoff
Simplon Club
Clark & De Lys
Larry Siry's Orch
Chas Johnson Orch
St. Moritz Hotel
Leon Belasco Orch
Alfredo's Orch
Gypsy Nina
St. Regis Hotel
Meyer Davis Orch
Small's Paradise
'Black Rhythm' R
Nyra Johnson
Meers & Norton
3 Speed Demons
Geo Walker
Wm Spellman
3 Palmer Bros
May Alex
Taft Grill
Geo Hall Orch
Tavern, B'klyn
Eddie Jackson
Jack Murray Orc
Tropical Gardens
Millard & Anita
Chris Pender
Hilda Allison
P Lester's Rev
Village Barn
Josh Medders
Elsie Gilbert
Hyers & Pritchard
Ruth Delmar
Bill Barton
V'go B'n Hillbillies
Anthony Trini Orch
Waldorf-Astoria
Nina Laughlin
Jack Denny Orch
Xavier Cugat Orch
Margo

CHICAGO

Blackhawk
Wade Booth
Ruth Pryor
Diana & DeMar
Harriet Cruise
Deane Janis
Hal Kemp Orch
Bismarck
Bob Bohannon
Norm Sherr
Verne Buck Orch
Cafe DeAlex
Irene George
Mary Stone
Evelyn Hoffman
Enrico Clausi
E Hoffman Orch
Cafe de Paree
Joe Frisco
Billy Carr
Geo Burnett Orch
Chez Paree
Helen Morgan
Georgie Price
Collette Sis
4 Albee Sis
Rose Deering
Florence & Alvarez
Tom Gerun Orch
Cafe de La Paix
(World's Fair)
Fred Williams Orch
Club DeWitt
Dorothy Harris
Sally Joyce
Morey Carter
'Cookie' Sidell
Dorothy Hanford
Al Mandel's Orch
Club Lido
Jeneva Washington
Hank Gilliam
Bobby Caston
Clarence Weems
Lola Porter
Jimmy Nonne Orch
Club Leisure
Vivian Brown
Timmy Rogers
Freddie Gordon
Irene Wilson Orch
Club La Masque
Al Garbell
Edna Leonard
Edna Mae
Buddy Beryl
Art West
Earl Willis Orch
Club Royale
Nancy Kelly
Nellie Nelson
Fifi D'Orsay
Julia Garrity
Marie & Elliott
Bennett & Green
Killap & Dupree
Eddie Court Ens
Club Variety
Joan Macey
Dave Dunn
Wesley Long
Chas Engel Orch
Club Shallmar
Ann Hammond
DeRonda & Barry
Al Lesing
Buddy Lake
Lou Pearl Orch
College Inn
Jackie Heller
Abbotteers
Buddy Rogers
Congress Hotel
(Joe Urban Room)
Vincent Lopez
Robert Royce
Colosimo's
Art Buckley
Countess Boriska
Latos Barsony

Nicholas Tsoukalas
Bobby Danders
Lurlene Griffith
Tripoli Trio
Cole Sis
The Marionettes
Geo Devron Orch
Club Alabam
LeRoy & Mack
Evelyn Nesbit
Don Barangos Orc
Phyllis Rae
Drake Hotel
Fowler & Tamara
Jane Carpenter
Clyde McCoy Orch
Edgewater Beach
Mark Fisher
Esther Todd
DeRonda & Barry
Art Carroll
Hotel Harding
(The Tavern)
Edna May Morris
Mona & Marino
Clyde Snyder
Phyllis Rae
Eddie Meakins Orc
Hangar
(Hotel LaSalle)
Chas. Kaley
June McCloy
Helen O'Shea
Pauline Baleau
Paul DeWees
Aber Twins
Johnny Hamp Orch
Hi-Hat Club
Dick Hughes
LRoy & Mack
Dorothy Norton
Bliss & Ash
Effie Borton
Jeffery Tavern
Sammy Clark
6 Saccoetts
Babe Payne
Ray Parker Orch
K-9 Club
George Oliver
Billy Harrero
J'n & B'bby Lemar
Lee Carr
Lyle Page
F & G Doran
Billy Brannon
Johnny Mangum
Dominique Orch
Lincoln Tavern
Ted Weems Orch
Andrea Marsh
Elmo Turner
Dick Cunliffe
5 Maxellos
Baron & Blair
Sammy Walsh
6 Lucky Girls
Maroni's
Rolando & Verditta
Gwen Gordon
Neecee Shannon
Marge & Marie
Virginia Buchanan
Bob Wyatt
Maurie Moret Orch
Minuet Club
Frank Sherman
Art Buckley
Phylis Noble
Margaret Lawrence
Joe Buckley Orch
Old Heidelberg
(World's Fair)
E Kratzinger Orch
Heidelberg Male 8
Roy Deitrich
Herr Louie
Hungry Five Bd
Pabst Casino
(World's Fair)
Ben Bernie
Paul Ash
5 Maxellos
Jackie Heller
Martin & Randall
Auriole Craven
Carter Fashion Sho
Palmer House
Veloz & Yolanda
Sally Sweet
Richard Cole Orch
Paul Cadieux
Richard Bennett
Paramount
James Hall
Babe Kane
Sally Rand
Anita LaPierre
Bee Jackson
Peggy Moore
Dave Tannen
Sid Lang Orch
Playground
Marie James
Bernie Green
Al Trace Orch
Southern Club
Lee Barton Evans
Gladys DeFoe
The Delworths
Alice McLaughlin
Chas Crafts Orch
Terrace Gardens
Benny Meroff
Dorothy Thomas
"Red" Pepper
Norman Gast
Jack Marshall
The Dells
Ted Lewis Orch
Vanity Fair
Mary Ann Boyce
Cliff Winehill
Don Fernando Orch
Via Lago
Bebe Sherman
Zita & Marcelle
Jack Housh
Wanda Kay
Al Handler Bd
100 Club
Muriel Love
Irene Duval
Fiorla Vestoff
Danny Alvin Orch
Bill Gray Rev
225 Club
Sophie Tucker
G & C Herbert
Joe Lewis
Billy Scott
Jimmy Rogers
J & E Torrence
Marion Kingston
Jules Stein Orch
Old Mexico
(World's Fair)
Rosalie
Dorine & Douglas
Mike Cozzi Orch
Mural Room
(Brevoort Hotel)
Jaros Sis
Paul Fay
Gale Gipp
Fay Peters
Bob Perry's Orch
Ye Olde Tavern
Mickey Scott Rev
Cal Herbert
Violet Cristian
Lillian Francis
Crane Russell Orch

Variety House Reviews

Golden Gate, Frisco

(Continued from page 30)

assorted sizes who sing in mediocre voice and style, with majority of the burden falling to the youngest one, a mere tot, who lustily shouted three numbers, decidedly not of her type. And much too long.

Seven Stars followed. An average dance team, a fair hoofing trio of girls, and a pair of singing and dancing maids, billed as comediennes, but miscast, took 20 minutes. Faber and Grey, then. Girl was okay, but the fellow couldn't be heard beyond the first row. DeVoe closed the vaude.

Orchestra moved from pit to the stage for its usual session, current week's dedicated to return of Horace Heidt.

Biggest applause went to Lee Fleming, who has directed band during Heidt's absence, doing a satisfactory job. Now back on the drums, m.c. brought him out for a bow and a short dance, which netted Fleming the biggest hand of the afternoon.

All numbers were repeats of previous clickers, including 'Bolero' and ace numbers of the half dozen musicians who returned with their leader. A youngster, Mike Beck, megaphoned one tune and got a good hand. *Bock.*

Riverside, Milwaukee

Milwaukee, Aug. 3.

That Milwaukee is vaudeville minded is being amply vouched for by the encouraging attendance that has fallen to the lot of the Riverside since the Coopers took hold of the theatre several weeks ago. It may be that the extremely moderate admission charge may have something to do with the number of people who have gone past the doorman. Milwaukeeans are a particularly thrifty lot and reasonably good entertainment at bargain rates has always proved a popular local combination.

A typical program was that offered the past week at the Riverside. Opening with Dave Miller and his 11 musicians on the stage in a medley of popular tunes having to do with gypsies, there followed the Riverside ballet of 12 girls, Hal Haig with his harmonicas and acrobatics; a Scotch juggler who said he was part Scotch and part Schlitz; Gene Emerald, long a favorite on the air via WISN, the Wisconsin 'News' station; Gene Sheldon—who was really the favorite if applause means anything, and the Riverside ballet in a pirate number followed by Randall and company. The Randalls have a real act, in which three husky males toss two attractive young ladies through the air in a truly wonderful manner.

Dave Miller calls the musicians his Gang, and they do very well, with Dave himself playing excellently on the violin in addition to assisting as a master of ceremonies.

The picture, 'Devil's Playground,' a comedy and Metrotone News rounded out the bill. *Miller.*

VALENCIA, JAMAICA

Jamaica, L. I., Aug. 7.

Long Island's only deluxer, which plays vaude on a week stand is drawing. The crowds are coming again. At the opening show on Friday afternoon you had to look for an empty seat on the street floor. The Loew deluxer, which is on the main street of Jamaica, is located near all of the transit facilities, and plenty of folks from all parts of southern and central Long Island do their shopping within the environs of the Valencia. The house gives them plenty; a feature pic, shorts, news, comedy, organ solo, song fest, Charley Paul and his pit boys and five acts.

This week's layout on the stage is nothing much. Headed by Charles King, who sings his way through the deuce spot nicely. But the bill lacks punch and snap.

After Paul and his boys did their overture Joe Stoves just kept the folks alive with his organ solos and let the bunch sing. The Five Arleys in a standard acrobatic turn ushered in the bill. They just kept things going till King woke them up.

Joe Morris and company supplied the audience with several laughs, but it took the hokum of Reiss, Irving and Reiss to make them sit up. The boys perform well and have a nice nonsense act. They dance well. Doc Baker and his company closed with their flash turn.

Sylvia Sidney

(Continued from page 2)

publication of a complaint by the studio without awaiting a word of rebuttal, was unwarranted and that publication of the telegram was prejudicial to Miss Sidney and her reputation in the public's mind.

Miss Sidney's Reply

In reply to the actors' branch wire, Miss Sidney stated that she had asked Paramount for a rest, period of several months without pay, but that they persuaded her to go into the Chevalier picture, promising they would concentrate on her work and get her through as soon as possible. She claimed that the studio violated this by sidetracking her in order to concentrate on Edward Everett Horton so that he could go into 'Design for Living.' Later, she claimed that the Horton concentration order came from Emanuel Cohen. Actress further stated that she became so ill that an operation which took her out of the picture was necessary. Her physician advised her that she was inviting a second operation, which would leave a facial scar, unless she had an immediate rest. She stated that she worked 10 days on the picture and in that time she accomplished only the equivalent of three days' work, retakes on which would cost the studio comparatively little.

Cohen's Views

In reply, Cohen stated that she had made but four pictures in 14 months, working only 21 weeks. He claimed that as two-thirds of the Chevalier picture is completed she owes it to the studio to return. He declared that he believed her leaving was not because of health but a desire to flaunt her personal interests against the investment of the studio. He claimed that the studio has spent $400,000 on the picture and the substitution of another player would double the production cost. Miss Sidney's salary is $2,000 weekly with 21 months to run on her Par contract.

Academy's conciliation hearing on the case is set for Aug. 10, with Neil McCarthy representing Miss Sidney.

At the Producers' meeting last week, Louis B. Mayer, B. B. Kahane and Jack Warner told Cohen that they would give him any star available to replace Miss Sidney.

Understood that in addition to her physical condition, Miss Sidney felt that the picture was being thrown to Chevalier with her part reduced to minor importance.

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15 YEARS AGO

(*From* VARIETY *'Clipper'*)

John W. Vogel's minstrels first to curl under the new railroad costs. Fair business, but the show was $5,000 behind the first month.

Barrymores were fretting because Catherine Harris Barrymore was to be billed as a Barrymore by a film co. Wanted her to use her stage name of Harris.

Earl Carroll, then in the army, was one of six flyers making a 3,000 mile air trip to arouse interest in aviation. Just a song writer then.

Managers granted a $5 hoist to road stagehands and tossed in sleepers for night jumps.

Floyd Ibbons was expected back from France. Was to make a lecture tour, telling of the front. Just coming into notice.

Cincinnati was driving on careless projectionists. Nothing uncommon in those days for an operator to toss a hot carbon butt into a mess of film or leave the booth while the projector was running.

Paramount had enjoyed a 'week' N. Y. state and was making plans to repeat on a national scale in Sept. First of the series of drives which lasted for about 10 years.

VARIETY announced a London bank as depository for payments on advertising. Mailing money was risky, as ships were liable to be sunk.

Fine Arts Film Co. formed to exploit the Dooley brothers faded. Boys couldn't work without applause.

Orchestra was dropped at the Hudson theatre. That gave an extra row of seats for 'Friendly Enemies' which was selling out nightly.

Talk of a 20% tax on admissions but Government was told there would be no ticket sales to tax at that rate. No increase.

Lights, theatrical club, liked its midsummer Xmas tree so much it encored with a New Year's Eve party.

Actors and Authors theatre which had bounced up and down like a rubber ball the previous season had a new idea. Was to reserve balcony and gallery for service men if philanthropists would stake the venture. Answer was 'No.'

Luna Park was using women bill posters for an advertising gag.

50 YEARS AGO

(*From 'Clipper'*)

Capt. Webb found death an effort to swim the whirlpool in the Niagara River. Autopsy found that he had died of shock and had not been drowned or hit against a rock. Pressure of the water stopped heart and lung action instantaneously. Long an exhibition swimmer.

Coney Island panicked. Only six or seven warm days in June and July, and they were losing money.

Chicago had a play 'Americans' which used a small troupe of Sioux Indians were taken on an outing, came back tanked and doused Lewis Morrison, the lead, with red paint during the performance.

Actors Order of Friendship, ith headquarters in Philadelphia, opened rooms in New York as a recruiting gesture. Failed to make headway against the Elks.

P. T. Barnum was frothing over the suggestion he was to pool his shows with Forepaugh. Eventually Forepaugh sold out to Sells.

Nathans & Co. show had a blowdown at Portsmouth, Vt., July 24.

(Continued on page 51)

Inside Stuff—Pictures

It is accounted that Will Hays requested the industry as a whole to accept the President's NRA code, soon after it was made known. Seems as if Hays looked over the thing and found nothing particularly detrimental to the film production end and advised acceptance by the big companies as a body. Hays would have thus been the direct medium of acceptance to Washington.

Hitch came on the theatre end. Whereas the studio end would have been affected only slightly, if at all, the theatre end and the circuits especially are called upon for large and immediate heavy increases in carrying charges and overhead through acceptance of the NRA blanket code.

Hays, at the time, was on the Coast. Harry Warner wired his acceptance at once, after the code was made known, but whether before or after the Hays' attitude was known, isn't ascertained. Warners thus achieved the distinction of being the first company to accept the blanket code, and directly.

Since this, and despite the inside grumblings of various circuits and companies anent the Warner acceptance, the others are following suit apparently. That's by way of the NRA trademark pennants presently fluttering over major company theatres on Broadway and the rest of the country.

Owner and former operator of a one-time coast deluxer, until recently under lease to Fox West Coast, is beginning to realize why the trustees in bankruptcy for the circuit were insistent in their demands for a substantial rent reduction. When circuit dumped the house it was paying rent of $40,000 annually. Upon securing possession, owner spent a considerable sum revamping the house and then opened it as a first run of slough product.

Business has been pretty tough and the owner-operator has been taking it on the chin plenty, especially during the extremely hot weather from which coast has been suffering. A rent slash of $15,000 a year is reported to have been made if the circuit will take back the house, which the trustees are unwilling to consider.

One of those typical Hollywood things is the case of Helen Broderick, who is returning east for Sam Harris' musical, 'As Thousands Cheer.' Under contract to Radio Pictures, Miss Broderick has lately been one of the Coast's high-salaried layoffs.

Last fall Miss Broderick went out to Hollywood on spec. Failing to land, she departed for New York. Two days after she left, Radio decided it wanted the comedienne. And in a hurry. So she sold her Freeport, L. I., home and straightened out her eastern affairs within a couple of days in answer to Radio's hurry call and in anticipation of residing on the Coast. She returned to Hollywood with the contract in her kick. That was three months ago.

She hasn't been in a picture yet.

RKO is attempting to jack up contracts on 'Double Harness,' co-starring Ann Harding and William Powell, in view of the subsequent decision to team Powell with Miss Harding, after picture had already been sold. RKO contends it delivered a stronger box office picture to its accounts with Powell added, hence the company feels itself entitled to added terms.

While substitute deals have been worked out where accounts realize the value of the picture is greater than at first booked, when only Harding was promised, so far they represent only a very small percentage.

RKO paid $40,000 to borrow Powell from Warners for the picture and at first was severely criticised for going to that added expense.

Veto by Metro of the personal appearance of Jack Pearl at the Paramount, Los Angeles, July 31, caused hundreds of disgruntled customers to walk out during the closing of the Abe Lyman band, much to the latter's disgust.

In order to salve the customers who packed the house after the muchly advertised pers. app. of 'Munchausen', Lyman introduced Pearl, his father, and Cliff (Sharlie) Hall, who were in the audience. Trio stood up for bows but instantly after the applause subsided, when Lyman started his band number, the fans were not satisfied and started out. Lyman turned appealingly to the mob and asked, 'What the heck is this?'

Although Jean A. LeRoy, one of the pioneers of the pictures, died a year ago, no disposition has been made of the bulk of his collection of old reels, cuts from early films and literature which he had amassed with the intention of some day writing a history of the pictures. The collection is in danger of dispersal but his widow is unable to find anyone interested. Those who know the historical value of the collection feel it should be made the nucleus of a museum collection. With a somewhat similar mass of pictorial and other documents garnered by Merritt Crawford, the joint collection would form a practical history of the early days.

RKO estimates it will profit around $100,000 in New York at the box office through the beauty contest it is staging on a tie-up with the New York 'Mirror' in metropolitan houses. Cost to RKO will run to between $4,000 and $5,000. Plus the selection of Miss New York for this year's pick for Miss America, RKO's contest calls for many prizes from local organizations, stores, etc.

To date 12,028 entrants have been brought in. The most in the past going for any contest is claimed as having been 7,000, under a contest in New York maneuvered by another circuit.

John Alden, Minneapolis 'Tribune' critic, fears that films will lead the public astray on its English and in a Sunday article calls attention to Alice Brady putting the accent on the 'put', instead of the 'dis', in pronouncing 'indisputable' ('When Ladies Meet') and Fay Wray wrongfully accenting the 'pic' when she used 'despicable' ('Ann Carver's Profession').

Another 'horrible' example cited is John Barrymore who, in two different pictures, mispronounced 'formidable', with accent on the 'mid' instead of the 'form'.

Henry Wales, former head of United Press' Paris office, writing certain types of publicity stories for Winnie Sheehan which the Fox production head wants handled in a special way. Wales has no connection with the studio press department, headed by Arch Reeve, being listed on the payroll as a writer.

He came to Fox as a writer and is still on script jobs, but is also on call as press agent when wanted by Sheehan.

Mayor O'Brien's tax program which would increase assessments on theatre marquees and signs from 10c. to $1 per square foot, and average a minimum of $600 yearly for every house in New York city, is regarded by film spokesmen as officially dead. It has been put over until after the election which means to picture workers that it has been permanently shelved.

Pathe Exchange explains that All Star Features will have the Pathe product only for the Los Angeles territory, it being a local organization. The 26 feature and 52 shorts will be state rights with about half the territory already disposed of and dickerings on to dispose of the remaining rights.

Film trade in Minnesota territory finds cause for optimism in the large number of theatre reopenings and houses changing hands in the territory, reported to the local Film Board. Five houses were reported reopening last week, four of them closed since the first of the year. Six theatres in the territory changed hands the past seven days.

A battle among production executives, and a disinclination to be featured with Chevalier when she is a star in her own right, were among reports in circulation in the Paramount home office about Sylvia Sidney and B. P. Schulberg, until a quietus was effected by a message credited to Emanuel Cohen that the West Coast would take care of the situation.

Southern California theatre managers are still at loggerheads over a proposed new zoning and clearance for pictures, which, it is hoped, will become effective prior to the start of the new film buying season. Frequent conferences have been held between circuit and indie exhibs. Conferees are still far from an amicable agreement.

Inside Stuff—Vaude

Sally Rand, fan dancer at the Chicago theatre, Chi, started out as a press gag and wound up in a jam but got the house plenty of publicity on the alleged nudity charges. On orders from Mayor Kelly, plain-clothes officers, Frank O. Sullivan and Dennis Parkerson, were assigned backstage at the Chicago theatre to catch her first show Friday. Cops had no intention of making an arrest but on finding several reporters hanging around they had to go through with it.

That brought in Bessie McShane of the vice squad.

At the first show Saturday Miss Rand was still very sparse on clothing and did her performance. After that show, Sgt. Harry M. Costello, in charge of the Crime Prevention Bureau, showed up and was going to allow her to go into her dance and then make the arrest from the stage, that being necessary as evidence.

Before the second performance Saturday John and Barney Balaban, Walter Immerman, Lou Lipstone and Roy Bruder decided that Miss Rand should dress up. She appeared with a heavy white coating all over, a white girdle, and making her entrance wearing a white cotton net dress which she discards. With the house lights off and a blue spot it looks daring but Sgt. Costello, Officers Sullivan and Parkerson and Miss McShane sitting backstage and in the second row were satisfied.

Manager Bruder of the Chi kept the newshounds away and gave out a statement that Miss Rand was still doing stuff daringly despite the official exoneration.

venturing into the realm of politics and temporarily sidetracking its original aims, the Actors' Betterment Association is practically doing just what its officers denied they would do when organizing. Original purpose was to control the benefit show evil and nothing more, with the ABA when formed making particular effort to dispel a general belief that there were other motives.

Thus far the political activity of the ABA has been in behalf of its own code for the acting profession. Meanwhile the benefit phase seems to have been practically forgotten as far as action in that respect is concerned. Benefits are still being staged and members of the ABA are still playing them, despite the pledges taken, with some of the ABA's own officers among the offenders.

Par giving Jimmy Mattern $30,000 to shoot at before the 50-50 money split starts is deemed fairly equitable. Guaranteed salary is $1,500 for the current week at the Broadway Par. Radio City Music Hall also gave Wiley Post, another world flyer, $65,000 to reach before the percentage split. Post's guarantee was $5,000 on the week.

Both of these (while Post got just under the 65G mark, and Mattern has yet to prove his draw) are deemed nothing as tough as the $20,000 which Loew's gave Primo Carnera to hit at the State, Broadway, engagement. The champ was guaranteed $2,500 against 50% over the 20 grand. He drew $22,000. The State has been averaging around $10-12,000.

Inside Stuff—Music

A radio script conference the other day involving Al Jolson and the J. Walter Thompson agency's program builders for the Kraft Phenix air show evoked surprise all around about the dearth of fast numbers. It was finally disclosed that there was but one six-eight song on the market and that all were of the same lazy rhythm or 'Lombardo style' of smooth foxtrotology.

This general sameness in song styles, commented upon before by tin pan alleyites, is food for thought as a possible answer to sheet music sales. Scanning the list of best sellers almost any time in the past couple of years discloses the general sameness in construction of numbers. Maybe that's why a different type of construction such as the 'Maine Stein Song' emerges a much better seller than the average 'hit'.

Again, as when George Gershwin did his stuff in the staid Lewisohn Stadium of the College of the City of New York, it took a jazz exponent —this time Paul Whiteman—to draw a more than usual capacity crowd. The merging of the Whiteman orchestra with the Philharmonic-Symphony, and with Whiteman as guest conductor, evoked extraordinary interest. The program was much of a repeat of Whiteman's last program at Carnegie Hall about a year ago.

The New York music critics admitted that if nothing else Whiteman's program was more than usually amusing if perhaps lacking the ultra musical qualities usually heard in Mr. Lewisohn's endowed arena adjacent to the CCNY campus.

What a regular air release may mean for a dance combo is reflected in the sales boost taken by the Casa Loma unit's Brunswick recordings. For the past two months the combo has been on a CBS link three nights a week with the point of origin its summer spot, the Glen Island Casino, New Rochelle, N. Y. Since June 1 the dealer turnover of the band's imprints for Brunswick has jumped 200% with that company's best seller list for July giving it third rating. Present connection is the unit's first on either national network.

Radio band's manager gummed up what would have been a swell publicity spread by a Broadway columnist who attended a broadcast of the orchestra and was all set to go to town on behalf of the combo, on its merits. The manager came along after it was all over and made some remark to the columnist, 'And just think, here's one band, with 24 in the organization, and not a Jew among 'em.'

The columnist, not Jewish, didn't like that and killed the proposed blurb for the band.

RKO Radio is reissuing Duke Ellington's 'Black and Tan Fantasy' short once again, making it a re-reissue as the short, first produced three years ago, has been playing around extensively.

B'WAY 60% DARK IN 33-34

Separate Corp. for Every Shubert Show; Their First Tips Off Scheme; Sounds Indefinite on Profit or Loss

Shubert's system of operating during the coming season, following reorganization under the corporate title of Select Theatres Corp., is giving those creditors and bondholders who accepted stock in the new set-up something to ponder over. Each attraction presented will be under a separate corporation, with the Select company being in the guise of a holding corporation.

Under this system all claims against any one show will be confined to that particular corporation. If the show is a hit, it is possible that the profits could be held by the corporation indefinitely without turning such money over to Select. Final disposition of such profits might be a matter for the directors of the individual corporation to handle, with Select having the say as to who the directors shall be.

Switched Billi

Tip-off to the new Shubert plan came with the first show since the Shubert receivership ended and the theatres were sold at auction back to the Shuberts at a price considered nominal. It was 'Going Gay,' which opened at the Morosco, New York, last week. Billing stated that the show was presented by Select Theatres Corp. Day after the premiere that portion of the billing was painted out on the house boards and at the bottom was lettered in: 'Select Operating Corp., Booking Directors.' It was then explained each Shubert project was to be separately incorporated.

Just prior to liquidation of the receivership of the defunct Shubert Theatre Corp., when holders of '6% gold debenture bonds' found the securities worthless, the Shuberts proposed a reorganization plan which failed. The bondholders and general creditors were offered seven shares of common stock in a new company for each $1,000, either bond or claim. Bondholders could also buy units of one share of preferred and eight shares of common for $12.50 the unit. Anybody else could also buy on the same basis, 'if there were any shares left.'

It turned out that most of the shares were unsubscribed and the plan was shelved. Bondholders merely refused to take a further chance. Select's capitalization was newly planned and the number of common shares was reduced from 1,000,000 to 200,000. Holders of the bonds and other creditors were given the privilege of exchanging their claims for common stock without cost or liability. Half of the common issue, or 100,000 shares, is available.

What They Can Get

Each $1,000 bondholder can have 10 shares of Select common. Each creditor can get the same, one share for each $100 of the claim. Holders of shares in the defunct company can have one share of Select common for each 10 shares of Shubert Theatre Corp. The offer, which stood good until Aug. 1, was accompanied by a statement from Lee Shubert to effect that he and his brother were the largest losers in the defunct company and instead of walking out, were giving the creditors a chance to recoup, if possible, he said, when the depression is over and show business comes back.

Select also has $400,000 in preferred stock owned wholly by the Shuberts and their associates. Even if the 100,000 shares of common are taken up by the creditors, voting power remains with the Shuberts.

An independent bondholders' committee made charges against the original corporation and sought to have the Shubert enterprises investigated from the inception of the financial manipulations in 1924. Lack of funds was the reason ascribed by the indie group for not pushing the campaign to an issue.

Original investment of the indie bunch amounted to about $800,000. As the bonds were worth little, the committee saw but slight chance of getting the owners to subscribe money to force the charges. It is indicated that the matter has not been dropped. Should the indie bondholders accept Select common stock, chances of the charges ever cropping up would be dissipated.

Philly Season Starts With 'Vanities' Aug. 28

Philadelphia, Aug. 7.

Philly's legit season opens Aug. 28 at the Garrick with 'Murder at the Vanities.' One week only expected, but another may be added if business warrants.

One week from then—Labor Day Mondays—Sam Harris' new one, 'As Thousands Cheer,' is scheduled for the Forrest. Chestnut probably won't open its doors until October, with other houses uncertain.

Westport Stock, $6,000 Loser on Last Season, Out of Red This Year

Westport, Conn. Aug. 7.

For the first time the Country Playhouse, summer try-out and stock venture operated by Lawrence Langner, is making money. Last summer the spot went red for more than $6,000. Admission top is $2.20, and capacity about $5,000 the week.

Unlike other summer show-shops in the sticks, actors are paid fair money. But a record was made last week when 'Present Laughter' was tried. Rose Hobart in the lead received $300. That's what she wanted to appear and Langner figured he needed her. Understood one or two leads last summer received around $200 weekly. It is a stock company, but there have been frequent cast changes this season.

'Laughter,' by Charles Brackett, of the New York 'Times,' is regarded a Broadway possibility. Same goes for 'The Pursuit of Happiness,' a comedy based on the old custom of 'bundling,' written by Langner and his wife. Show attracted attention to Tonio Selwart, a German actor who was in Eva Le Gallienne's rep company in New York last season. Part was originally slated for Walter Slezak, over whom there was some controversy with the management of 'Music in the Air' in which he is appearing.

Another stick spot getting regular admission scale is at Provincetown, Mass. Top was $3.30 but reduced this summer to $2.65.

Lenore Ulric's Divorce

Los Angeles, Aug. 7.

Lenore Ulric has filed suit for divorce in Mexico from Sidney Blackmer.

Cast Knows Best

'Shady Lady,' which closed at the Shubert, New York, and 'given over to the actors,' failed to resume. Cast met but decided the show had no chance.

Company was paid off for the final week by Equity. Principals received $50 each, which was on deposit there. Chorus was similarly paid.

HOLDING OUT FOR AIR

Hope Williams is only interested in a radio proposition for the fall.

Inference is that Miss Williams will decline any stage offer this season unless unusually attractive. Not known whether Miss Williams has made the desired air connection.

13½-WK. AVERAGE FIGURED FOR ALL

Street 50% Dark for 16½-Week Average in '32-'33 —Eight Theatres Didn't Open at All—33 Highest Number Lighted at Any Time—Play Shortage and Overseating

FEWER THE BETTER?

Forecast made last August for the season of 1932-33 was that Broadway would be 50% dark, which proved to be approximately correct. ications for 1933-34 point to more darkness, with not more than 40% of the total number of theatres operating through the season and the probability of a lesser percentage.

Number of legit theatres varies because of changes in policy. During the past season, a period of 35 weeks between the middle of September until early June, 59 houses were lighted 18 weeks. That is an average for the entire list, which includes several small theatres, others which have not operated for a season or more, and also includes repertory spots. Highest average number of theatres lighted during the middle of the season was 33, with that total fluctuating upwards for a time.

Total number of weeks for all was 1,104½. Eight theatres never opened at all for legit attractions, although three or four among that group offered varied bills in a desultory fashion.

21 Saw 25 Weeks

Prediction for last season was 16½ weeks for all of Broadway. Coming season indications are for an average season of 13½ weeks. Only 21 houses really made a season of it up to June 1, that many legits operating for 25 weeks or more. A dozen more theatres were able to beat the 16½ week prediction, or about half the time necessary to operate to profit. Eight others were open eight weeks or less, at least two houses opening and folding in less than two weeks.

The Shubert had the longest season with regular attractions, 37½ weeks. The Waldorf ran as long (and is still open), but with cheap ticket revivals. Another house (Hudson), with the same policy, was runner-up at 34 weeks. The Music Box, which has never had a red season, was lighted 33 weeks, as was the Royale, while the Barrymore was checked at half a week longer.

Securing attractions is more a

(Continued on page 46)

Open Hearing on Legit Code in Washington Thursday (10); Expect Work Completed in One Session

Thursday (10) the open hearing on the legit code will be held in Washington for the final draft to be framed for acceptance by the National Recovery Administration. Despite some skepticism, it is expected that the work will be complished in one session, expected to be lively.

Sol A. Rosenblatt, Administrator for show business, will preside with an advisory board representing the theatre, unions and other interests. These aides, although of show business, will not figure in suggestions from the floor as to changes in the code as originally drawn up. Sam H. Harris will represent the theatre, Heywood Broun the public; union man yet to be named.

It is known that a number of proposals to amend the code will be made, but there will be no long speeches. Each group, as signified by the various organizations signatory to the code, have been advised that their representative must apply and be accredited by the NRA in order to be recognized at the hearing. It is likely that Gen. Hugh S. Johnson will be present.

But each group having suggestions to make must first outline in written form just what the proposals are to be, such matter to be sent to Rosenblatt in advance of the hearing. Despite the fact that the emergency committee will be empowered to make adjustments after the code is officially accepted by the government, there will be inserted some provisions pertaining to matters not heretofore considered.

Guild's Position

Among the points to be settled at the hearing is the position of the Dramatists' Guild. After the authors' body signed the code which sets forth rules concerning picture rights money thereby virtually amended the Basic Minimum Agreement with the managers, the Guild wrote a covering letter to effect that the authors are but voluntarily participating in the code. In explanation it was set forth that since the authors do not regard themselves either as employees or employers, they do not feel they are within the scope of the NIRA. If that stand is upheld by the Administrator, the managers question the right of the Guild to be part of the emergency committee which will treat with the theatre's problems.

It is felt that the Guild rather slipped the $500 royalty thing into the code. While that sum is the usual royalty advanced authors upon acceptance of a script, there are plenty of instances where the payment is less. Payment is mandatory according to the code and while that may fend off shoe-stringers, it may also be embarrassing to some managers.

Other Objections

Other objections are expected and among them is the labor end's request that an electrical brotherhood on the Coast be included. Managers say the reason is not clear, although the employees referred to are members of the stage hands' international union (I. A. T. S. E.). The brotherhood is but partly concerned with Coast legits.

The minimum ($40) set for box office treasurers had drawn some objections not only from New York but out of town. Contention is that a number of theatres are using girl ticket sellers who generally have been paid less than the minimum. Introduction of women in box offices has been a source of annoyance to box office men for years.

One of the managerial firms (Wee and Leventhal) dealing in cheap ticket revivals will be represented at the hearing, although not present during the code sessions. Firm claims the code would force them out of business, since it would bar the indiscriminate distribution

(Continued on page 51)

Shuberts' 'Man of Wax' Studied for N.Y. Debut

Hollywood, Aug. 7.

Lee Shubert and his press agent, C. Greneker, returned to New York without having made a decision as to the eastern production of 'Man of Wax,' shown at the Pasadena Community Playhouse last week. A Shubert property, 'Wax' will possibly get a rewrite before being considered for New York.

Shubert saw a dress rehearsal of 'Growing Pains,' new play by Aurania Rouveral opening at the Playhouse Tues (8).

O&J Take 100% of 'Chance' for Loop To Stop Closing

Chicago, Aug.

Olsen and Johnson's 100% buy into Schwab and DeSylva's 'Take a Chance' prevented the musical's closing at the Erlanger. Folding almost occurred Saturday (5) when the show finished the week with a $3,000 loss on a gross of $13,000, but the comedy team decided to keep it going by adding the balance of the ownership to their original 40%.

Ethel Merman, co-starring with O. & J. on a percentage arrangement, left Saturday and returned to New York, having completed her contracted four weeks. Her understudy, Betty Allen, steps in.

Some trimming is being done to get the overhead down to where the show can operate on a $12,000 weekly gross. Original Chicago nut was around $16,000. 'Chance' is the only $3.30 show in town. All others are scaled at $2 or less.

Stock Players Injured

Watertown, N. Y., Aug. 7.

Edward Emerson, Mrs. Emerson (Edith Broder), and Emily Draper were injured when two other cars struck the sedan in which they were riding near here Saturday night (5).

All are members of the summer Civic Playhouse company at Clayton, N. Y. They were en route to St. Lawrence Park when the accident occurred. Emerson, who was the most seriously injured, is leading man with the stock company.

New York Theatres

NUMBER OF WEEKS OPEN FROM SEPTEMBER 15, 1932, TO JUNE 3, 1933.

Theatre.	Weeks open.	Theatre.	Weeks open.
ALVIN	16	HOPKINS	0
AMBASSADOR	13	HUDSON	34
APOLLO	27	IMPERIAL	20½
AVON	28	JOLSON	27
BARRYMORE	33½	LITTLE	8½
BAYES	0	LONGACRE	3½
BELASCO	29	LYCEUM	18½
BILTMORE	7	LYRIC	19½
BIJOU	10½	MANHATTAN	0
BELMONT	4	MAJESTIC	18½
BOOTH	28	MANSFIELD	8
BROADHURST	29½	MARTIN BECK	18½
BROADWAY	0	MASQUE	21½
CASINO (Carroll)	26	MILLER	26
CIVIC (44th Street)	13	MOROSCO	31½
COHAN	18	MUSIC BOX	33
COMEDY	6	NATIONAL	1½
CORT	13½	NEW AMSTERDAM	18
CRAIG	0	NEW YORKER	0
ELLIOTT	16	PLAYHOUSE	20½
EMPIRE	18	PLYMOUTH	20
FORREST	30	RITZ	8
48TH STREET	27½	ROYALE	33
44TH STREET	31	ST. JAMES (Erlanger's)	17
49TH STREET	1	SELWYN	8
40TH STREET	20	SHUBERT	37½
FULTON	15	TIMES SQUARE	25½
GOLDEN	0	VANDERBILT	26
GUILD	26	WALDORF	37½
HARRIS	9	ZIEGFELD	0

Lawyer Classed as Agent

Oshrin Wins First Move in Action by John Colton for $150,000—Appealing

Harry Oshrin, theatrical attorney, won the first move in the $150,000 injunction and accounting suit brought against him by John Colton, who dramatized W. Somerset Maugham's 'Rain' and authored 'The Shanghai Gesture.' Saturday (5) Justice Charles B. McLaughlin ruled in the Supreme Court of New York, that Colton was aware of the contract which makes Oshrin his manager, having three years more to go.

Although refusing to void the contract, the claim of the author that as much as $150,000 may be due him from Oshrin, was not acted on. The court said 'It may be that the petitioner has a cause of action against the respondent for an accounting. There are suitable remedies at the petitioner's disposal for enforcing the claims he makes against the respondent'.

Decision was based on a matter of legal precedent between lawyer and client. Oshrin contended such was not the case, the relationship being of client and agent, he in that guise receiving 10% for his managerial services. Justice McLaughlin so agreed, saying that 'while the courts have always been solicitous to proceed to enforce the claims of a client against his attorney but where such relationship does not exist the parties must pursue the same methods of enforcing claims as exist between ordinary citizens', which points the way to a suit for accounting against Oshrin.

Frozen Assets

The attorney now claims that money due Colton is $27,180, representing realty which cannot be sold at this time. It was earlier contended that the amount put in realty was $40,000, and that the $27,000 item was due the author, latter saying Oshrin offered to pay him off at the rate of $10 weekly. The realty mentioned is known as the Tinney Estates, a 30-acre tract at Baldwin, L. I., of which the former wife of Frank Tinney is holder of the first mortgage.

Contract between Colton and Oshrin was for five years, expiring in 1931, at which time the attorney claims he received a letter from Colton extending the agreement for another five years. The author said he doesn't remember having sent such a letter.

Richard J. Mackey of Mackey, Herrlich, Vatner & Breen for the playwright is appealing the McLaughlin decision but states the injunctive petition before Justice Frankenthaler is the more important. This is the plea to halt Oshrin from continuing to represent himself as Colton's agent or business representative.

SOCKED SIR HAMILTON

Helen Gilbert's Father It in Hollywood

Los Angeles, Aug. 7.

When informed by Sir Hamilton Harty that he was conducting Hollywood Bowl orchestra, William Gilbert, father of Helen Vaughn Gilbert, 'cellist, socked the knighted leader on the nose.

Gilbert during daughter's rehearsal Saturday objected to loudness of orchestra and became aroused to fighting point when Sir Hamilton disregarded.

HIP OPERA FINISHES 11 WEEKS; TO RESUME

Pop grand opera, which scored a surprising success at Hippodrome, New York, will call it a season Sunday (13) at which time it will have completed 11 weeks. It will resume for a projected season of 30 weeks starting late September. Scale for the fall will be somewhat revised. Instead of a 99c. top, the best locations will be $1.10 and there will be more seats at that price.

For the first time, attendance appreciably slid off last week, blamed on the excessive heat. Drop was about 30%, the takings dipping under $12,000, about an even break.

Thursday and Friday (10-11) a repeat engagement will be played at Boston in the open. Other outdoor dates to be given are at Ebbetts Field, Brooklyn, Aug. 18, and the Stadium, Flushing, L. I., Aug. 25-26. All other outdoor dates have been cancelled because spotted away from New York and the weather uncertainty.

Wohlebe Suing Friends Of Music Patronesses

When the Society of the Friends of Music, snootily-sponsored art organization, first signed the German chorus master, Walter Wohlebe, in 1928, the contract specifically called him an artist. Now that Wohlebe is seeking to collect some $21,000 balance on a five-year contract, the defense is that he is a 'laborer,' and as such it was a violation of the U.S. immigration laws to import foreign labor.

Mrs. Otto Kahn, Mrs. (Judge) Alvin Untermyer, Mrs. J. Frederick Tams, Mrs. Fred A. Muscheinheim, Mrs. De Acosta Lydig and Mrs. Reginald deKoven are among the co-defendants who, as patronesses of the Friends of Music, are more or less known.

The chorus master was to receive $8,000 to $10,000 a season for his services. He performed but a couple of seasons, and now wants the balance due on the contract. A $7,500 settlement offer was rejected by Mackey, Herrlich, Vatner & Breen, attorneys for the German chorus master.

COIN LACK DROPS FUND DOLE TO $1,100 WKLY.

Stage Relief Fund reduced its weekly expenditures recently, what with its diminishing b.r. Almost from the start of the fund early last winter, the average money dole totals averaged $1,400 weekly. Lately that figure has dropped to about $1,100.

Amount of money actually disbursed to needy professionals has not yet been lowered. Reduction came about through the commissary which distributes packages of food instead of coin. Another saving is in paring off administration expenditures.

Fund still hopes for Sunday night legit benefit shows to replenish the treasury but so few new shows are in sight for early September that some other money-raising device will have to be devised, unless the regulation disbursements are temporarily suspended.

Weekly financial statement up to last Friday (4):

Previous contributions	$64,072.60
Mary Mannering Wadsworth	25.00
Cyara Romanyi	11.00
Other contributions	16.50
	$64,125.10
Gross disbursements	60,698.73
	$3,426.37

THATCHER PESSIMISTIC

Worcester, Aug. 7.

Whether Worcester will continue to have stock depends on the biz at the Poli-Elm Street house this week, where the Thatcher players are holding forth.

After three weeks, James Thatcher, who brought the troupe here from Springfield, is none too optimistic, and the chances are the house will go dark Saturday night.

MORTON'S LOST THUMB

New Haven, Aug. 7.

J. Burleigh Morton, producer New York-Guilford Players, lost part of left thumb when gun he was using for sound effects exploded in his hand. Morton was experimenting for opening of 'The Ghost Train' and fired an off-stage shot through window. Gun barrel blew up.

Morton carried on after treatment and show opened that night as planned.

Shows in Rehearsal

'Hold Your Horses' (Hunky Dory) (Shuberts) Broadhurst.
'Party' (William A. Brady) Playhouse.
'Murder at the Vanities' (Earl Carroll) New Amsterdam.
'Amourette' (Peters Spiller) 48th Street.
'Ladies Are Weak' (Green and McCoy) Lyceum.
'Crucible' (D. Herbert Connolly) Selwyn.

Jed Harris Will Get Royalty Refund From Par on 'Vanities' Deal

Matters which might have interfered with the picturization of 'Murder at the Vanities' have been adjusted, and so far as Paramount is concerned the 'meller revue' will be filmed on schedule. Earl Carroll's jam with the scenic artists' union over a bill for $6,000 due on his last 'Vanities' is still unsettled, but the stage version is in rehearsal.

Jed Harris's claim that his 'Little Baby Blue,' written with Jack McGowan (first act completed only) was in substance the same story as the murder 'Vanities,' was to all effects admitted. Harris paid McGowan $2,000 in advance royalties, and this money will be refunded to Harris by the author and Par, 50-50. McGowan is at present writing for Par on the Coast.

Carroll went into court seeking an injunction to restrain local 829, United Scenic Artists, from prohibiting its members from working on setting for the murder 'Vanities.' The producer claimed he was engaged as the director of the proposed new show and that the production should not be held up on account of an unpaid bill owed by another corporation. Decision was reserved.

Par's agreement with Carroll on the revue 'Vanities' guarantees a bid for the picture rights, with the price sliding upward according to the number of weeks the show plays Broadway. Understood the contract stipulates the show shall be presented by Sept. 15, Par having the right to purchase the rights if the stage version does not eventuate. Because of the scenic artist situation, picture firm may extend the time for the stage presentation. Carroll is also supposed to supervise the film version.

B'way's Darkness

(Continued from page 45)

problem than ever. The Shuberts are more active in production than other managers, having many more theatres to operate, but their production schedule appears to be far short of what will be required to light their whole string. Erlanger's appears to have no production plans, depending on other showmen to book into its houses.

More Indies

As last year, there are more independently owned legit houses than controlled by the circuits (Erlanger's and Shuberts). Some of the indie theatres operated by producers will get the first product of the latter, that is those who aren't broke. With the circuit booking offices doubtless ready to offer attractive terms to other indie producers, the position of the bank-owned houses is unfavorable.

General impression is that with fewer houses lighted, those which do operate will have a good chance at better business. About 10 houses are operated by bank subsidiaries appear to up against the booking problem because so few showmen have the coin or backing to produce and the banks will not back shows. Some have engaged house managers who are spearing for shows.

History of Broadway in the last three or four years indicates that it is over-seated for legit. Managers claim a scarcity of product (plays), but it is apparent that show business would be better off with a dozen, if not a score fewer theatres—most of which are unsuitable in these times either because of capacity, antiquity or unfavorable location.

Inside Stuff—Legit

Lease on the Little, New York, has been obtained by Frank Merlin, who proposes to produce on his own. Former actor turned director, staged several shows for James C. Elliott. House was operated by Martha McAllister last season, red in result. However, 'One Sunday Afternoon' opened there, stopped during the moratorium, resumed and moved to the 48th Street, where it is still playing.

Little on West 44th street is the former headquarters of Winthrop Ames, a conservative managerial figure on Broadway until ill health forced retirement to his home in Boston. Property's owners in association with Ames were John Golden, F. Ray Comstock and L. Lawrence Weber. The New York 'Times' bought the site with the intention of erecting an 'L' shaped building to serve as another entrance to the publishing plant which fronts 43d street. Because of the depression building plans were indefinitely set back.

The so-called 'bank owned' legit theatres on Broadway are that group of houses which went into the hands of the first mortgage holders who, because realty is virtually non-salable, have become involuntary theatre operators. Most of these theatres are being handled for the banks by showmen.

Harry Kline is in charge of the Manhattan, owned by the Manufacturers Trust; Joseph Tierney is at the New Yorker for the Bowery Savings Bank; Harry Askin at the Hudson for the Immigrant Savings Bank; Mort Shea (Felber and Shea) is managing the Broadway and National, owned by Prudence Bonds; Louis Lowenstein is managing the Majestic and Masque for the receiver (Philip Dunn); the Chanins are handling the Biltmore for the Continental Bank, which is guaranteed by them against operating loss; attorneys are in charge of most of the others, including the Casino and Golden.

It is obviously necessary for some changes in the NIRA legit code's minimum salaries for actors as pertaining to the rural summer theatres. Capacities are mainly between 200 and 300 seats and admission prices low. Payment of $40 minimum, which under the code would apply to all theatres where full-length plays are performed, would be financially impossible.

Equity favors dropping the minimum during the summer months, particularly in the rural spots, mostly because of tryouts which otherwise might not reach the boards but which are potentially Broadway possibilities.

There may be some difference of opinion over the summer playhouses and the benefit to actors, who in the main appear for board and lodging. But they afford a hideaway from the city and the actors figure there is always a chance to be engaged for the Broadway presentation—if made.

The Chanin brothers, Irving and Henry, builders of apartment houses and theatres, are in the beer business. With two other brothers, Edward and Aron, they are operating a brewery near Allentown, Pa. Name of the brand is 'True Blue'.

First two named Chanins built five theatres on Broadway—Biltmore, Mansfield, Majestic, Royale and Masque. Latter three were sold to the Shuberts in a deal which gave them the Century theatre, upon which site they built the Century apartments. Still operating it and are booking the Biltmore.

Equity was consulted about the legit code by a group of stock managers. Among those who visited Frank Gillmore for that purpose was Lester Al Smith, who headed a stock managers' association about five years ago. He is said to have spoken on behalf of James Thatcher, head of the new stockmen's group.

Smith was unfortunately mixed up in a mail order fraud and sent to Atlanta. Upon proof of his unwitting participation he was recently paroled.

Two former ticket specs are conducting new cafes in the Times Square district, beer being the incentive. Davy Mandel has a corner spot across the street from Madison Square Garden, while 'Kid' Beebe has the 'Paddock' in the Winter Garden block.

Beebe has been away from Broadway for some time, operating a stable of race horses.

Authors of 'Going Gay,' which opened at the Morosco, New York, last week are a youthful duo, William Miles and Donald Blackwell. Latter played juvenile parts, mostly in stock. Miles had a walk on part in the first production of 'The Mask and the Face' some seasons ago, later directing little theatre shows.

BIG DOIN'S AT START OF CENTRAL CITY'S GALA

Central City, Colo., Aug. 7.

Central City, one of the semi-ghost towns of the Rockies, with its population cut from 50,000 of years ago, to the 537 now living there, snapped out of its daze Saturday (5) when the social and arty crowd of Denver reopened the 50-year-old opera house in their second annual play festival.

First night was a sellout at $3, with other nights and matinees at $2 and $2.50. Advance sale indicates the Central City Opera House association will have a small surplus next year, when it is planned to present 'Carmen' and 'Hamlet' on alternate nights.

Central City went wide open for the occasion. The gambling concession, owned by the American Legion post, used real money, scorning to use even chips on some of the games. Three roulette wheels copped the lion's share of the society trade as soon as they drifted in after the show. One crap table was going all afternoon with another pressed into use at night. Other games included faro, poker, chuck-a-luck and mutual wheels.

Other gambling games were run in the various dance halls, with about a dozen of them in operation, besides the grand ball at the Teller house, packed too full to dance comfortably. Robert Edmond Jones directed. Natalie Hall made an entrancing and charming widow ('Merry Widow') and Gladys Swarthout ran her a close second. Richard Bonelli easily carried off the male honors as Prince Danilo. Other principals were Frederic Worlock, Ernest McChesney, John Wildgen, Frank Chapman, Bartlett Robinson, (Miss) Lee Whitney, Ian Wolfe, Edna James, Arnold Ronnebeck and Ruth Bretschneider. Their acting and singing showed the beneficial effects of the more than two month's rehearsals for some of them.

Locals were used in the choruses. They included Misses Germaine Haskin, Bernice Laverty, Grettamae Brown, Mary Figgen, Esther Baumgartner, Jean Dickenson, Margaret Seerle, Sadrene Storri, Esther Strohm, Jane Merrit and Winifred Dillon; and Messers. John P. Wentworth, Tom E. Jones, Franklin Barger, Edwin Cerny, O. K. Heggen, Woodrow W. Swaggart, Hale Orin Davis, David Williams, James L. Burke and Paul Kwartin. Every one of them is hoping Jones can use them next year, for while it has meant some tough work, they have had a lot of fun.

Macklin Marrow conducted the orchestra and directed the rehearsals also of the choruses. Russell Lewis arranged the dances. The 'New Deal' started for Central City last year and will keep up for five more years at least. Jones has signed contracts and will produce at least for that time—with the understanding that no expense is to be spared for stars, settings, costumes, music, etc. For the first three nights every room in the town was engaged, and reservations indicated but few would be vacant at any time during the two weeks.

Plays Out of Town

MAN OF WAX

Pasadena, Calif., Aug. 1.

Comedy in three acts and six scenes by Julian Thompson. Produced by the Pasadena Community Playhouse, Pasadena, by arrangement with Lee Shubert. Directed by Lenore Shanewise. Cast: Robert Welsh, Ruthelma Stevens, Lois January, Lloyd Corrigan, Tom Smith, Milo Whitaich, Willard Davis, William Boon, Robert Chapin, Morord Olsen, Gloria Hope, Emmett Vogan, George Lynn, T. B. Henry, Colin Cairns, Jeanne Richert, Walton Boyle, Russell McHatton, Robinson Nelman, Ivan Collins, Harry Mines, W. F. Newman, Herbert Booksby, Gray Spalding, Benjamin Brindley, Wade Lane, Joseph Hamilton, Roland Kibbee, Willard Davis, Francesco Moran, Nancy Murray.

Lee Shubert and C. Greneker traveled across the country to get a look at 'Man of Wax,' a Shubert-owned property for the past several years. By this time they should be back in New York, satisfied that the thrice-written play can stand more rewriting before it is suitable for production.

Idea of having Napoleon return to earth is not original. Playwrights have been bringing back the immortals for some time. However, in the Julian Thompson adaptation of Walter Hasenclever's short story, the sex angle has been injected, giving Nap's return a new slant. Trouble is that Thompson never made up his mind just how he was going to handle his subject. Play starts out as a drama, soon becomes a comedy, drifts into burlesque and satire and back into drama for the ending. Napoleon, no matter what angles are taken on the Corsican, is a hefty subject, one that can stand a straight treatment in any writing mood.

There's a germ of a play in 'Man of Wax,' but it's dormant in the present form. The return of a departed celebrity to this earth and his finding that modern times are the bunk and his subsequent return to his resting place are not novel. Most entertainment in the play comes in the second act where Nap, on the make for a motion picture actress who is going to play Josephine in a picture, is the high spot of the play. First act, her discovery of Nap in a wax museum, and the last act, where the former Emperor attends the Disarmament Conference to settle the present day woes of the world, are dead ducks.

Napoleon, a wax figure in a museum, returns to life because Josephine Delmar, the actress, is in love with his image. She arranges to have him visit her in her apartment where Nap becomes sexy. From here on the play becomes serious. In the next rewriting something may be done with the idea. Play is a Lee Shubert pet.

Community Playhouse's production boasts an excellent performance by Lloyd Corrigan as Napoleon. That about covers the praise due the play. All other performers, including Ruthelma Stevens as Josephine, are amateurish. With an all-professional cast, it is possible the production would have shaped up better but with the story running to all points of the emotional compass, it's doubtful. Direction seems to have been focused on Corrigan with others in the cast forgotten, or possibly it was the reverse. *Call.*

Tourists Accommodated

Providence, July 31.

Comedy in prolog and three acts by Charles Divine; presented by Raymond Moore at the Cape Playhouse, Dennis, July 24, and at the South Shore Playhouse, Cohasset, July 31.

'Tourists Accommodated,' the third new production to be tried out by Raymond Moore on the Cape, is a play of oddly varying quality, starting as a diverting, homely little comedy, building up to a surprising and not altogether appropriate tragic climax in the second act, and regaining its original, and happier, mood in time for the final curtain.

The first nighters seemed to like the play very well. They applauded to the echo, and aroused considerable enthusiasm, almost enough to convince many that it would be a big success if tried professionally. But judged away from all the glowing enthusiasm of the first night, 'Tourists Accommodated' couldn't possibly make the grade unless Moore revamps it a great deal.

It depends largely upon its sparkling wit and amusing situations, and to place a suicide in the midst of a comedy of talking tourists evidently destroys the fabric of the story.

No doubt the suicide is meant to be taken seriously, but the author has proven his point before the tragedy occurs, and the incident gives an artificial aspect to a hitherto plausible comedy.

Mrs. Crosby and her sister, Phoebe, turn their home into a place for tourists. Not that they need the money, but just for the want of something to do. Before long what started as an amusing pastime has grown to be an incubus, to the rest of the family, at least.

The older daughter, Kay, finds that her socially elect fiance, Stuart Mason, is greatly disturbed over the tourists. Jean, in college, is humiliated when her friends discover what is going on; and Russ, the only son, is so desperate for privacy in his own home that he finally joins the navy.

Mr. Crosby is forced to sleep on the back porch, Mason breaks tactfully with Kay, and Jean in a fit of despair kills herself. Kay becomes engaged to Tom Gibbs, first of the tourists, and goes off to get married, taking the harrassed Mr. Crosby with her, while her mother happily plans for a tourist-filled future.

Much has been made out of nothing in 'Tourists Accommodated.' It is essentially a comedy, the type that will click, but the slight tinge of seriousness practically spoils the whole effect.

Josephine Hull is the hustling Mrs. Crosby, Minnie Dupree the highly depressed Phoebe, Humphrey Bogart the nice traveling salesman who marries Kay, Flora Campbell the unfortunate Jean, Eleanor Phelps the almost jilted Kay, and William Ingersoll the harrassed Mr. Crosby.

Broadway Interlude

Pelham, N. Y., Aug. 4.

Play by Achmed Abdullah. With Robert Emmett Keane, Ara Gerald, Claire Whitney, Charles Campbell, Helen Claire, Elisha Cook, Jr. At the Manor theatre, Pelham, N. Y.

'Broadway Interlude' is only moderately exciting. The life of David Belasco, which has furnished Broadway with many traditions, seems fairly routine and familiar in the framework of this three-year-old play by Abdullah, Belasco's old collaborator.

The talk is that Leo Carillo will go into the leading role when the play is sent into town, but the gentle force of that player does not seem to fit the rather ordinary if emotional explosion the authors have pictured as Belasco.

If no obvious attempt has been made by Abdullah, assisted by William Almon Wolff, to match Grant Thompson, central figure of the drama, to Belasco, man to man, there is no disguise of the background in which members of Belasco's staff and others are recognized.

Drama concerns producer's sponsorship of a new ingenue with night rehearsals and personal attention. His slightly passe star wishes the girl and gets her out of the way via the Theatre Guild, of all places.

Best scene in the play centers about a rehearsal conducted by the old man himself. It's pretty tough on some of the old Belasco actors.

Robert Emmett Keane is workmanlike as the producer, Claire Whitney is the secretary. Ara Gerald is the dusky star, giving an effective performance.

ANOTHER MAN'S SON

Providence, July 27.

Comedy drama in three acts by Len D. Hollister; presented by the Mariarden Players, under direction of William B. Friedlander at the Peterborough Dramatic Festival, Peterborough, N. H., July 27. Produced by Howard Inches.

This is the second new play to be staged in the Peteroborough dramatic festivals this summer. 'Another Man's Son' is melodrama pure and simple. There's no shooting, but the action includes a villainess who commits theft and perjury, and possibly would not stop at murder, either, if the play ran an act longer.

The play spreads over a period of two years, and the action takes place in the Long Island home of Jim Mason. It centers on Jim's longing for a son and heir. The plot is hackneyed and not for the more sophisticated playgoer. Acting and dialog lifted the piece above the average on the first night, but how it will size up on Broadway is a matter of deep conjecture.

For one thing, the plot seems to be against the play's success. Few will be interested in Jim Mason's long desire for an heir, and how his wife, a dyed-in-the-wool adventuress, attempts to pull the wool over her husband's eyes by giving him a son that belongs to another woman. In the end, of course, the adventuress and her accomplice lover, Dr. Cole, are found out. Jim marries the mother of the infant passed off as his son, and everybody's happy.

Hollister, the author, took part in the performance, playing father of the adventuress. Brian Donlevy is in the role of the hoodwinked hero, Robert Beatty as the villianess, Lawrence Keating as the doctor-lover, Louis Jean Heydt as the family lawyer, Jane Bramley as the mother-nurse, and Clara Palmer as a colored maid.

BROADWAY REVIEW

GOING GAY

Farce in three acts, presented at the Morosco Aug. 3 by Select Theatres Corporation (Shuberts); written by William Miles and Donald Blackwell; staged by latter.

Ann Appleton	Diane Bourget
Daisy Appleton	Edith King
Benny	Charles Halton
Putnam Anderson	Ichard N. Gregg
Ridges	Homer Barton
T. Courtland Smith	Walter Kingsford
Bing	Barnett Parker
Mrs. Smith	Thais Lawton
George Smith	George Walcott
Grand Duchess	Rita Vale
Waxwilliams	Alan Marshall
Footman	Chase Adams

Looks like a good title wasted. 'Going Gay' was among the plays tried out in Hartford earlier in the summer and if it was the best of the lot, the experiment was not successful. It is also the first of the tryouts to brave Broadway in the hottest summer. Scale is $2.75 top, a concession from the $3.30 thing for straight shows. But that doesn't figure to be much help, for the show isn't good entertainment.

Because of a heat wave the opening was set back until Thursday. Weather was better, but opening an attraction this side of Labor Day is taking unwise chances, particularly for non-musicals.

Farce is along old-fashioned lines. Has a fairly lively third act but shy all the way of actual laughs. Supposedly a travesty on a more or less newly-rich middle-aged couple, the T. Courtland Smiths, in their summer home at Newport. A Russian duchess is coming for a visit and Mrs. Smith wants to put on the dog in a social splurge. She is much vexed because their son George has invited a young actress, Ann Appleton, down for the week-end. Looks like the works are gummed when Ann arrives with her insistent mother Daisy, also of the stage, plus her dog-like husband Benny, who is supposed to be her secretary.

But fluffy Daisy is the life of the party, such as it is. Her bawdy stories shock Mrs. Smith but amuse the others, particularly Mr. Smith, 'T.C.' as he is called by the old lady. Third act is in Daisy's bedroom, Benny enters complaining about his quarters and insisting on sleeping in her bed. When old Smithy arrives for a supposed rendezvous, Daisy puts Benny in a closet. When both women exit, Benny climbs in bed again and Smith ditto, thinking it is Daisy. That's the highlight. By the time the women return, Benny has hidden in the wardrobe and T.C. pretends he is sleep walking. Mrs. Smith accuses Daisy of being a trollop and they go at it hammer and tongs and George fixes everything when they arrive to say they just got married.

Thais Lawson as Mrs. Smith and Walter Kingsford as her husband were mentioned as chief leads, but Edith King has the main part as Daisy, giving an excellent impression of Mary Boland. Charles Halton, who had such a good assignment in 'Once in a Lifetime' (Mr. Glogauer), is Benny, too dumb to be very funny.

Settings looked to have come from the storehouse, with all indications that the nut must be kept down to a minimum. That, at least, was the right idea for this play. *Ibee.*

5 Legits Left in Loop with Heat; Only One Better Than Even Last Wk.

Current Road Shows

'Dinner at Eight,' G. O. H., Chicago.

'20th Century,' San Francisco.

'Gay Divorce,' Apollo, Chicago.

'Her Majesty, the Wi ,' Cort, Chicago.

'Low and Music Box, L. A.

'One Sunday Afternoon,' 1 Capitan, L. A.

'Skiddi ,' Studebaker, Chicago.

'Take Chance,' Erlanger, Chicago.

'Tale of Two Cities,' Hollywood Playhouse, Hollywood.

'Tomorrow Turns Back,' Chicago.

ENGAGEMENTS

Olga Baclanova, 'Murder at the Vanities.'

Frank d'Armond, Bernice Claire, Cecil Lean, Vera Marsh, Frank Swanee, Loring Smith, 'Saluta.'

Lora Baxter, 'Party.'

Tom Patricola, Katherine Karr, Margie Finley, Dave Chasen, Harriet Hoctor, Edw. J. McNamara, Inez Courtney, 'Hold Your Horses.'

Paul Muni, 'The Red Cat.'

Helen Lowell, Bruce Evans, Geo. Hy. Trader, Edw. Raguello, David Morris, Claire Carleton, Joan Clive, 'Easy Come.'

Franc Hale, 'One Sunday Afternoon.'

Nita Naldi, 'Party.'

Chicago, Aug. 7.

Heat socked everybody on the Loop legit boards last week. Business was especially off over the three-day week end stretch from Saturday to Monday, the gravy days ordinarily.

'Hired Husbands,' which had played five weeks at the Studebaker, moved to the Cort and lasted out the week only. Another to blow was 'Tomorrow Turns Back. It saw only about $2,000 at the Selwyn before leaving.

'Take a Chance,' $13,000 continued to lead the town's grosscs, but that's not enough for the musical, from reports. Chances are it will fold any time now. 'Dinner at Eight' had much easier sailing on $10,000.

Estimates for Last Week

'Dinner at Eight' (Grand) (D-1,207; $2.20) (8th week). $10,000, slightly off in heat but enough to get along on.

'Gay Divorce,' Apollo (M-1,500; $2.20) (6th week). $9,000 with new price scale, cut previous week from $2.75.

'Her Majesty,' the Widow,' Cort (C-1,276; $2.20) (6th week). Back to Cort after two weeks at Garrick for $2,500.

'Skidding,' Studebaker (C-1,250; $2.20) (3d week). Skidding is right. $2,000.

'Take a Chance,' Erlanger (M-1,318; $3.30) (5th week). Town's only $3.30 show, doing best business on figures, but at $13,000 in trouble.

'Tomorrow Turns Back,' Selwyn (D-1,806; $1.10) (6th week). $2,000 and out.

Worst Summer in 25 Years Almost Over; $12,000 for Two Last Week

'Music's' $10,500 Final; '20th' Follows in Frisco

San Francisco, Aug. 7.

'Twentieth Century' has an okay advance sale for its opening at the Curran tonight (7) with Eugenie Leontovich and Moffatt Johnson in the cast.

Latter replaced Gregory Ratoff and is unknown here, but '20th' is the town's only legit show so it's expected to move along smartly.

'Music in the Air' bowed out after three good weeks, last one doing around $10,500.

L.A. HEAT TOO MUCH FOR B.O.

Los Angeles, Aug.

Continued hot weather is taking a sock at the legit b. o., giving the producers little to be thankful for other than their ability to pay off.

'One Sunday Afternoon' at the El Capitan dragged the week through to $4,700, which is not so hot for this house. Looks like Henry Duffy guessed right on this production with a low budget for the heat wave.

'Tale of Two Cities' at the Hollywood Playhouse, depending on service charge passes, got its nut but no more at $3,000 estimated. Philip Merivale, starred, is in on a guarantee. Rest of the cast is co-op.

'Low and Behold,' co-op revue at the Music Box, hangs on with the $2,100 take of last week keeping body, soul and production together. Folds after this week.

Majestic, Utica, Reopens

Utica, N. Y., Aug. 7.

Majestic, dark for several years, will open Aug. 26 under K. T. U. Corp. management.

Legit, but no burlesque or pictures, the policy. Edward Coleman, manager.

Caliente in Play

Hollywood, Aug. 7.

A week-end at Agua Caliente is the subject of 'Always a First Time,' play written by Allen Rivkin and P. J. Wolfson. Manuscript has been taken for fall production in New York by Robert Broder and John Pollock.

Many of the characters are take-offs on local get-arounders.

Summer of 1933 is to be rated the poorest on Broadway in 25 years. Number of shows on the boards now is not much at variance with last summer, but as for quality and gross, there is no comparison.

Heretofore, there always have been some shows which drew good, if not excellent, summer money. That went for last summer when two musicals went along to important grosses, and they were holdover shows, at that. For the second season there have been no summer musicals (except one flop last month) and the holdovers have been able to eke out a mere existence.

The comparison is clear. At this time last summer the revived 'Show Boat' was getting $25,000 and upward weekly, with 'Of Thee I Sing' around $23,000. Best grosses in this June and July went to 'Music in the Air,' which averaged $11,000 and is sticking because of a Leblang deal. Other seasons saw the better known revues drawing heavy coin. Visitors largely supported such attractions, but now the ticket agencies have nothing to offer, handling a few tickets for two or three shows, the others being low cost revivals.

Grand opera at the Hippodrome proved the exception and topped all legits. But last week the heat got it and engagement ends this week.

It has been an 'old-fashioned summer,' with record heat and a succession of torrid waves. Had similar weather conditions prevailed in other summers there is little doubt that even the musical hits would have suffered, but hot weather production is always a hazard.

New Season's Hopes

Legit is now pointing to the new season, which, it is indicated, will have a delayed start. There are half a dozen attractions now in rehearsal, including two musicals, 'Hold Your Horses' and 'Murder at the Vanities.' About a dozen new productions are in sight during September but may be added to by possibilities from the rural summer try-outs which have not been fertile.

Previously William A. Brady will beat the gun by presenting his imported 'The Party' at the Playhouse, Aug. 21. A desultory opening last week was 'Going Gay,' but its life at the Morosco figures to be short.

List now stands at seven, including the folding grand opera. Nothing on the boards, with one exception ('One Sunday Afternoon') is given a chance of lasting into the new season. Last week started with a 100-degree temperature and attendance didn't mean much.

Estimates for Last Week

'Going Gay,' Morosco (2d week) (F-893-$2.75). Opened Thursday (3) with unfavorable indications; may get some cut-rate trade.

'Music in the Air,' 44th Street (38th week) (M-1,323-$3.30). Lowest figure since opening and ran red at $7,500; another three weeks; then Boston, Labor Day.

'One Sunday Afternoon' (48th week) (C-969-$3.30). Dropped to $4,500, lowest since first week, but bettered even break; indefinite.

Other Attractions

Grand Opera, Hippodrome; 11th week; heat got it last week; $12,000; shuts down Sunday (13) and resumes next month.

'Tommy,' Forrest; revival; postponed, opened Monday.

'Pirates of Penzance,' Majestic; replaced 'The Bohemian Girl' Monday; due to end season Saturday.

'Dangerous Corner,' Waldorf; revival.

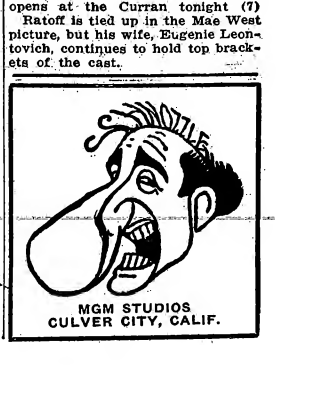
'John Ferguson,' Belmont, revival.

Johnson Replaces Ratoff

San Francisco, Aug. 7.

Moffatt Johnson replaces Gregory Ratoff in '20th Century' which opens at the Curran tonight (7)

Ratoff is tied up in the Mae West picture, but his wife, Eugenie Leontovich, continues to hold top brackets of the cast.



French Legit Anticipates Revival With Quota Restricting U.S. Films

Paris, July 28.

Paris legit is counting on the reduced number of American pictures to be shown here next winter, in accordance with the new quota decree issued by the French Government, and the very likely shortage of good French films, to bring the public back to the theatre. While the legitimate stage is now at its lowest ebb for the summer, extraordinary activity is in progress for early fall productions.

Sacha Guitry has four productions scheduled and is now finishing the last act for the book of an operetta by Heyman, composer of the music for 'Congress Dances,' in between completing his character sketches for Cecile Sorel's music hall debut at the Casino de Paris. He is now at La Baule with Sorel and Varna, having temporarily abandoned the idea of making a film version of his 'Chateaux en Espagne,' because of the pressure of other interests. He reopens the Varieties with 'Castles in Spain' in September. After the return 'Le Vol Nuptial' at the Michodiere, a new Guitry comedy will follow with Victor Boucher in the leading role supported by Mme. Huguette Duflos and Jean Perier. The book of the new operetta by Albert Willemetz and Louis Meucci, entitled 'Oh!. Mon Bel Inconnu' ('Ah! Handsome Stranger'), which will star Aquistapace at the Bouffes-Parisiens, Sept. 29, is authored by Guitry in collaboration with Reynaldo Hahn. The Heymann-Guitry musical piece, founded on a play by Charles Mere will go to the Marigny.

Edmond Sayag, director of the Ambassadeurs, announces Sept. 28 for the first performance of 'La Donneuse' ('The Giver'), comedy by Alfred Savoir.

The Sept. Line-up

The Sarah Bernhardt opens Aug. 12 with 'Rosette,' light comedy by Daniel Norman and Louis Catrolin, cast to include Mme. Fusier-Gir, Renne Simot, Jane Loury, Jeannine Mirande, Claire Gerard, Christian Gerhard, Hubert Daix, Armontel and others.

Among September premieres are 'Boudu Sauve des Eaux,' comedy by Rene Fauchois, at the Mathurins on the 4th; the return of 'Teddy and Partner' at the Michel on the 5th; a revue by Rene Dorin and Paul Colline at the Athenee on the 27th, in which the authors will interpret the principal roles and sing several songs of their own composition, and 'Quinze Couples' ('Fifteen Couples') at the Grand Guignol, under which title are grouped a lengthy list of short sketches.

Later in the season, the Mogador will have 'Ball in Savoy,' the operetta composed by Paul Abraham, which has been one of the outstanding successes in Berlin and Vienna. At the Madeleine, Lucien Rozenberg is to be both the star and director of Tristan Bernard's recently completed play, as yet unnamed dealing with Jewish life and manners. Those already engaged in important roles, include Mlle. Helene Perdriere, Mme. Veniat and M. Dalio. A new play by Jacques Deval is scheduled for the Theatre de Paris; a comedie-bouffe by Daniel Norman, entitled 'Les Trois Maris de Mademoiselle' (Mademoiselle's Three Husbands') will star Max Dearly, and Norman also has an adaptation of the Italian operetta, 'Simplicissimus' on the list.

'Maya,' the play of a prostie by Simon Gantilion, which was first produced here in French five years ago and played in English last season, has been revived at the Studio des Champs Elysees. Production is under the direction of Mrs. Sybil Harris, who plans to put on 'Maternite' in the near future. 'Maya' was banned in New York.

Mrs. Harris plays the leading role; others in the cast are Griffin Champion, Harold Penman, M. Widrow and Alain Dhurtal.

Composer Schwarz Suicide

Prague, Aug. 1.

C. Putschmann, a former opera singer of Czechoslovakia, has been arrested in Saxony, Germany, accused of smuggling cocaine. At the same time it is reported that Friedrich W. Schwarz, born in Prague, composer of popular songs, committed suicide in Paris with cocaine.

Expatriate German Comic Joins Aust. State House

Prague, Aug.

Director O. Roebbling, of the Burg theatre, Vienna, is now in Carlsbad to confer with Max Pallenberg, famous Berlin comedian. Pallenberg next season becomes a member of the Austrian state theatre.

Carl Rankl, former musical director of the Reichenberg City theatre, in the fall will head the orchestra of the State theatre in Ankara, the new capital of Turkey.

Leicester Sq. Theatre Back to Jack Buchanan

London,

Leicester Square Estates, Ltd., controlling the Leicester Square theatre, is due change hands very shortly. Jack Buchanan, who sold out to Sir Walter Gibbons some time ago, is taking possession again. He has been quietly acquiring available shares, and now has controlling interest. Buchanan will shortly be appointed managing director, a post formerly held by Sir Gibbons, and will move his offices into the building.

Policy of house, which has been very profitable since Harry Foster has been operating it for vaudeville, is to continue without hindrance, with Foster remaining one of the directors. Only likelihood is Adney Gibbons, son of Sir Walter, will be removed from directorate.

Meanwhile, Buchanan is putting the finishing touches to his film, 'Stand Up and Sing', which he is doing for British & Dominion. When that is finished he begins rehearsing on a musical version of 'Brewster's Millions', which Jack Waller and Joe Tunbridge are adapting, with additional dialog by Douglas Furber. Show has not yet been cast. It opens out of town, playing Moss Empires and Howard & Wyndhams theatres, and is likely to come here around Christmas.

Hungary Boom

(Continued from page 17)

'The Nabab of Dolova's Daughter,' by Ferenc Hercog, screen title to be 'Rakoczi March,' principal musical motif to Berlioz' celebrated march of that title. Other numbers will be composed by Paul Abraham, another repatriate from Berlin.

Emil Kovacs is preparing the screen version of Zagon's 'Marika,' Hungarian version only.

Czech's Film Fever

Prague, July 27.

Czechoslovak filmers are in a fever of production, working as hard as possible in an attempt to get the industry started. Still no American pictures coming in, but the localities think they've got the thing beat and can get along without.

Thirteen pictures have been completed locally by producers and are ready to send out, six more are in production and 10 more lined up. That makes a total of 29 pictures in the native tongue which ought to satisfy the market until about December.

Producers, aided financially by the government, are figuring that by keeping up that pace they can knock out about 60 pictures for the year. If so they will have to find only about 90 more pictures from the rest of the world market to make things safe, local exhib demands calling for about 150 pictures a year.

Figuring that way is swell, except that there's no assurance the localities can pulmotor up to 60 pictures a year, beyond which finding 90 pictures from the world market with the U. S. included, is none too easy a job. England and France are the best spots to pick from, Germany's current output being too unreliable for any assurance purposes. Beyond that the Czechoslovaks don't especially like the Germans and are keeping away from German films as much as possible.

Foreign Remakes

(Continued on page 17)

kept out of France and Par's out of the U. S.

'Her Majesty Love,' made by Warners some years back was the first picture to receive this type of treatment. It was originally a German picture.

How It Can Work Out

Idea back of the thing is that a picture bought outright is a completed thing and can be handled much simpler from a studio standpoint. Staff is set down to look the picture over, make up its mind about faults to be improved upon, actors for types, etc. At Fox 'Adorable' is called a mistake because copied exactly from the German without adaptation or change. If adapted, it is felt, it could have made the grade easier. Also mentioned that Henri Garat, the male star, didn't turn out to have the femme appeal expected of him.

From the standpoint of the foreign offices, if this sales method can be developed it would be the saviour all around, especially in view of the growing quota and financial restrictions all over the world. Getting too tough to fight local competition in many spots, whereas it is felt if a picture can be sold outright to localities on a flat basis that does away with considerable risk and annoyance. Most Europeans, for the time being, haven't the money to handle that sort of deal on a big enough basis to satisfy Americans, but it is felt they're swinging that way.

Radio last year sold its entire year's product to Jacques Haik for France. Haik could dub the pictures, do them over, or sell them as is within France on a percentage basis. Columbia this year has a similar deal with Adolphe Osso in France for 12 pictures.

Pointed out generally that book business, internationally, is done on that sort of regional sales basis, and films will have to come to that because of lingual and quota difficulties.

Australia

(Continued on page 17)

campaign organized by foreign interests. Distributors were making a profit of $10 for every $15 paid in wages.'

'Distributors had ignored the public, and, by bringing in master films from which copies were made, had saved themselves hundreds of thousands of dollars in customs taxation. They hold the exhibitors in their hands, and grind out of them the utmost farthing. This government is determined that they shall make a refund to the revenue of the country. It is determined also that they shall show cleaner films, instead of the awful sex and crime pictures that are demoralizing the people.'

'Distributors never showed their hands, but used the exhibitors as monkeys to pull the chestnuts out of the fire. When distributors evaded the duty in importing master films, they did not pass the benefit on to the exhibitors.'

'Foreign film interests did nothing else but apply thumbscrews to Australian exhibitors. If tax is removed foreign interests will say they have bulldozed the Australian Parliament once again.'

These and other equally unfair statements show how little the average politician knows about the true position of the Australian Film Industry.

During the regime of the last Bruce-Page government it was proven conclusively by a Royal Commission that American interests did not control the Australian picture field. It was also proven that the American distributors operating in Australia provided work for thousands of Australians. It was proven that American pictures kept the Australian theatres open and provided cheap entertainment for the masses, besides providing employment for local workmen. American producers were the means of allowing Australians to open laboratories for film work and to operate same. American picture producers had done more for Australians than any other foreign interests operating in this country. All these facts were proven time and time again during the sitttings of the commission.

There is no use denying the fact that Australian in the majority favor American picture entertainment. This has been the case ever since the first picture show opened here. British pictures are very popular at present, but there are not sufficient British films coming here to keep open all the theatres. Australian producers could not possibly hope to meet the demand of exhibitors were the Americans to quit the Australian field.

The present fight is the greatest in the annals of the film industry.

F. W. Thring in Legit

Besides operating 'Effies,' the biggest film studio in Melbourne, F. W. Thring, at one time the big noise in Hoyts, has completed arrangements to play his own legit company in Melbourne in highbrow productions. Gregon McMahon has been engaged as producer.

Newspaper Flops

'Sunday Observer,' a new weekly, came out one Sabbath and folded the next. Regarded as the quickest newspaper flop over here. Two picture fan mags have switched over from weekly publication to monthly in an attempt to build.

Hits and Flops

'42d Street' a wow on third week and may stay four. 'Tell Me Tonight' high on 5th week and set solid. Goes to prove that musicals popular over here.

'Reunion in Vienna' building after slow start.

Starvation business being done with 'Farewell to Arms.' Picture's failure mystery to trade. 'Bedtime Story' in this week.

'Cavalcade' finished 12 weeks solid trade in two theatres.

Weekly business okay with 'You Said a Mouthful,' 'When Strangers Marry' and 'Warrior's Husband.' 'Insult,' and 'That Night in London' playing to poor business and unlikely to stay.

'Honi Soit' only legit offering and grossing well. Joe Marks opened successfully in a corking revue with Mae Leonard, Connors and Paul and Kelo and Moran. Marks will stage a new show every week.

Legit is nice with 'Hold My Hand,' and 'Tout Paris.' 'When Ladies Meet' comes in this week for W-T. Cast includes Isobel Elsom, George Barraud, John Longden and Carl Harbord.

Cook Boston Opener

Boston, Aug. 7.

Joe Cook's 'Hold Your Horses' at the moment seems destined to open the new Boston legit season. This usually begins Labor Day; plans are all set now to swing in the Cook opus, week ahead, to occupy the Shubert stage starting Aug. 28. Then comes Broadway.

Alfredo Salmaggi's Chicago Opera Co. begins an engagement at Boston Opera House Sept. 25. Troupe comes here next week for two open-air performances at Braves Field, 25c to $1 top.

Al Luttringer announces National Dramatic Players for stay at Wilbur beginning Sept. 25 in repertory.

Harvey's 'Betray' Goes First on Continent

Westwood, Calif., Aug. 7.

'My Lips Betray,' the Lilian Harvey original starrer for Fox, held back for release in America until after 'My Weakness,' her second picture, will be released abroad as her initial film six months before the second. 'Betray' on the Continent will be shown this month.

Fox studio for her American debut wants her in the American story first and then follow with her current production. Abroad, they are using the initialer figuring that the b.o. reaction there would be more favorable in a Continental type picture than in the American background for a picture made in this country.

Grock, No Longer Wealthy, Settling Eng. Tax Tiff Prior to Comeback

London, July 25.

Grock is over here quietly conferring with the English income tax authorities. Money has been outstanding for several years, with Frenchman always delaying settlement on the assumption he would never play England again.

Grock is no longer wealthy and he is considering an offer to come back here. Understood latest offer comes from Ernest Remnant, lessee of the London Pavilion. With income authorities quite amenable to a 50% settlement, it is likely Grock will play a return date in London.

Coliseum Now Ex-Pix

'Ballets Russes De Monte Carlo,' the remnant of the Diaghileff outfit, a big hit at the Alhambra and extended for a further fortnight, goes to the London Coliseum for a run, opening Aug. 12. This marks the end of the Coliseum as a picture theatre.

House has done exceedingly well with 'King Kong,' but the trouble has been to find a suitable successor. The current Radio picture, 'Diplomaniacs,' will not hold up for more than a couple weeks.

Doug 'Most Desirable,' But—

It is said Douglas Fairbanks expressed a desire to join White's club here, one of London's oldest clubs, including members of the royal family, foreign monarchs and other potentates. There is a committee of two which passes upon the candidates and, according to the story, they decided he was a most desirable man, but not eligible for membership in what is probably the most exclusive club in the world.

Gracie Fields Very 'Straight'

Gracie Fields headlines at the Palladium this week. Opening night the business was ferociously poor.

Miss Fields is getting ritzy. Her songs now veer too much along legit lines, and her personal appearance is minus all semblance of 'character.' Devoid of the aforesaid character, her songs lack sufficient punch. It was inevitable she would take a wallop at 'Stormy Weather.' With a pained expression on her countenance designed to indicate the sorrow of the colored woman warbling the tale of woe, she doesn't evidence the slightest conception of what the words of the ditty mean.

On the bill are Franklyn D'Amore and Jack Lane making their first appearance here. Excellent tumblers, their efforts to put over comedy are woefully deficient. No timing of laughs.

Miller-Cohn Tiffing

Gilbert Miller, directing the first Columbia picture here, is not entirely in accord with Harry Cohn, who is also on the lot. Miller never made a picture before. Cohn made hundreds—and they were all profitable.

No Names at the Pav

London Pavilion show, week of July 24, lacks names, with very little entertainment value. Best part of bill is a 'bitbat' competition. This is in the form of a presentation with a troupe of six girls bitbatting while dancing.

Entertainment part of presentation is provided by a couple of stooges, who gross a number of laughs. Rest of program is mediocre, and compares very unfavorably with opposition houses.

GB Takes 'Magnolia Street'

Gaumont-British has acquired the film rights to Louis Golding's 'Magnolia Street' from Charles Cochran. It is an unusual procedure over here to buy the picture producing privilege before the play is put on. Cochran opens the play in November at the Opera House, Manchester.

Cochran produces 'Nymph Errant' at the same theatre Sept. 11, and a new play for Elizabeth Bergner Oct. 20, also for a Manchester try-out.

Patsy Ruth Miller, at present in Paris, is due to come to London shortly to make a British picture.

Danubia Films Formed

Danubia Films, Ltd. is the latest addition to the numerous concerns already active. Norman A. Adams is chairman and mannaging director. First production is a filmization of Margaret Pedlar's book, 'House of Dreams Come True,' under the title of 'House of Dreams.' John Trendell is doing the adaptation. Picture will be handled by Gaumont-British.

U. S. Vode Unit's Poor Biz

The American vaudeville unit, which started its activities some nine weeks ago, terminates this week. Unit originally comprised Count Bernivici, Fred Sanborn, Bobby Hanshaw and Deszo Retter, with Retter leaving for America after a couple of weeks. Of its nine weeks the only profitable dates were Birmingham, Glasgow and Liverpool. Terrific heat had a lot to do with the small grosses. Biggest loser was Fred Sanborn, who sacrificed several regular dates for the percentage racket. This week, their last, unit is playing Finsbury Park Empire, a Moss suburban, which is considered a fair house. But with the heat still intense, gross will not be more than $1,600, which is $800 for the unit's share, a loss of about $1,000.

Bernivici will probably go home soon, while Sanborn and Henshaw will resume their vaudeville dates for General theatres.

'Kong's' Statistics

'King Kong' finished its run at the Coliseum of 14 weeks, grossing just under the equivalent of $250,000. Frank Tilley, RKO publicist, claims for 'Kong' the establishment of at least three West End talker records: largest number of performances, longest summer time run, and the greatest amount of money.

Authors' Code

By John Wilstach

Here is an Authors' Code which will never go to Washington to be considered under the National Industrial Recovery Bill.

1. Authors should be allowed to write their own book reviews. Failing that they should be allowed one dig between the ribs at the books of their rivals.

2. No closed season on log-rolling. Old logs to be replaced by news ones from government camps.

3. Publishers should pay royalties when due, instead of the present three months' holdout, after a six months' wait.

4. Authors should no longer be charged for the pleasure of correcting 'Printers' Errors' under a cost item of 'Author's Corrections.'

5. Publishers' readers should be under bond; 16 of them turned down for their bosses 'The Lives of a Bengal Lancer.'

6. Instead of six copies of his opus every author should be presented with six bottles containing aspirin. To be taken during the period of reviews and when receiving royalty statements.

7. Authors must never be asked by publishers' publicity men, their pet hates and joys, or if married, or why not?

8. Mr. Sumner should be encouraged in his vice suppression job. He never has suppressed circulation.

9. James Branch Cabell shouldn't be allowed to spare the Branch and lop off the James.

10. Alexander Woollcott should be discouraged from discovering and re-discovering Dorothy Parker.

11. George Jean Nathan should cease discovering George Jean Nathan.

12. The Guggenheim Foundation Prizes should be given for authors to study this country, while enabled to live in it, instead of being forced to spend the dough abroad.

13. Eugene O'Neil should be forced to have his photo taken while smiling.

14. There should be a law against authors being photographed—even by Bob Davis.

15. There shouldn't be the present connection between dieting and magazine editors paying on publication.

16. Authors of True Stories should be punished by being forced to live them.

17. When film directors leave out all of an author's story purchased by the producer, they should leave out the author's name also. Seeing it on the screen as the responsible party makes him feel like a plagiarist.

18. Friends should remember that an author is interested in his book selling, not giving copies away. If books do not cost money he doesn't get any.

19. John Reed Club writers nuts about Russia should be forced into exile at Moscow.

20. British lecturers should be forced to deposit Women's Clubs' dough in the U. S. A. Upon sneers of contempt at us on return home the money will be forfeited. This way—free lecturers.

Receivership Averted

Successfully warding off all efforts to have a receiver appointed, Ray Long and Richard R. Smith, Inc., will continue as a going concern, according to the group now in control, following the departure of Smith. Firm has taken new quarters, as the first of a number of changes contemplated, with the next possibly the removal of the names of Long & Smith from the organization masthead.

Claimed by those now operating Long & Smith that the company is entirely solvent. All arrangements ith authors still in force, and publication schedules have been adhered to.

Working staff of Long & Smith is all new, the original force having walked out in a body when Smith quit.

Seal of Secrecy

New York Society of Newspaper Editors is moving for state law to protect confidences of newspaper men against court process, similar to New Jersey and Maryland statutes. Harold W. Sanford, managing editor of the Rochester 'Democrat and Chronicle,' is chairman of committee to investigate the feasibility of such a law. Now contacting editors throughout the state for opinions and ideas. Definie action expected at September meeting of state publishers.

Other members of committee are William R. Gracey, editor of the Geneva 'Times,' and Roy C. Wald, managing editor of the Elmira 'Advertiser.'

'The News' Tells 'Em

New York 'Daily News,' the tab with New York's largest circulation (1,400,000 daily and 1,775,000 Sundays) has been editorially taking pride in being the first and, to date, the only NRA metropolitan newspaper Going against the advise of the National Association of Newspaper Publishers that their business places reporters in the class of 'professional men,' and hence exempt from the NRA code, the 'News' in its editorials and in news columns evidences its material endorsement of the Roosevelt platform by putting into effect a shorter week and adding more people The addition of 76 delivery wagon-drivers became a page 2 news story in one edition of the 'News'

In the following editor: captioned 'Are Reporters Professional Men?', the regular cartoon editorial space was devoted to a replica of the Unemployed of the Press, Inc, 247 Park avenue, New York, of which Irvin S Cobb is onorary president The space merely listed the following officers: H L. Prudden, president; A. S. Van Benthuysen, v. p. and treasurer; R. S. Ament, secretary; and the following trustees, Prudden, chairman of the board, Van Benthuysen, former treasurer of the defunct N. Y. 'World,' Ament, Hal S. W. Lanigan, managing editor of the 'Morning Telegraph,' Julian S. Mason, editor of the N. Y. 'Eve. Post.' Director of Relief is Edgar Sisson.

'News' editorial, unusual in that it takes a laity into a self-trade matter, reads:

There is some disagreement on that question in Washington, where some newspaper publishers are asking exemption from Gen. Johnson's NRA blanket code on the ground that newspaper people are professional people. They have to do a great deal of hard, specialized work, it is pleaded, to get out the paper; and therefore these alleged professional people should not be granted a forty-hour week, but should be kept at forty-eight hours or more.

Reporters themselves feel otherwise. They don't deny that they are good, but they do feel they ought to have a forty-hour week. We can't predict how the debate will come out.

In place of the editorial cartoon today, we print a reproduction of the letterhead of an organization for unemployed newspaper men. This group is trying to persuade publishers to hire experienced unemployed newspaper people, of whom there are plenty, in preference to other applicants.

Well, before adopting the five-day week at The News last October, we tried to persuade the other newspaper publishers of the city to take the plunge with us. They refused. The reason why they refused was that it would cost money to fill up the gaps caused by the shorter work week.

They were right. It does cost money. But that is the object of the entire NRA movement—to spread work and money around to more people than have been getting work or money under the system now being modified.

As for the argument that a newspaper cannot operate on a five-day or forty-hour week, we can report that The News has found it perfectly practical, after a thorough trial lasting now for ten months. Managing editor, editorial writers, columnists, rewrite men, reporters, down to office boys—every one in the editorial department is on a five-day week. So satisfied are we with the five-day week, that we have no present thought of ever returning to the six-day week, even in boom times.

We think the five-day week would work with other papers, though it would cost them some money as is intended under the NRA blanket code for the spreading of work and buying power.

We think, too, that we know the reason why some of the papers are insisting on the sacred right to keep small boys at work for them delivering papers. It is the same reason why the textile mills, before the NRA wiped out child labor in them, used to insist on their sacred right to hire child labor. The reason is that child labor costs less.

Best Sellers

est Sellers for the week ending Aug. 5, as reported by the American News Co., Inc.

Fiction

'Anthony Adverse' ($3.00) .....By Hervey Allen
'Stranger's Return' ($2.00) .....By Phil Stong
'Little Man What Now' ($2.50) .....By Hans Fallada
'All Men Are Enemies' ($2.50) .....By Richard Aldington
'Daughter to Philip' ($2.50) .....By Beatrice Kean Seymour
'Twenty Years A-Growing' ($2.50) .....By Maurice O'Sullivan

'Marie Antoinette' ($3.50) .....By Stefan Zweig
'100,000,000 Guinea Pigs' ($2.00) By Arthur Kallet and F. J. Schlink
'Arches of the Years' ($2.75) .....By Halliday Sutherland
'Julie Newberry's Diary ($2.50) By Margaret Ayers Barnes and J. A. Fairbank
'House of Exile' ($3.00) .....By Nora Waln
'Life Begins at Forty' ($1.50) .....By Walter B. Pitkin

Newsman Contactee

A feature of the O'Connell kidnapping case which did not make any great hit with staff men of New York dailies, certain press association men, and reporters on rival Albany papers was the fact that most of their contacts with Lieutenant O'Connell's uncles, Daniel and Edward J. O'Connell, Democratic bosses of Albany county, were made through Leo W. O'Brien, political writer for Hearst's Albany 'Times-Union.' O'Brien, recently elected president of the Legislative Correspondents' Association and holder of a secretarial position with Albany's Aviation Board Association, acted as official spokesman for the O'Connells, particularly for Dan, who did a large part of the talking. Ed, a lawyer, rarely permitted himself to be quoted on the case.

It was O'Brien who made the announcement of young O'Connell's return on payment of a $40,000 ransom, and it was he who went to the Helderberg Mountain camp of the O'Connells to get first-hand details of what had transpired from the kidnaped lad, after the latter's uncles failed to keep an appointment at the 'Times-Union's' office for a press interview. The story was handed by O'Brien to his fellow reporters in statement form. O'Brien also acted as spokesman for District Attorney John T. Delaney on several occasions. Complaints voiced by some scribes were not against O'Brien personally, but against the system of press contact followed by the O'Connells. Rival Albany dailies finally printed his name as that of the official spokesman. O'Brien is close to the O'Connells by reason of his position on the 'Times-Union,' which is considered 'the organization paper.'

S&S Back to Am. News

After selling all their magazines through the American News Company for about 50 years, six years ago Street & Smith, the original pulp mag pubs, switched to the independent distributors. Beginning Sept. 1, Street & Smith return to the News Company.

Along the street, they say that for the past six or eight years, the News Company has been greatly improved. People used to think the News Company owned S. & S., or vice versa. This notion was knocked out when they broke with the News Company in 1925.

In spite of the severance of business relations, S. & S. and the News Company people remained friendly. Both companies should profit by getting together again.

Penny Paper

Announcement is made of a New York one-cent daily to be known as 'Front Page,' and be issued by Front Page, Inc., with offices at 1482 Broadway. Not a tabloid in size and, according to Meyer Solmson, who will be m.e., it will not be either a scandal or a Broadway gossip sheet. Just news.

Bide Dudley, Sam Taub and Radie Harris will have by-lines. First issue to be out about the middle of month.

Capitulates

Falling for motion pictures after a long-standing policy of ignoring anything so frivolous, the London Sunday 'Observer' has sent Alastaire Cooke to Hollywood to do a series of interviews with film celebs.

Cooke is concentrating on top names and will include two directors, Ernst Lubitsch and Rouben Mamoulian. Until five years ago, the 'Observer' never carried a film review.

Pleased Pubs

Last week, 'Anthony Adverse' broke all records, selling 8,414 copies in one day. Farrar & Rinehart are walking on air.

Hellinger's Bad Knee

Mark Hellinger is in the French Hospital with a nasty knee wound that may keep him there a couple months. Mark slipped when getting off a boat Sunday (30), his knee being cut wide open. A few days later, it was found necessary to operate.

By remaining quiet, the doctors figure, the knee can be healed within seven weeks, but Hellinger will probably have to use a stick for six months or so afterward.

Beats iction

Most startling theme of any book now held for publication is that in the possession of Dutton and to go on the presses shortly. Called 'Man Into Woman,' it's the account of the actual case of a man whose sex underwent a gradual change into that of a woman.

Case is that of Lili Elbe, and Elbe not an unknown, either, but a prominent Danish painter. Elbe, born and reached maturity as a male, then underwent a physical change which ultimately resulted in his becoming a woman. A number of illustrations to go with the book will further testify to the remarkable phenomena.

Elbe case is claimed to be no hoax, a number of medical authorities guaranteeing its genuineness. Book was edited by Niels Hayer.

Stars Herself

A one-author publishing house—and the property of that self-same author—is the Uranian Press. Author and publisher is Iris Vorel, whose specialty is astrology.

Miss Vorel has written and published under the Uranian imprint a number of books on astrology. Her latest is a work of fiction, 'Ad Astra,' with astrology figuring importantly in the story.

Mac's Radio Mag

Macfadden's is adding a radio fan mag to his magazine chain. Titled 'Radio Mirror.' It's due out in October with a November date line. It'll be a monthly on good paper along lines of picture fan mags.

Julia Shawell will edit the thing. Miss Shawell was radio editor of Macfadden's one time New York daily, 'The Graphic,' switching from that to movie editor and critic when Regina Cannon left the paper.

A Very Short Story

revity writers might re-read the following, in one sentence of 25 words. It appeared in 'VARIETY' last week under Mexico City Chatter, written by Douglas Grahame; Man supposedly killed by a high tension electric wire revived on the autopsy table, complained that he was cold, got his clothes and went home.

Revised Version

Western Union has pulled back the collect cable arrangements to and from the Phillipines and the Hawaiian Islands. Collect cables are also possible to and from Central and South America, the West Indies, Mexico, Japan, China and Australia. Elswhere, because of currency fluctuation cables, press otherwise, must be prepaid.

To Welcome Scully

M. Lincoln (Simon &) Schuster and Si Seadler upon hearing that Frank ('VARIETY') Scully is coming from Nice on the S. S. Rex, sailing Aug. 10, are plotting a big league Grover Whalen reception with brass band and all the trimmings.

Schuster is rejoining the U. P. again in order to chisel a revenue cutter pass and Seadler is dittoing via his ex-N. Y. 'American' connection.

Chester Lord Dead

Chester S. Lord, perhaps one of the most widely known newspaper men in the United States and one of the few remaining members of the old guard, died suddenly at his Garden City home Aug. 1. Death was due to kidney trouble.

Aide to Charles A. Dana of the New York 'Sun,' and later the successor to that leading light of a dynasty which included James Gordon Bennett, Horace Greeley and Whitelaw Reid, Chester Lord was about the last representative of the golden days of New York journalism. He brought the 'Sun' well past the period of debacle which wiped out the individuality if not the titles of the other famous sheets but Frank A. Munsey finally bought the rag and abolished the morning and Sunday itions, retaining only the evening issue, which still strives to carry out the old traditions in the new manner.

Chester Lord trained hundreds of newspaper men, and to have served under him is still something to brag about wherever newswriters gather.

Kansas Editor

John S. Cobb, 83, retired Kansas editor and publisher, died at Long Beach, Cal., Aug. 1. He had resided in Long Beach since 1920.

Born in Hadley, Mass., in 1850, Mr. Cobb went to Salina, Kan., where he was publisher of the Daily Union from 1900 to 1910.

Dell Gets Five

Dell Pub. Co. announces it has taken over from the Clayton Co. five mags of the latter concern; 'Five Novels,' 'Ace High,' 'Danger Trails,' 'Ace High Novels' and 'Flyers.' The first three have been added to the Dell string of four. Group now guarantees 550,000 paid circulation.

Snooty Biogs

A sort of companion book to the 'Social Register,' and listing annually the American women presented to the King and Queen of England at the Court of St. James, will make its initial appearance around November. Publisher is the British-American Publications Co.

The record will be so laid out that each succeeding year's list can be added as a supplement. Victor Herndon already at work on the editorial matter for the first number.

lassics as Premium

A new idea by which reprints of classical books are to be offered as premiums for subscriptions to class mags singly and in combination is being worked out by George E. Manning. He has already tied up with a number of mags, including 'Review of Reviews' and 'Golden Book.' Manning will call his books Elite Editions. It's also the name under which he will operate his new project.

Data But No Pics

What is believed to be one of the oddest books ever conceived is now being written by Burns M. Kattenberg of Minneapolis. It's a history of contortion in book form.

Author thus far has obtained the names of 216 different contortionists who have appeared in vaudeville and circuses. But he reports he's having difficulty in getting pictures of the body twisters.

More Fan Mag

Another movie fan mag to be added to the extended list shortly in 'Movies,' sponsored by the Alavania Publishing Co. Although quartered with Inspirational Publications, which issues 'Broadway and Hollywood Movies,' denial is made of any connection between the two. 'Movies' to be published monthly. A. R. Roberts will edit.

Wait for Clark

Continued illness of Herbert S. Clark has caused a halt in the plans of still another undertaking for the publication of a number of sexy mags. Clark was among those associated with the newly-formed Broad-French Publishing Co. His associates prefer to wait until Clark can resume his duties.

Canadian Censorshi

Canadian booksellers are organizing to fight the blue law now in existence, arguing that the present commission is imposing unreasonable hardships upon dealers engaged in the purchase and sale of old and rare books.

Common Law Wives

According to report, there is a trend toward a cleaner type of story

(Continued on page 51)

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

East

Ted Wuykoff, arrested for playing his violin for charity, told a Brooklyn judge that since vaudeville had gone on the rocks it was his only income. Judge heard him play a couple of selections and suspended sentence.

Boswell sisters, back home, report Jimmy Walker is pining for New York. Bill Gaxton, on the same boat, and irate that England is so cold to American acts.

Frances Upton, of the Joe Cook show, having her first novel published.

'Wise Men of Chelem' to be Yidish Art theatre's first, following a brief revival of 'Yoshe Kalb.' Due about Oct. 10.

Verna Burke, discharged from Weehawken hospital following injuries received at rehearsal, can never dance again. Only radio and non-dancing stage roles.

Dave Hutton telling it all in a five-minute film short, singing some of it.

Mary Lewis back home with Robt. L. Hague, her hubby. Says she brought back no new clothes since current specie values make it more advisable to buy here.

Dan Healy has one of those beyond-the-12-mile-limit nightly excursion showboats, using the old steamer Steel Pier, which was on the Atlantic City run.

Paramount hooked to the Hudson river day line t pick a girl for 'Eight Girls in a Boat.' Girl selected gets to Hollywood and back and four weeks at $50.

John Colton, who took down big profits from 'Rain,' tells the court he is practically bankrupt in an affidavit in which he supports his claim that Harry H. Oshrin, his financial agent, is remiss in remittances. He alleges that Oshrin told him some of the collections were invested in the Tinney Estates, a suburban development handled by Oshrin, and which is now valueless. Asked Supreme Court to straighten things out. Told Oshrin was an agent rather than atty, and to bring suit against him as such.

Scene painters Local 829 ordered by court to show cause why it should not be enjoined from interfering with the production of Earl Carroll's 'Murder at the Vanities.' Claimed the union has ordered its members not to do work for firms dealing with Carroll, who owes the union money for back work. Contended that Carroll is only the director of the new show. Claimed the corporation should not suffer because of Carroll's personal debts.

Leo Breecher and Rudholm Amusement Co., latter operators of the Elitinge theatre, enjoined by Supreme Court from hiring non-union operators in their houses. Suits brought by Projectionists' Local 306 which claims contracts covering the situation have been violated. Two separate suits as the injunctees are not related.

Rehearsals starting for 'Poor Little Thing' which Shiberts plan to bring in with Queenie Smith.

'She Loves Me Not,' play by Howard Lindsay from the novel by Edward Hope, turned over to Dwight Wiman, who plans early rehearsal.

Dave Sablosky, formerly of RKO, under $6,000 bail in Philadelphia on a charge of converting funds of the Erlen theatre there to his own use. Alleged he failed to make returns on fraternal and other benefits. According to the plaintiffs, he failed to make return on this extra revenue in a sum exceeding $1,000 and also failed to account for thrift books.

Bill Brady's Playhouse first to fly the NRA colors. Broke them out Wed. (1) with a brief ceremony.

Will Morrissey has his 'Saluta' in rehearsal for Sept. Calls it a satiric operetta.

Patrons now buy beer at the Lewisohn stadium concerts.

Lionel Marks, of Dublin Distillers Co., over here seeking a market for 2,000,000 gallons of whiskey. Says the market has fallen off in the home territory.

Four N. Y. women in Monticello fined $1 each for wearing shorts that were. Local ordinance prohibits exposure above the knee.

Mrs. Frances King found guilty of attempting to extort $50,000 from Bruce Barton. Jury had to listen to a novel she wrote and which formed the basis of the charge. Gets 5 to 10 years.

Will of the late Louise Closser Hale left $1,000 to Actors' Equity for those unable to work after an illness. Eight other charitable bequests.

Cotton Blossom, Mississippi river showboat, may be brought here next summer by Capt. McAllister. Boat is for sale in New Orleans. If he can get it, he'll use it along the southern coast this winter and then on the Hudson. The late Percy G. Williams brought one to Bergen Beach a quarter century ago but never used it. Too hot.

Theatre Craftsmen formed to produce plays by American authors. Will contribute portion of receipts to Stage Relief Fund.

Loew's issues a comparative statement of earnings for the 40-week period ending June 8, 1933. Shows a net of $2,583,527, after depreciation and taxes, equivalent to $1.11½ on the common stock for period. Off from the 40 weeks ending June 3, 1932, but still nicely in the black.

Rachel Crothers' new play, 'Talent,' gets a tryout at the Cape Playhouse, Dennis, Mass., Sept. 4. 'Ladies Meet' was a tryout there last year.

Clarence Derwent quits London production of 'Christopher Bean.' Will go to Germany and Denmark before coming home.

Rye up $20 a case and $16 a gallon for alky predicted as bootleggers get behind the NRA code. Figure with wages up clients can pay more.

Jacob Shapiro gets the former Earl Carroll theatre and building on a foreclosure instituted by himself. Property taken, subject to Shapiro's mechanic's lien for $117,667 and costs of $609, on a $50 bid.

Al Woods says he might produce some plays if he could find any name actors who are not under Hollywood contracts. He's got Paul Muni.

Balcony around the swimming pool at Steeplechase Park, Coney Island, collapsed Tuesday (1) when a fight started. Police arrested eight persons for disorderly conduct, but they were later given suspended sentences. Fall injured 57 persons, one of whom died the following day.

Lew Brown, George White and the Dove of Peace dined together last week. End of a long feud.

Ray Henderson to produce two musicals this season on his own. He'll do 'Mother of Pearl,' which has scored in London and Berlin, with new tunes. The other is still in the air. Arch Selwyn in on the pair.

Sun set fire to Brooklyn bridge Tuesday. Creosoted wood blocks blazed up under the intense heat.

Operating under an old law which gives half the $2,000 fine to the informer, a Verona, N. J., man is suing the Skouras Theatres Corp., alleging that on four specified dates they conducted lotteries at the Terminal theatre, Newark, with trips to Atlantic City and the World's Fair as prizes.

Selma Segal, of Newark, gets a contract to sit at the Scala, RKO, this season.

Paul Muni to star in 'The Red Cat' for Al Woods, after turning down other offers.

Franko Goldman, band leader, gets the cross of the Crown of Italy for his efforts in promoting Italian music. Presentation made at a special concert in Central Park Wednesday (2).

Paramount Publix bondholders warned to file proofs of claims before Sept. 14. Only $8,000,000 of the $32,000,000 issue yet registered.

Dr. Walter P. MacGibbon, elderly physician, badly beaten Thursday night, died in Flower hospital. His daughter, known on the stage as Harriett MacGibbon, called to his bedside from her summer home.

Al Woods angling for Diana Wynyard to play opposite Paul Muni in 'The Red Cat.'

Anna Seymour, James Barton, Fifi Dorsey and Tommy Mack engaged for the miniature version of 'Strike Me Pink,' which Elmer Brown is readying for picture houses.

Elizabeth Miele will make 'Come Easy' her first fall production opening Aug. 28. Five of the Summit tryout cast are retained, including Claire Carleton.

York and King have bought a lot of material from Charles Cochran for use on this side.

Brooklyn Paramount to open on Aug. 25.

Moss Hart chartered a table in an air-cooled restaurant during the hot wave and did all his work there.

Paul Whiteman led the combined Philharmonic and his own orch. at the Lewisshon Stadium Friday to big applause.

Arthur J. Beckhard now has 'The Rats of Norway,' which Guthrie McClintic dropped. Blanche Yurka considered for the lead.

Benjamin Berk, g.m., of the Atlas Studio, Long Island City, pleaded guilty Friday (4) to operating the studio without a license from the fire dept. Sentence on Aug. 15. Fire dept. has 27 violations recorded against the plant and is making daily inspections to see the place is not used.

Owen Davis says 'Jezebel' is the only play he intends writing this season. Tried out at Skowhegan.

Nita Naldi, ex-screen, gets a job in Bill Brady's 'Party.'

Independent Theatre Owners Assn. to take a cruise up the Hudson, Aug. 23.

Sig Spaeth, Sherlock Holmes of music, added to Radio City Music Hall staff.

New York premier of 'The Power and the Glory,' Fox film, delayed by the strike. Print will not arrive in time for scheduled opening (9) and will be shown next week (16).

Broadway Assn. peeved at the stress laid on the recent hot wave. Says it's bad for business.

Chemical Bank initiates foreclosure against RKO. Bank is trustee for the gold debenture issue. Claims failure to make good on notes.

Blanche Bow, nite club singer and Edw. O'Rourke, vaude tenor, divorced. Miss Bow did not contest the suit.

Isabel Leighton, author and playwright, heads women's division of the NRA in N. Y.

Provincetown Players will open N. Y. season Sept. 11 with 'The Mountain.' Change of bill every fortnight.

Jeannie Goldstein has taken 'The Nayder' for her Prospect theatre, Bronx. A first play by Herman Lieberman of 'Forward.'

Harmon & Ullman will do two productions this season. 'Crisis' and 'Waltz in Fire.' 'Crisis' will be in collaboration with the Group Players.

Coast

Zane Grey, author, has returned to his Altadena home after a pic expedition of fishing activities in Tahiti and New Zealand.

Lowell Sherman, actor, has filed suit against Helen Costello, his former wife, to compel her to indorse a U. S. income tax refund check for $490.43 in his favor.

Alice White, actress, is alleged to have neglected to pay a clothing bill of $89.50 and to have issued a check which was protested. In a suit filed in Los Angeles municipal court by a New York firm.

Cruising for enjoyment, the John Barrymores in their yacht, have arrived at Ketchikan, Alaska, on their second trip to the north country in two years.

Gus Sonnenberg, wrestler, despite negative reports is going to Reno, Nev., to aid his wife, Judith Allen, actress, in obtaining a divorce.

Long distance divorce, whereby residents of foreign countries may obtain decrees without leaving their own countries, went into effect in Chihuahua, Mex., with Juarez as the main base of operations.

Marina G. Pierce, dancer, and Earl B. Pierce, her husband, each charged the other with jealousy in divorce and cross-complaint suits filed in the L.A. superior court.

Ernest Torrence, Jr., son of the late pic actor, has been sued for divorce by Mrs. Lilliore Green Torrence in the LA superior court.

Earlene Heath of Los Angeles won the annual Ocean Park bathing girl beauty contest.

Charging non-support, Caryl Lincoln, actress, has filed suit in the LA superior court for divorce from George Starr Brown, former studio publicity head.

Reduction of $7,750 in the assessed valuation of the Chaplin Studios, Inc., has been granted by the LA county board of supervisors.

Engagement of Dorothy Poynton, Olympic diving champ, to Nelson L. Hill, Hollywood clubman, has been announced in Los Angeles.

William A. Prole, of San Francisco, is going to Washington, D. C., to submit evidence to the Library of Congress that his broadcast between Los Angeles and Point Loma on Dec. 21, 1912, makes him the 'Daddy of Radio.'

A charge that Sylvia Sidney had violated the tradition of acting by abandoning a part before its completion was hurled at the actress by Paramount after she left 'Way to Love' because of reputed sickness. Studio believes the actress is sufficiently healthy to complete the pic.

John Considine, Jr., associate producer at Metro and husband of Carmen Pantages, has left the Santa Monica hospital where he was treated for facial and body bruises which were reported to have been received at a 'kid' party in the home of Constance Talmadge.

With three sisters sharing equally in the $45,000 estate, the will of the late John Grey, film writer, was admitted to probate in the Los Angeles Superior court. Grey was also known as John Joseph Ryan.

Lady, a Belgian police dog, has been credited with saving $250,000 worth of musical instruments from burning at the Hollywood Bowl. Barking vociferously she aroused the attention of a watchman who turned in an alarm.

Charging cruelty, Mrs. Rachel Ward Cartan, wife of F. Nash Cartan, an official of the Brown Derby corp., in Hollywood, has filed suit for divorce.

Henry Lehrman, picture director, has filed a voluntary petition in bankruptcy in Federal court in Los Angeles, listing several screen personalities as his creditors.

Pending negotiations for a property settlement, which attorneys are making out of court, hearing on the plea of Mrs. Lyrtles Lee Hardy for $1,400 monthly alimony from her husband, Oliver Hardy, comedian, has been continued indefinitely in the L. A. Superior court.

Alleging their faces and figures were filmed at a benefit show without their permission, and later 'exposed to ridicule' through remarks inserted in the pic, four Los Angeles girls have filed suit in L. A. Superior court seeking $600,000 in alleged damages from Louis Lewyn and Paramount.

Monte Warner has resigned as manager of the Writers' club following a reported argument with the club board of governors over policy.

Whether Lewis Stone, actor, and Freddie Fralick, his agent, must relinquish control of a Hollywood bungalow which they leased for 99 years and pay $30,900 in alleged back rentals is being studied by an L. A. Superior court judge.

At a sanity hearing in L. A., Robert Halliday, aviation mechanic, who assertedly started a false report that 'Pretty Boy' Floyd, Oklahoma outlaw, was planning to kidnap the daughter of Richard Barthelmess, screen actor, was adjudged sane and freed on promise to leave town.

Asserting she is going to permit David Hutton, her husband, to obtain a divorce by default, Aimee Semple McPherson Hutton, has denied she is going in vaude. In her first Angeles Temple lecture after her European sojourn she dropped the 'Hutton' from her name, and 10,000 followers in the temple applauded.

Adjudged in contempt of court for failure to keep up alimony payments, Henry R. Halstead, orchestra leader, was sentenced to three days in jail here.

Victoria Vinton, actress, awarded $5,000 damages against Sam Goldberg, theatre manager, for displaying her picture in scanty attire in front of a house without her consent, has gone to court again in an attempt to collect the damages.

In order to clear the records, Wallace Beery, screen star, has filed in L. A. Probate court a complete accounting of the fund of $10,000 in life insurance left by John A. Roscoe, actor-director, who died early this year.

First permits under the new California horse racing bill have gone to San Joaquin county fair at Stockton, California state fair at Sacramento, and the L. A. county fair at Pomona.

Adolphe Menjou, screen star, has agreed to pay his wife, Kathryn Carver, $5,000 in complete settlement of all claims made by her in a divorce action. He will not contest the case.

Defended by her attorney-husband, Mrs. Jay Chotiner, known on the screen as Nancy Nash, was tried in the Van Nuys municipal court on a charge of slapping a policeman following an auto wreck. Decision withheld.

Jesse L. Lasky has filed a petition in U. S. District court at L. A. asking for an extension of time in which to meet debts of $2,020,024. Action was taken under authority of a recently enacted amendment to the bankruptcy law.

Nancy Nash, actress, fined $50 in Municipal court after she allegedly drove her auto into a Van Nuys, Calif., police car.

Testifying in L. A. Superior court that her husband indulged in fits of anger, Dorothy Lyle, dancer, won a divorce decree from Albert Gordon Lyle.

Mid-West

Sally Rand was arrested four times backstage of the Chicago theatre for doing a fan-dance in the nude. About to be arrested a fifth time, a halt was called. Bond was put up by her attorneys each time arrested, and back she went to do her show.

Peggy Joyce at the Michael Reese hospital with a severe case of tonsilitis; rushed to the hospital from the Palace. She's due on the coast within a couple days to start a new picture.

Three spectators were hurt when a small automobile, driven at great speed around the inside walls of the Lion motordrome at the world's fair lost a front wheel and swerved up to the top rim lined with customers. Car then crashed to the bottom with Marjorie Kemp, driver, and a lion that was a passenger. Neither Miss Kemp nor the animal were hurt.

Hollywood

(Continued from page 6)

Because he could tickle the ivories in a mean way, Gene Raymond has replaced Joel McCrea as the lead opposite Delores Del Rio in RKO's 'Rio.'

Buster Crabbe borrowed from Paramount, Mary Carlisle from Metro and Florence Lake from Radio, go into Monogram's 'Sweetheart of Sigma Chi,' which started Monday (7) with Ed Marin megging.

Two days of retakes on Metro's 'Turn Back the Clock' awaiting Lee Tracy who is ill with laryngitis.

Sidney Sutherland will write an original newspaper story titled 'Hi Nellie' for Warners. Robert Presnell will produce.

Glenda Farrell replaces Allene MacMahon in Warner's 'Havana Widows.' Miss MacMahon pulled to go into 'Convention City.'

Next Slim Summerville and Zasu Pitts feature for Universal will be written around the gay nineties. Eddie Buzzell will direct.

Irene Bentley, New York socialite, gets the femme lead in Fox's horse opera 'Smoky.'

Claude Binyon and Frank Butler penciled in to adapt and dialog 'Murder in the Vanities,' Earl Carroll's play, for fall production as a picture by Par. Pauline Easterday, entrant in Par's Search for Beauty Contest in So. California district, engaged by studio for 'Cradle Song.'

'Fifty Years from Now' off again at Par. Studio insists on 50 years hence, as changing only slightly from the present. Writers who have worked on the several adaptations have different ideas.

Waldemar Young, returning from a six months tour of the Orient, assigned to adapt 'Lives of a Bengal Lancer' with Achmed Abdullah at Par.

Delmar Daves and Grant Leanhouse are at Paramount to write a story around the title, 'No Man's Woman,' for Charles R. Rogers.

Lincoln Steadman and Cleve Moore, who operate a bike rentery at the Ambassador hotel, were made defendants in a $5,180 damage suit by Amelia Banks, who asserts a minor on one of their bikes ran into her.

Harry Delmar, producer of shorts for Pathe several years ago, is back on the coast on a new shorts deal. Proposition handled by Ralph Farnum.

42d St's. Beer Garden

A beer garden spotted on the site of the former Belmont hotel, across 42d street from Grand Central station will have a bar 150 feet long, the largest in New York. Hotel was razed two years ago but rebuilding plans were set back indefinitely. Steel skeleton remains to the street level. Upon that a one-story brick structure is being thrown.

Wet spot will also have an open air garden. It is expected to open next week. Leasing arrangement calls for no rent, the estate which owns the property participating in percentage of the gross.

New York Theatres

There's ALWAYS A BETTER SHOW at RKO!

RKO PALACE B'WAY at 47th
'MAMA LOVES PAPA'
Charlie Ruggles—Mary Boland
Vaudeville: Hal LeRoy
Pickens Sisters, George Givot

RKO 86th ST. at LEX. AVE.
Wed. to Fri., Aug. 9 to 11
The Phantom Broadcast
and
"BIG MONEY"

RKO 81st ST. ON B'WAY
Wed. to Fri., Aug. 9 to 11
"THE PHANTOM BROADCAST"

On Stage: Robt. Montgomery and Irene Purcell in condensed version of 'Private Lives'. Jos. Penner, Added Attraction, Simb & Dailey, Robt. Montgomery in person with Irene Purcell and on the Screen with Helen Hayes in "Another Language." Friday, Marie Dressler, Wallace Beery in "Tugboat Annie."

B'WAY 51st ST. CAPITOL

LOEW'S STATE B'WAY 45th ST. 25¢ MON. to FRI. 10 A.M. to NOON
Screen — Ann Harding, Robert Montgomery in "WHEN LADIES MEET." — on Stage: Jack Osterman and Revue with Diamond Boys—And Others. Starts Friday Clark Gable, Jean Harlow—"Hold Your Man."

Literati

(Continued from page 49)

than has prevailed the past few years, but not all publishers seem to be of the same opinion. 'Unmarried Life,' by A. L. Furman, is a discussion of common-law marriages with a pair of clinical cases and a side excursion, very frankly told.

Like earlier Furman novels, the characters are chiefly medical people, with the hospital atmosphere supposed to help. Good for the rental libraries, but scarcely literature.

London Daily Claims Record

London 'Daily Herald' recently paid for space in the American dailies to advertise an auditor's certificate of the 'first certified net sale to exceed 2,000,000' circulation.

London paper claims it as a new world record in three years.

California Cheer

Sara Bard Field was presented with first prize for her book, 'Barabbas,' by the Commonwealth Club of America, a society which devotes itself exclusively to the encouragement of books by California authors.

On the Job

The most unique bookstore of its kind in the world, is located in Japan. It makes the boast that every single book published—nonfiction as well as fiction, is available within two months of publication and kept in stock thereafter. What a country!

Place Aux Dames

Beth Brown's novel, 'For Men Only,' is appearing in the French edition under the title of 'Passion—For Men Only.' Why—for men only?

Chatter

Anne Austin has sold the British serial rights to her novel, 'Wicked Woman,' to 'British Weekly.' Book will be out in the United States this fall.

Felix Doubleday has sailed for a look-in on the foreign publishing situation.

Geoffrey Harwood, who is coming along as a novelist, got his scribbling training writing comedy picture shorts for Christie.

Paul Horgan got the Harper prize novel award of $7,500 for his 'The Fault of Angels' on his 30th birthday.

Eugene Reynal back from abroad and setting himself for a busy season for his newly-acquired Blue Ribbon Books.

R. H. Wilenski, the art critic, has turned bicgger with a study of Ruskin. Stokes gets it.

Tiffany Thayer fair to his two publishers, Kendall and Morrow, and has given each of them a new book. Morrow will publish its Thayer book before Kendall, however.

Derrick Leon, the English scribbler, whose first novel, 'Livingstones,' has come over to this side highly recommended, is only 24.

Channing Pollock's first novel, 'Star Magic,' will be brought out by Farrar & Rinehart late this month.

Anthony Wynne, whose new book, 'Death Out of the Night,' has just been published, is really Robert McNair Wilson.

Pearl S. Buck's next will be a translation of a Chinese classic, to be known as 'All Men Are Brothers.' Book is rather well known in China, having been published a couple of hundred years ago.

Bernard Sobel, with two books published, rates attendance at every literary party in town.

Berta Ruck has done a theatrical study in 'Understudy.' Coming in October.

Dutton announces 'Mrs. Barry,' by Frederick Niven, a London Book Society selection.

Komroff's new novel out in October is 'I, the Tiger.' Komroff wants to sell it to pictures. The question is who will play the role of Tiger now that Chaney is no more?

Martha Ostenso, remembered for her 'Wild Geese,' has written her own childhood into her new opus 'There's Always Another Year.'

Dodd Mead announces Elizabeth Payne's new book, 'Thou M Beloved,' slated for September.

Coming in August is 'Smart Woman,' by Thelma Strabel, story of careers, cocktails and kitchenless apartments. Miss Strabel writes advertising copy for a well-known department store.

Bookselling is practically off in England. If your book isn't taken up by the circulating libraries, you might as well go in for marriage.

Legit Code Hearing

(Continued from page 45)

of 'courtesy passes' exchangeable for tickets with the payment of 55c. and 85c., alluded to as the 'throw-away system.' Such revivals have been classed as stock companies, permitting less cost operation from an actors and labor standpoint. Other managers say the system is an unfair practice, pretending to sell $3 ticket for a fraction of the b. o. price, also that such shows may find different playgoers paying two or three different prices for the same locations. The throwaways do not even mention a service charge is required, the snps being regarded as come-ons. However, the revival merchants contend they have developed a new type of audience.

ABA's Complai

Actors' Betterment Association will protest the actors minimum of from $40 to $50 weekly (according to box office scale) on the grounds that its own adopted minimum would ensure the actor not less than $10 daily, also objecting to other angles of the legit code.

The three factions of press agents are veering around towards agreement, to effect that all be represented at the hearing by one individual, that probably applying to the emergency committee. But the group will not lose their identity, according to the present situation. Same applies to the Theatre League in relation to the National Association of the Legitimate Theatre, which will take in legit houses throughout the country.

Incorporation papers for the NALT were signed last week. Constitution and bylaws have been drawn up and were digested at another meeting held at the League offices Monday (7). It was hoped that the NALT would be in actual existence prior to the code hearing in Washington.

That a separate provision for stock companies would be written into the code was indicated when stock interests got together and formed the National Dramatic Stock Association. Understood Equity agreed, after talking the situation over, that the minimum salaries set for regular legit attractions should not apply to stock and repertory shows. Stock is classified as being a resident company with at least six permanent cast members; with the bill changed not more than twice weekly. Repertory is a traveling organization which may change bills nightly.

Want $25 Mi imum

Little difference in either class of attraction, with both claiming that the legit code's minimums are too high for both. Stock and reps claim the minimum for their field should be $25 weekly for actors. Neither figures in the code discussions. A separate code would be unlikely. Stock and rep people protest against the 'throwaway' idea in pass and ticket distribution, saying that, too, should not be put on the same basis as a regularly presented legit shows, despite the fact that stock companies staging revivals are spotted in Broadway theatres.

As stock attracts new and younger players it would seem that the $25 minimum for actors of less than two years experience takes care of the situation, but the stock and rep people think otherwise. They say they are sometimes forced to play co-operatively in order to exist.

Mexico Anticipates 100G From New Fast Divorces

Mexico City, Aug. 7.

Mutual consent divorces are available in Chihuaha state in 24 hours, while other sorts of matrimonial severance bonds only require 15 days, under the new state divorce law.

State government estimates new divorce law will net it $100,000 a year and looks to Americ or most of the biz.

PEACOCK LOBBY

Theatres for Femme Showoffs—No Place Else But Oregon

Portland, Ore., Aug. 7.

J. J. Parker, town's leading exhibitor, figures nite dog races right downtown are here to stay, and show biz will have to meet the competish with a new wrinkle. He also figures that femme amusement patrons all have a yen to parade publicly, exhibiting their near-Paris frills.

Dark picture auditoriums don't provide for that break, near to the femme heart. But practically unused theatre lobbies and mezzanines do. So Parker plans to promote lobby shows and mezzanine parading grounds for the gals, so that 'going to the show' will also mean going to show themselves.

For years local merchants have complained about lack of femme parading places at night, attributing sluggish gown sales thereto. Parker's latest wrinkle will put the showman in as the merchants' pal.

ACE HUDKINS SERIOUS, WOUNDED IN QUARREL

Los Angeles, Aug. .

Ace Hudkins, prizefighter, known as 'Nebraska Wildcat,' is in a critical condition at the Windsor hospital, Glendale, Calif., as a result of gunshot wounds received early Sunday (6) during a quarrel in a local beer parlor in the film exchange building.

Police report Hudkins was struck twice in the chest by bullets fired by Dick Harris, manager of the saloon.

Doctor reported today Hudkins in such a weakened condition it is impossible to operate immediately for removal of the bullets. His condition took a turn for the worse after a hemorrhage.

Harris was booked on suspicion of assault with deadly weapon.

SWASTIKA EMBLEM IS TAKEN OUT OR HIDDEN

Sensitiveness to anything smacking of the Hitler regime forced the Kingsbury beer people to take the swastika symbol off their beer label, after explaining that the emblem is a legendary Indian symbol of good luck. The late Larry Fay believed in the crooked cross for the same reason when decorating his fleet of El Fay taxicabs in New York with the swastika.

The Hotel Astor's grill in New York covered up the swastika inlay in the floor designs. That had been there unnoticed for years, long before the symbol became associated with the Nazis.

Up at Saratoga for this August racing season the press passes are decorated with a swastika within a circle. There was some comment on it and the racing association authorities explained that it was merely an arbitrary indicator to prevent forgery of phoney passes.

Entire Floor Show Walks Out of L. I. Roadhouse

When Ramon and Rosita walked out of the El Patio roadhouse at Valley Stream on the Merrick road, Long Island, Saturday night (5) the entire show, including Arthur Brown, the m.c., Charley Eckel's band, Frances Maddux, Rhys and Owen and Tamara also scrammed.

Ramon had been in on the place for the entertainment and co-management with Charles Pepi, the ground owner. Previously Tony Shayne in an injunctive suit to restrain R&R from walking lost out. It resulted in Shayne severing connections and Ramon and Rosita deciding to stay on under new terms. Subsequently, differences in ideas over management, etc., prompted the walkout, although everybody was paid off.

The same night (Saturday) Kathryn Parsons, wife of George Clarke, city editor of the N. Y. 'Mirror,' debuted on the roadhouse floor.

MARRIAGES

Muriel Lee of the Lee Twins act of vaude to Les Reis of the radio team of Reis and Dunn in Ellicott City, Md., on Aug. 5.

Madge Le Lazaux, organist, and Monte Normand, non-professional, in Seattle, July 12.

I'm Telling You

By Jack Osterman

SAX PLAYER PAYING OFF

Murray Hirschberg Foolishly Gave A Forwarding Address

Saxophonist Murray Hirschberg's peccadillos got him into a matrimonial action with his common-law wife, Mrs. Dorothy Hirschberg, as a result, is also suing Mrs. Genevieve Rue, Orange, N. J. matron for $50,000 alienation of affections. Hirschberg was formerly in Emil Coleman's orchestra but is regularly with Burt Hirsch's combo playing at Hall's Inn, Centreport, L. I.

Hirschberg's engagement with Coleman in Florida last winter precipitated his matrimonial troubles for he left a forwarding address. In that wise Mrs. Rue's two letters reached the sax player's spouse and caused the suit for separate maintenance. Mrs. Hirschberg last week was awarded $18 weekly alimony and $100 counsel fees.

Meantime Mrs. Rue's husband who is in the paper pulp business, is financing the defense of his wife's alienation suit.

Mrs. Hirschberg, an ex-lady drummer, met the saxophonist some seven years ago. The wife is being represented by Richard J. Mackey.

NEW DEAL MEANS NEW FRONT ON BROADWAY

New Deal is being interpreted by Broadway as meaning 'New Front.' Lot of the eateries are going Old English. Even Mother Childs has taken to bricks and a bar in place of the staid white entrance. Two places next door took the initiative before pancake home metamorphosed everything except the food.

In the Paramount cellar Childs has gone hybrid. In the evenings it's the queerest policy on the stem, half of the floor space being roped off for dancing to the accompaniment of an unknown Ohio orchestra. Dancers sit at tables with linen and flowers while those outside the ropes continue to eat off the bare board.

Lunch bar places up and down the line are credited with giving the street impetus for change of dress or paint. Some of the places resemble Hollywood sets, and are about as fragile.

One place which had a good sale of near-beer during greater prohibition now has spread tables over three floors. Third is a strictly night-clubby spot, with waiters costumed as yachtsmen, and prices about the same.

50 YEARS AGO

(Continued from page 44)

Canvas caught fire from the flares and the tent was half burned before the rain wet the fabric down. Panic in the audience and scores were injured but no one was killed. Those who escaped on one side of the tent fell into a five foot trench overgrown with briars.

Dale Stevens' circus was to quit Boston for Brooklyn. John D. Hopkins hired the Boston spot for a vaude show. Then had a house in Providence, but later became an important figure in Chicago amusements.

Lizzie Evans, favorite rough soubret, took a benefit in her home town of Mt. Vernon, O. Citizens not only bought all the seats but gave her a watch and chain.

Coney Island had spectacle, 'Bombardment of Alexandria,' which was the first Paine's fireworks show. Later a regular feature at Manhattan Beach, further along the sand.

Frank Fields announced that as there were already two other Frank Fields and one Frank [illegible]field, he was going to be known as 'Tinpan' Fields. Did a juggling specialty [illegible] dishpans.

[illegible], acrobatic troupe, back from Europe with new billing. Now [illegible] All one word.

DURING JACK OSTERMAN'S VACATION THIS WEEK AT LOEW'S STATE HIS COLUMN WILL BE CONDUCTED BY JACK OSTERMAN.

Report

One presumes that the reason that columnist took it on the chin was because Jolson wanted to see how someone else looked on one knee.

Suggestion

A w. k. songwriter was getting some new constumes made for his old medley which is the punch of his offering. An onlooker suggested he get some old costumes for a new medley.

Observation

Jimmy and Amy Mollison are not the only ones who flopped in Bridgeport. We ought to know.

Fan Mail

'Girl Clings to Raft for 18 Hours' —News Item.

A fannette wrote George if it was a contest, she would like to get into it.

Ain't It the Truth?

Lots of people that used to rehearse in Bryant hall are now rehearsing in Bryant park.

She's In Again

And Gracie Allen insists it's not the heat, it's the stupidity in the air.

Punishment

Milton Berle had an argument with his mother in Chicago, so she sat behind a post during two of his performances.

Okay America

Now that Lew Brown and George White have made up, the country can go back to normalcy. We knew all along that Roosevelt was the man for them, and we are happy that this combination of colors have reunited.

Ostermania

There've been so many receptions to fliers in the past two weeks it would be a pleasure to greet someone who drove in from California ....just to break the monot.... Anyway it's one angle of getting rid of ticker tape....it's a cinch the stocks don't do it any good....and it gives a foreigner a quick idea of what condition we are in before he even reaches 42d St....When Theodore Drieser writes a picture he makes it his business to eventually kill everyone in it but the director and cameraman....and don't you love people who slap you on the back when you're sunburned, but won't even shake hands with you when you're normal....ARE YOU READING?

GIRL DANCER ASKED FOR JAIL—AND GOT IT

London, Canada, Aug. 7.

Zara "Boots" Saint Le Malore, 22-year-old auburn-haired former professional dancer of Montreal, was sentenced to a term of not less than three months and not more than one year in the Home of the Good Shepherd, Toronto.

She was arrested at her own request on the steps of a local police station a week ago and begged to be sent to jail for at least two years 'because she was tired of the way she was living.'

Booked as a vagrant, she later asked to be given her freedom.

About two weeks ago the girl was found unconscious on the beach at Port Stanley, suffering from sunburn. She was given hospital treatment and then discharged.

BIRTHS

Mr. and Mrs. Ned Tollinger in San Francisco, Aug. 2, son. Father is of John and Ned, of NBC, Frisco.

Mr. and Mrs. Jules DeVorzon, July 31, at the Hunts Point Hospital, N. Y. C., son. Father is the former soloist with the Rudy Vallee band, and presently leader of his own trio at Leon & Eddie's.

Mr. and Mrs. John Gilbert, daughter, August 2, Cedars of Lebanon, Hollywood.

Mr. and Mrs. Edward Kaufman, son, at Queen of Angels hospital, Los Angeles, Aug. 1. Father is a writer at Radio. Mother is the former Thelma Salter, screen actress.

Mr. and Mrs. Eddie Smith, Aug. 4, at Park East Hospital, New York, son. Father is of Leddy and Smith, agents.

CHATTER

Broadway

Louis Cline has gone public relations counsel.

Florence Ross has finished a play, 'Tic, Tac, Toe.'

Arthur Ungar of VARIETY's Hollywood office visiting New York.

Tommy Manville's first-night attendance percentage holds to 1.000.

On commercial billboards nowadays about half the signs are of beer.

Best looking girl to hit the billboards in some time is Palmolive's new image.

Al Gottlieb back from vacation and handling the Arthur Murray account again.

Iggest weekday crowds on record at beaches last week; the hot weather break.

Tropic temperatures made Broadway virtual steam room. Result many clearer eyes.

Mrs. Edith Debus Jones, formerly in vaude, seriously ill at the Bound Brook (N. J.) hospital.

rank Hale, former stage dancer, then government agent, ill. Dropped 50 pounds and in better shape.

Jeane Cohen back at the Columbia story editor desk in New York, after three weeks off the Coast.

The John Hundleys don't care whether it sings baritone or soprano, but it'll be here in September.

Jessie Reed's daughter, Ann Desbrow, is angling for a spot in the Shubert version of Ziegfy 'Follies.'

Salutation of the town last week, as the boys staggered into each other from the heat, was 'Can you take it?'

Russell Patterson takes over studio of late Joseph Urban. Will retain present staff and execute current orders.

Joe Toal, who conducted a cafe on 38th street near Sixth avenue patronized by professionals, dead of heart failure.

Jack Osterman claims it's the talk of the town since VARIETY left his last week's column winding up on the cutting room floor.

Sam Harris returns 'Mr. Grant' to its author, Arthur Goodrich, feeling it will be impossible to get Paul Muni away from pictures.

Guido di Napoli has written a tone poem about Wiley Post's trip around the world entitled 'Around the World in Seven Days.'

Roger Wolfe Kahn and his bride off to the Riviera on a delayed honeymoon. Will cover ground by plane over there. Back to band in fall.

Moss Hart, Irving Berlin's favorite librettist, carries the association further by occupying the former Berlin apartment on West 46th street.

Not generally known that Sol Rosenblatt, ex-Nathan Burkan staff attorney, is related by marriage to Gen. Hugh S. Johnson, NRA administrator. Rosenblatt, code judge for the entire amusement business, has a sister who is a composer. Under the name of Ann Ronnel she has written 'Rain on the Roof' and 'Baby's Birthday Party.'

Bernie and Baker milk farm at Harrison, N. Y., is operated by sisters of Ben Bernie and Phil Baker, reuniting a former standard vaude act billing.

Lou (Roseland ballroom) Brecker's bid to take over the H. Hicks 5th avenue soda fountainery fell through because of the receivers having other ideas on terms.

Irving Mills liked Paris so much that he missed the Majestic Aug. 3 and follows on the Ile de France although his Duke Ellington orchestra returned to U. S. per schedule.

Max Mintzheimer, clothing manufacturer whom the widow of Marcus Loew recently wed, is the father of La Belle Blanche, mimic. She was in vaude off and on until recently.

Buddy Rogers commutes by plane from Chi to New York for the shooting of 'Take a Chance' in Astoria, returning the middle of the week for his College Inn, Chi, engagement with his band.

Charlie Morrison flew back from Chicago in 4½ hours on a commercial plane and played bridge all the way. Which isn't half as remarkable as Morrison's bridge. They call him Without-The-Tops Charlie.

The Frank Scullys (VARIETY Nice), including Alice and Skippy, are coming in on the 'Rex,' leaving the Riviera and their Villa Variety Aug. 10. They'll domicile at J. P. McEvoy's menage at Woodstock, N. Y., while on the New York o. o.

First Broadway flag pole to fly the NRA blue eagle flag was the Playhouse's. Permission was accorded William A. Brady, who pioneered the formation of the quickly framed-legit-show code. Only those who have signed the code have government sanction to exhibit the emblem.

Louis Fischer, son-in-law of the original John Reisenweber, is unusual in that he took up golf at 60 and now, aged 63, he can consistently break 100. Fischer incidentally plans to revive a Reisenweber's near Broadway, with repeal, and install John (Pavillon Royal) Steinberg in charge.

London

C. M. Woolf to recuperate at Margate.

Carol Goodner on a caravan vacation.

Leon M. Lion after lease of Aldwych theatre.

Charlotte Greenwood and Martin Broones off to Venice.

Reilly and Comfort lining up return dates to Scotland.

Bernard Shaw says new play will be titled 'On the Rocks.'

E. E. Lyons out of hospital and recuperating at Brighton.

Margaret Kennedy writing new play for Elizabeth Bergner.

Fred Terry left around $100,000. De Groot, violinist, $150,000.

Bert Firman and band off to Juan Le Pins for summer season.

Bobby Howes squawking about his losses as hotel proprietor.

Gordon Selfridge threw a party, July 25 for the Ely Culbertsons.

Romney Brent back in town with finished script of 'Nymph Errant.'

'Mrs. Bluebeard' closed four weeks' run at the Garrick July 22.

Carol Goodner just made satisfactory film test for Paul L. Stein.

Ursula Jeans replacing Joan Barry in 'Proscenium' owing to tonsil operation.

London has 23 theatres open as against seven in New York and 13 in Paris.

Louis Goldstein, who took over the Casanova restaurant a year ago, bankrupt.

Gloria Gilbert held over at the Savoy hotel, minus the eight Hollywood girls.

Ethelind Terry doing a slimming act, with view of part of new Drury Lane show.

English and visiting royal families flocking to see 'The Late Christopher Bean.'

Arthur Wimperis now under exclusive contract with the London Film Corporation.

William Mollison walking around with his wife (Joan Clarkson) as if they are newlyweds.

Robert Milton busiest producer around. Will do five new plays in the West-End in fall.

Henry Sherek off vaudeville for good, and now only talks about pictures and legit shows.

Those who saw both say Bud Flanagan's appendicitis cut is bigger than his salary cut.

Phil Howley, English producer, is latest to have discovered profitable system to beat the tables.

British International pictures throwing farewell party for Bebe Daniels and friend husband.

Yvonne Arnaud and Ronald Squire to team up again in new continental farce due around fall.

Jane Baxter off to the Tyrol for shots of Austrian background in filming of 'The Constant Nymph.'

Earl of Lonsdale elected president of the Eccentric Club, replacing Lord Burnham, who died recently.

Oliver Baldwin, son of the ex-Premier, to be film critic of the British Broadcasting Co. in September.

Charlot's 'How D'You Do' revue at the Comedy, now in second edition, considered improvement on original.

British Broadcasting Corporation experimenting with woman announcer, Mrs. Borrett, and she is a mystery.

Tawny Neilson, of Decca Recording Company, getting all the available American talent to disc for her company.

Will Fyffe looking for potential heavyweight boxer in Scottish Highlands. Prepared to finance him till proficient.

Bannister Howard reviving 'Belle of New York' for one month at the Garrick on 50-50 basis with A. E. Abrahams.

Jeritza, opera singer, due here soon to appear in an English version of a filming of 'Grand Duchess Alexandra.'

Adrian Brunel to direct 'Laughter of Fools,' filmization of H. F. Maltby's stage play, for George Smith's productions.

This year's Royal Tournament at Olympia yielded around $70,000 in profits—considerably less than the previous year.

Jack Curtis escorting Mrs. Harry Cohn around London while hubby busy supervising first Columbia picture over here.

Sydney Bernstein importing Don Baker, American organist, for his new super cinema at Edmonton, a London suburb.

Louis Prager and band chosen by Roy Fox to replace him at Kit-Cat during his two months' tour in South of France.

Cecil Leitch, famous woman golfer, now director of Cinema House, Ltd., which controls circuit of picture houses.

Gertie Lawrence patiently waiting at Southampton for the arrival of the 'Berengaria,' to greet Douglas Fairbanks, Jr.

Nice, Florio and Lubow back from South of France so tanned that Harry Foster suggested they go in the colored show.

Wilson, Keppel and Betty out of Wallace Parnell new revue, due to Charles Cochran not releasing team from Trocadero cabaret.

Provincial pantomime producer wants Nina Mae McKinney to play Man Friday in Christmas pantomime, 'Robinson Crusoe.'

'When Ladies Meet' closes three months' run at the Lyric, July 29, when Marie Tempest and Owen Nares will take it on tour.

Victor McLaglen saying nerts to the suggestion made by John Stafford that he play here another couple weeks without extra dough.

Adrian Brunel, film producer, claims kinship to the great Brunel, designer of the Thames tunnel and some of London's famous bridges.

Vaudeville theatre management give linen jacket to customers in the stalls which they can substitute for evening dress in these hot times.

J. Harold Murray trying to convince Oscar Hammerstein that 'East Wind' would be a good bet for London, with himself in mind for the lead.

Bradbury Pratt injuncting Dave Burnaby and Henri Leoni from using the name 'Kasbek' for their new club, which now changed to the 'Cossack.'

Berlin

By F. M. Manasse

Gitta Alpar is to appear at the Empire Theatre, Paris in 'Victoria and Her Hussar.'

The I. G. Farben report an increased home sale of raw film in the second quarter of this year as against 1920. Export market was about the same as last year.

D. L. S. Film will produce a new film drama, 'The Black Whale,' founded upon the story of Pagnol's 'Fanny' with Emil Jannings and Paula Wessely in the star roles.

Max Reinhardt is to stage 'The Wastér' at his Josefstadter Theatre at Vienna in the winter. Gustav Waldau is to play Valentin. At the same theatre, Helene Thimig will star in Jean Cocteau's play, 'The Voice.'

A new Mont lanc film is in preparation by the Cine Allianz. Dr. Arnold Fanck, the director of 'White Hell of Pitz Palu,' 'Storm Over Mont Blanc' and 'S. O. S. Eisberg' has engaged Selp Rist for the principal part.

Berlin's principal 'long run' Theatre, the Capitol, to open on Aug. 3, with the new Europa Film 'What Now, Little Man,' from the Fallada novel. The book is by Herbert Selpin and Dr. Fritz Wendhausen, the latter also directing the film.

Mexico City

Cops after the beggars again; chasing them off the main stems.

National Anti-Chinese League has ordered social and business boycott against all Mexicans who marry Chinese.

Rainy season started with a deluge. Every evening folk are rejoiced of the old name of Mexico, D. F.—the Venice of America.

Federal government being urged to make catering to American tourists feature of the six-year plan of construction and other action during next presidential term, 1934-40.

Press and public clamoring for restoration of the death penalty for murder. National attorney-general reports 78 homicides in the Federal District alone in the past three and a half years, since imprisonment was substituted for capital punishment.

Week's best news story: Mexican playboy, of Mexican-Irish parentage, blew in a fortune here, became a cab gigolo, took to dope, spent two years in the government's narcotic addicts' asylum, where he was found by lawyers seeking heirs to estate of his mother, who died four years ago in New York City. Dope fiend would have received a couple of million had he not cheated himself out of that by being a rowdy boy, violating clause that if he misbehaved bulk of estate must go to charity. However, he gets around $5 grand a year from returns on part of estate's investments.

Paris

By Beulah Livingstone

Gaby Morlay off to Nice for a rest.

Julia Marlowe in town at the Crillon.

Lily Damita spending several weeks at the Hotel Royal in Deauville.

French women all wearing the new mesh-work fabric or perforated kid gloves.

UFA film, 'The Fugitives,' is being adapted for its French version by Henri Chomette.

Marie Talbot and Beth Berri are both touring Belgium and the Riviera in dance recitals.

Exhibitors from France, Switzerland and Belgium gathered here for the Fox Films sales convention.

Irvin Marks, back from Le Touquet, overheard talking show biz with A. Blumenthal at the George V.

Several German refugees of the stage world have started a movement to launch a German theatre in Paris.

Marlene Dietrich has taken to wearing enormous black wings of birds of paradise as her latest headdress.

Mlle. Lylie Villars has returned to the cast of 'Paradise Lost' at the Athenee, which is keeping open all summer.

'Ten Minute Alibi,' Anthony Armstrong's London success now being presented in Paris by the Edward Sterling English Players.

'Yvette and Her Children,' the play by Magdeline de Zogheb, will reopen at the Studio des Champs Elysees early in September.

James Dale, author of the London success, 'Wild Justice,' here to assist the English Players' production of his crime story at the Albert I.

Priscilla and Lacey Kastner throwing a party for the new Paris chief of United Artists, Jack Koerpel, and the Arthur Kellys, here from N. Y. C.

Ida Rubenstein will create the title role of the new melodrama-spectacle, 'Semiramis,' by Paul Valery, to be presented at the Opera next November.

The Apollo is going ahead rapidly since adopting the policy of showing regularly the two full-length American films in original versions with French subtitles.

Baron Balentine Mandelstam, French adviser to several Hollywood studios, recovering from an operation and will not return to the coast until October.

Paul Swan, erstwhile solo dancer turned painter and sculptor, is holding an exhibition of his crayon portraits, among which ae several studies of Raquel Meller.

Paree's most beautiful and daring dancer in the alltogether, Colette Andris, has recently published a novel entitled 'Une Dansuse Nue,' which is already on the best-seller list.

Paris taxi girls receive 90 centimes out of the franc and a half charged for each dance, which means they earn an average of less than $2 an evening for 30 to 40 dances from 9 to 12:30.

In summer revue, 'Whoopee-Whoopee,' now being rehearsed by Marshall Hall, with a French and American cast, Oskamon, erstwhile Indian actor of 'Greenwich Village Follies' and 'Hitchy Koo,' plays the leading part.

The Ministre de l'Air has accorded his official patronage to the Henri Lecoin-Pierre Marechal production of 'L'Avion Blanc,' for D. E. C. Films, in which 50 pilots and their planes from the Bourget escadrille will take part.

J. E. Wittereid, p. a. for the Ambassadeurs restaurant-cabaret, had the bright idea of putting in a trout stream on the new terrasse. First guest to catch a fish during the cocktail hour each day is awarded a free dinner check.

M. Lassiez, pres. of the French Cinemas Union and Allied Industries, lost no time rushing off to Vichy to discuss plans with Premier Deladier for a protest against the new French restrictions on importation and release of foreign films.

While Cecile Sorel goes from the Comedie-Francaise to the Casino de Paris next fall, Escande, who shares with the star's husband the billing of leading man, is reversing the order of things by being engaged for the Comedie-Francaise in 1934 after his music hall appearances.

Pola Negri has been taking Italian lessons, so as to speak French with the proper accent in her role of Rossine Savelli, historical Italian street singer, in 'Fanatisme.' Film starts production Aug. 1 at Joinville. The Negri role was originally created on the speaking stage by Rejane.

Bucharest

Cut edition of 'American Tragedy' published at 10 cents.

Dida Solomon revelling in genuine Roumanian grills at Jancu's.

Ilarie Voronca preparing new volume of poems under title 'Magic Ink.'

Contracts pending for Roumanian language production of 'Outward Bound.'

Minister Tilea off to Sibiu for the unveiling of Poet George Cosbuc's monument.

Victor Eftimiu completed a farce called 'Nepomuk' with genuine American setting.

National theatre planning 'The Soul of Nicholas Snyders' with Bulfinsky playing lead.

Tony Bulandra back from Budapest after starring in Roumanian talker version of 'Ghost Train.'

Madame Bulandra regards Frederick Lonsdale's 'Never Come Back' as wittiest comedy for a decade.

Scarlat Froda saw 9 shows during 10 days' stay in London. Agreeably surprised by the standard of productions.

Ion Marin Sadoveanu following up his lectures with a new series on Eugene O'Neill, Seon O'Casey, and, maybe, Lord Dunsany.

Budapest

By E. P. Jacobi

Salaries in State theatres reduced by an average of 30%.

Fovarosi Oprette Theatre to reopen in August as a variety stage.

Camp picture theatre, seating 4,000 to be built at Godollo for World Scout Jamboree.

Legit and picture theatre season four weeks longer than other years, on account of cool weather.

W. Gell, Fox's central European manager, here to discuss policy with Charles Matzner, local executive.

Transport expenses for Hungarian films within the country reduced by 50%, in order to propagate their exhibition.

Instead of 14 'first-week' de luxe theatres, we are to have only eight in the coming season. Remaining six will take pictures on second run only.

Municipality making things easier for picture theatres during the summer season by reducing amusement tax to 3% for sound and 1.4% for silent pictures from May to September.

'Back Street,' running for sixth week at Radius, is probably the first picture seen here which is enthusiastically commended by highbrows and the press and yet has enormous popular appeal.

Erzsi Pechy, musical comedy prima donna, gravely ill in hospital since almost a year. Can't afford it, so the elite of the theatrical profession arranged select and expensive garden party for her benefit, with excellent results.

Eight new night-clubs with variety programs getting ready for fall campaign. 'Casanova,' 'Pompadour,' 'Thieves' Bar,' reconstruction of former 'Pele Mele,' 'Alpine Village,' 'Serail,' 'Alhambra' and 'La Boheme' are the promising names under which they are to be run. Three will be financed by girls who have made money by dancing in similar clubs abroad.

List of Hungarian film repatriates from Hitler's Berlin Francy Gaal, Szoke Szakall, Erno Szenes, Erno Verebes, actors; Istvan Szekely, director; Geze Czifra, producer; Charles Noti, scenarist; Paul Abraham, Miklos Brodszky, Joe Halos, composers; Miklos Gyarmati, designer. Tibor Halmay also came away 'out of sympathy for his colleagues, although Hitler has nothing against him.

Indianapolis

By Bill Kiley

Charlie Olsen in town and out.

Ken Collins crashing the society columns.

Fred Dolly up from Louisville about the Apollo.

Frank Sharp, WFBM program director, at Lyric screening.

Henry Burton only non-worrying manager in show business.

Paramount Club and Trees getting all the nightie business away from the older ones.

Sweito, Louisville, and Libson, Cincy, looking over empty Keith's but not saying anything.

Draught beer is oke if you've got it, but don't try to haul it or the state police will get you.

Broad Ripple park getting the best publicity for many summers. Mitchell is the boy's name.

Brown County Revelers, with hill billy music, tripled gross sales for a health drink over WFBM.

Sign in garage: Car tightened all over $3. Just where needed, $1.50. Maybe you can figger it out.

Tearing up the sidewalk around Block's department store in the heart of the theatrical levee.

Policeman gives cigar to Ted Nicholas, peerless press promoter of the Lyric, thereby making news.

CHATTER

The Hague

By W. M. Etty-Leal

Roulette casinos springing up in Holland like mushrooms.

French cellist, Maurice Marechal, signed on with a Dutch impresario for a tour in Java.

A.V.R.O., Dutch neutral broadcasting association, moved into new premises in Amsterdam.

In a small circus in Flushing a panic occurred when a lion attacked its tamer; this chap in hospital now.

Amsterdam artists went out one day collecting gifts for their unfortunate fellow-artists who art out of a job; they got plenty.

In Philips Film studio now a new film being shot: 'Hello Everybody'; production by Hans Richter. Special music by Darius Milhaud.

Taxi-drives at The Hague so cheap now that you can get a ride for four cents, cheaper than by tram if you don't tip driver. Better to tip, though.

Mrs. Esther de Boer-van Ryk, Holland's oldest working actress, celebrated her 80th birthday in good health; intends to go on tour again in the autumn.

Fratellini Trio arrived in Amsterdam; public mad when after arrival, they tourned city in open carriage drawn by four horses. Appearing there in Circus Carre.

Holland has its own national circus again, which is touring provinces; calls itself Amanda Roberti, but only in name Italian; it can seat 1,500 and has 40 artists.

Richard Tauber at Palace hotel in Scheveningen; not singing here but in a new role: as conductor of Fritz Hirsch operetta, making his debut with baton in musical comedy, 'Die Dubarry," by Milloecker.

Louis Saalborn, actor-manager, has adopted a novelty for Holland in stageland; instead of using a turning stage, required for plays with many changes, a so-called diagonal stage is used, which can also be fitted for small stages.

Holland is getting a new operetta company this winter season, called Residence-Operetta; a few foreign artists engaged, Maria Riener from Vienna Volks Oper, Hertha Schwarzwerden from Zurich and a ballet directed by Hertha Brod from Vienna State Opera; rest of talent is Dutch, including conductor, Henf Neef.

Stroudsburg

By John J. Bartholomew

Floyd Walter (WGY), radio organist concerting here.

Paul Whiteman and band one-nighting in these parts.

The Wanderers are now playing at the Montanesca Lodge.

Fred Waring's Pennsylvanians in return engagement at Dorney Park.

Charles Lanterman's Music the main attraction at Penn Hills Tavern.

Queena Mario and Wilfred Pelletier appearing in recital at Buck Hill.

Allen Quirk orchestra reengaged for the summer at the Marine Ballroom.

Lew Stanley's band finishing the summer season at the Columbia Hotel.

George Warwick and Lewin Barringer entertaining at Buck Hill Falls Inn.

Cleo's Ballroom boasts no admission and no cover charge with the Penn Statesmen dance band featured.

Kay Kaska, Vic Kaska, Fay Leddo and Ann Towers are appearing with Henry Richardson's Miami Cavaliers at the Castle Inn Grill.

LeRoy Anspach, concert pianist and (WCAU) radio control manager for Stokowski's Phila. Symphony Orchestra, giving concerts in local auditorium.

A complete program of Jewish music composed by Jacob Weinberg and played by the Esarty Trio including the composer presented at the Unity House.

Des Moines

By R. W. Moorhead

Town's class movie house now using ad slides.

Town has been full of carnivals this summer—but no circuses.

Tom Mix and Tony at the RKO Orpheum four days starting Aug 5.

Blaze at the Casino of unknown origin—but the show went on and no casualties.

Noble Sissle's band into Riverview ballroom for the night of Aug. 3 well received.

This mugg got Hal Sheridan's 3% statistics confused with 3.2 and is vera vera sorry.

John Behan, chorus director for Warner Bros. official organist and soloist, WOC-WHO.

"Tugboat Annie' opened at the Des Moines with capacity business. Picture had excellent radio tie-ups for exploitation.

Stanley Brown, Joe Rosenfield and Lionel Wasson came over from Omaha for Evert R. Cumming farewell banquet.

The American Legion post at Sidney, Iowa, has $34,000 tied up in equipment for the annual rodeo Aug. 15-18. Expects 20,000 spectators daily. Rodeo the biggest in this part of the country.

Friends and Publix officials gave Everet R. Cummings a dinner and kind words before he left for his new work on the Coast.

Bob Gary used F. M. Ross, the mechanical man, in the lobby at the Paramount and only a few customers went so far as to stick pins in him.

Jas. Sarsfield, 'Skipper Jim,' a personal friend of Tom Mix so Mix will give away poines for WOC-WHO kid contest while here at RKO Orpheum.

'Doc' Lawson, organist and band leader, still in court to get custody of his two boys awarded his wife while he was in Reno trying to get the decree.

City council is having its walkathon troubles. There is a city ordinance prohibiting endurance contests, but A. R. Corey, secretary of the Iowa state fair, contends the ordinance does not apply to state property. Looks like there will be amendments and injunctions for a while.

Minneapolis

By Les Rees

'Gold Diggers of 1933' a gross leader in territory.

Max Stahl and his sales staff back from United Artists' sales convention.

Lou Breese and band engaged for St. Paul ice carnival at municipal auditorium.

WCCO radio station artists put on show at Excelsior Amusement park 'party.'

Charles J. Novak, owner of Oriole theatre, Glencoe, and veteran exhibitor, is dead.

Pantages theatre having 'anniversary week' celebration with special attractions.

E. L. Walton and J. W. Spear from West Coast open new Monogram exchange here.

Betty Crane, Pantages theatre secretary, drove new Chevrolet way up north looking for fish.

Leo Blank, Warner Brothers' exchange manager, attending regional sales meeting in Chicago.

Ringling Brothers, which formerly made Minneapolis two-day stand, drew capacity for single day.

Bob La Fevre and Frank Steffys, Lyric and State managers, vacationed in northern Minnesota.

Syd Stein, Warner theatres' Chicago zone advertising executive, and his wife, localite, vacationed here.

Max Roth and Clyde Eckhart, district managers of Columbia and Fox respectively, in city simultaneously.

John Branton and Harold Kaplan of Publix and Al Sheehan of WCCO spent their vacations together in the northern woods.

Frank Mantzke, Universal exchange manager, back from New York after sales' conference with Jimmy Grainger.

After playing 15c Pantages, 'Kid from Spain' went into 20c Seventh Street, competing loop-house a block away, and did business.

Eugene Moehrine, New York home office film expert, at Universal exchange here, demonstrating latest film inspection methods.

With last week's advent of MGM and United Artists, all local exchanges, excepting Warner Brothers, have launched new selling seasons.

Gordon Greene, former Minnesota theatre manager, in Chicago on business in connection with the Malerich-Madison band, which he is now handling.

Bijou theatre, loop independent grind house, having labor trouble and recently bombed, not owned or operated by W. A. Steffes. He was stockholder for a short time, but not at time of bombing.

Jack Benny and his troupe jumped from here to Detroit, Mich., for final week of tour, after which Jack and the Mrs. trek to Hollywood for vacation, while Frances Williams returns to New York to consider offers.

Albuquerque

Lightweight fight for states title draws 2,000 here this week.

3.2 still being dispensed despite ruling by Supreme court that it's illegal.

Rio Grande theatre, Las Cruces, almost completely destroyed by fire early this week.

Pastime wins right to show 'Virgin's Confession' under another name by ruling of district judge.

Lona Andre eastbound through here this week on Chief. June Knight and Dorothy Lee via T-WA.

Possibility that Teddy Hayes, erstwhile trainer of Jack Dempsey, will bring Mickey Walker to New Mexico to train.

New radio system being installed by police department to aid in stemming rush of bad men, driven in by drives by authorities in east. Supposed to be smallest city so equipped.

Hollywood

Harry Wallin vacationing in the High Sierras.

Ben Piazza doing a little cheating on that diet already.

Irving Epstein a partner in a new Los Angeles brewery.

Lew Cody going for nothing but brown in his new suitings.

Harry Joe Brown has quit talking about his European trip.

Jack Oakie did one of his disappearing acts for a day last week.

Fredric March has bought a lot in Beverly Hills and will build a home.

If you see Jack Pearl anywhere, you're sure to see his dad and Louis Shurr.

Charles Farrell tickled to be back to work again and away from his horses.

Joe Mankiewicz finally bought a yacht. He'll christen it the 'Mad Hatter.'

Radie Harris digging material for her fan mag and Sunday 'Mirror' stories.

Bert Levey reports vaude due for a comeback this fall. At least he hopes so.

They're keeping the names of the two boys who slugged John Considine a secret.

Sid Skolsky, the big New York note writer now that Winchell has ducked town.

Bing Crosby gives everyone and anyone a load of conversation about the new baby.

It's a reception every afternoon at Lillian Tashman's dressing room at Paramount.

Strike giving a flock of picture people a chance to take out-of-town vacations.

Larry Hart is the town's champ party thrower, with everyone in the market for bids.

Reeves Espy is getting a load of Southern California covering previews for F-WC.

Every used car lot in town has a Rolls Royce for sale. All are priced around $400.

Wynne Gibson's phone number at Malibu is the Police department, who take messages.

Pete Smith has successfully raised a moustache, but the mug is still Pete Smith's.

J. J. Sullivan much improved after that sick spell which sent him hurrying back from N. Y.

Peter Ermatinger getting so acclimated he has to rest after hiking three or four blocks.

Jimmy Durante can't get a word in edgewise when eating lunch with Jack Pearl and Ed Wynn.

Pat West says he wishes somebody would pay him that $15 weekly everybody's talking about.

Sid Grauman is burning over the impressions in the sidewalk outside of Paramount's dressing room row.

Bill McNutt has his chiropracter treating his pet lumbago in his office. Even bought a pounding table.

Kalmar and Ruby still rehearsing for a benefit and hoping for a major disaster so that the benefit will be important.

Gummo Marx gets no recognition from the autograph seekers. Rest of the family have to sell him to the sig hounds.

Weather has been too hot for golf during the past fortnight, particularly at Lakeside, over in the valley's heat belt.

Reginal Owen motored in from Laguna six times in three days only to discover that the Garbo picture had not started.

Groucho Marx isn't so sure that the Portland guy who raises pansies with the Groucho map in the blossom has complimented him.

Al Jolson's broadcast tied up production on the WB set while Ruby Keeler and the rest of the company listened in on the hour from New York.

W. Ray Johnston out here trying to get indie distribs and exhibs to go along with him on a plan to get majors to eliminate the double-billing prohibition from their contracts.

First marlin of the season was caught off Catalina by Grover Jones' brother-in-law. Jones is burning because the bill used his boat, whereas Grover has failed to catch even a herring.

Long Island

By Joe Wagner

Leo Donelly is at Atlantic Beach.

Nite baseball draws at Dexter Park.

Jacob Ris Park the crowds.

Motorcycle racing at the Freeport Stadium.

Lita Grey Chaplin summering at Great Neck.

Emery Deutsch summering at Atlantic beach.

It is a 75-cent top at the Boulevard theatre.

The Roslyn Playhouse will open in September.

Price cutting at Seaside with a 50-cent fee on week-ends and three hot dogs for a dime.

James Barton is still the idol of the kids in Hollis.

Benny Leonard opened a bridge club in Long Beach.

Bocce, the native Italian game, is a big thing in Corona.

They are still talking about municipal pools in Queens.

Dick Linehan of the Jamaica 'News' will become a benedict.

Queensboro Stadium ends its stormy boxing career. Will be made into an auto parking area.

A former rum runner's auto with a short wave radio is being used by Fed men at the Rockaways.

North Shore Players lasted only five weeks. Poor transportation and fire regulations given as reasons.

Port Washington will have another pic house in a few months with William A. Levey, formerly of the Beacon theatre as manager.

Jersey Shore

By Wes Nolte

The beaches are getting a swell play.

Tom Howard from Rumson to Chi for the Fair.

Rumors that gambling will be back next week.

Radio Commish turns down bid for more power on WCAP.

Harrison Brockbank in as director of the Deal Players. Gregory Deane out.

Ship Grill, a new cabaret, opens in the basement of the Lake Hotel, Asbury.

A roller skating rink opens in the exclusive West End section of Long Branch.

Rudy Vallee at Reade's Boardwalk theatre, Asbury Park, with Alice Faye.

Ernie Badner's orchestra replaced Joe Radnor on the Kingsley Arms Roof, Asbury Park.

The Tony Wettach (Wilda Bennett's ex) place at Allenhurst has a 'for sale' sign on it.

Somebody plants a trick bomb in the car of G. Howard Scott, Asbury Park Casino organist.

Phil Cook at Avon during week-ends and looking in on those Sat. nite parties at the Avon Club.

Two men and a woman are pulling that buried alive stunt in three different towns along the shore.

Murray Mayer and his wife, the former Betty Dumbris, showgirl, regular Spring Lake week-enders.

Neighbors around Allenhurst Inn, Allenhurst, seek an injunction to stop the orchestra there at nine o'clock.

Jack Rohrey, Charles Meeker and Larry La Ross, Country Club Trio of WOR, at Jumping Brook Club, Asbury Park.

Rupert S. Hill (of the McGraw-Hill publishing clan) penning sketches for the WCAP, Asbury Park Players.

Alice Kellerman, of the Hollywood Restaurant, a week-end booking at the Club Addison, Long Branch, Sammy Collins placed.

Bill Robinson appearing at the St. James, Asbury, offers to teach a few kids to dance during his stay there. The first morning 500 show up at the theatre.

Mickey Walker, the boxer, and Bobby Barry, vaude, have teamed up for vaudeville appearances. They're rehearsing in Barry's barn at Atlantic Highlands.

Seen at the West End Casino: Jack Denny, Venita Vardon, Martin Beck, E. Sothern Hipp, Eddie Duchin and Bernard Sandler. At Ross-Fenton: Anthony Frome and at 'Scrappy' Lambert. Players' Boat Club, Fair Haven: Billy Barry, Mickey Walker, Bobby Barry, Harry Welch, Barry and Whitledge and Howard and Dave Mallen.

Montreal

Stan Day out of hospital and at private cottage.

Fritz Prevost promoting run marathon here for August 13.

N.T.G. show Villa Maurice picking up best cabaret grosses.

Gerard Tremblay broadcasting 255 words the minute—in French.

Dance marathon, St. Laurent, nearby village, lines up 78 pairs.

Al West, managing editor 'Star,' doing well after loss of appendix.

Taxi war in city getting hot. Fifteen cents first mile latest offer.

Fifty-four wheelers pedal off on 4,300-mile race Montreal-Vancouver, return Monday.

Montreal press campaigning against commercial broadcasting with side reflections on C.R.B.C.

Connie's Inn, latest nite club, another result of better tourist biz. Orpheum and Piccadilly, two others.

Chas. Leoboldi and financee mugged in all local papers, French and English, on announcement engagement.

Vienna

By Erich Glass

Seven out of ten houses dark.

Hans Rehmann having appendix out.

Delia Lipinskaja chansoning at Ischl spa.

Ex-director Adolf Weisse died at age of 78.

Erich Simon taking a week's holiday at Zurich.

Burg offers attractive contract to Otto Hartmann.

Albert Bassermann to offer 'Service' at Volks in fall.

Helene Thimig to return to Vienna stge after a year and a half.

Willy Forst using strong language and getting police summons as reply.

Karl Ludwig Diehl under contract with Carl Froelich of 'Madchen' fame.

Miksa Prefer taking two Abraham operettas on tour through Italy.

Johann Strauss biographer Prof. Fritz Lange died suddenly at age of 60.

Hans Jaray wants a rest after starring as Schubert in his first talker.

Aufricht, Brecht and Weill persuading Firmin Gemier to invite Reinhardt.

Hans Rehfisch and Konrad Dwerthon taking up tenancy of Komoedie theatre.

Achmed Munir Hagri Bey of State Theatre in Ankara looking for plays and players.

Anthony Armstrong's version of Austrian play tentatively titled 'Bis with Royalty.'

Reinhardt promising new Shakespeare and Raimund productions at the Josefstadt.

Scala theatre getting revolving stage and widened orchestral pit in time for premiere in September.

Aurel Nowotny negotiating for Buerger theatre, and dropping scheme of reopening the Kammerspiele.

Alfred Piccaver signed to play lead in full length talker, 'Adventure in Venice,' with Nora Gregor co-starring.

Metro's Jean Harlow talker, here called 'Blonde's Gift,' all set for exclusive release at the Burg and Schottenring cinema.

'The Archduchess and Her Chamber-Maid' modernized and set to music by Paul Abraham, has been arranged for Xmas at the Josefstadt.

Hans Ziegler decided against the Raimund theatre in favor of heading for seventh season the Stadt theatre in Bielitz, the only German-language playhouse in Poland.

San Francisco

By Harold Bock

Ann Chase has bobbed those golden locks.

Jerry Horack and Lyle Brown got the first deer of the season.

Rudy Seiger with his fiddle back at the Fairmont after a vacash.

B. H. Silen scrammed for KZRM, Manila, after coupla weeks here.

Al Graf breaks out with a new car and delivers all trailers in the flesh.

Nat Blank said 'so long' to his tonsils; Consuelo Gonzales, copied.

Charlie Leonard and family back in town after a cold four days in Carmel.

Ruth Miller hostessing at NBC replacing Estelle Loveland, globe-trotting.

Mark Hopkins hotel into bankruptcy with manager George Smith receiver.

Tom Van Osten back from Sacramento after tussling with the state legislature.

Paul Kelli-Dan Widner ork in the Lido cafe with Sequoians quartet and Heinie Klotz, m.c.

While Lyman's band is at the Warfield, Jan Rubini directing at the Oakland Orpheum.

Charlie Hamp entertained the press before starting on the air again for Dr. Strasska.

Eddie LeMontaigne off to Honolulu and Chi for a month, deserting his Eddie's Advershows.

Sam Harris (ex-Ackerman & Harris) got the theatre bug again and is looking for a house.

Stella Friend, formerly of '3 Girl Friends' with Waring, opens as single singer at Bal Tabarin.

NBC in New York listened to Al Pearce's program last week; thinking about making it a x-country.

Bill Andrews announced Helen Musselman's first NBC program two years ago. They'll be married soon.

Ralph Staub back to Hollywood with Will Mahoney after talking over the latter's short for Columbia.

Irving Ackerman may extend vaude for more days per week, current Sat-Sun stuff clicking so well.

The Ned Tollingers got a seven pound male income tax exemption last Thursday a.m. Pappy's resting well.

Benny Rubin m.c. Monday's Jamboree; Doris Kenyon slated as future attraction for the Shell program.

John Tait granted a dance permit for a cafe he plans to open in old Winter Garden. Once town's biggest club operator.

CHATTER

New Haven

Harold M. Bone

Eddie O'Shea's band into Rock Garden.

Palace bringing Three X Sisters, week of Aug. 11.

Ann Ismailov quit theatrical secretarying for Paris jaunt.

Conn. will have 32 fairs, starting Aug. 10 and ending Oct. 12.

New code has WB adding 200 payroll throughout Conn.

Katherine Brennan and the Arthur office have parted company.

Beer gardens hereabouts using big-time air talent for Sat nite shows.

Floyd Stuart, Bill Barry and Sal Spinelli holding down the usual corners.

Marion Bergeron titled 'Miss New Haven' in Atlantic City beaut prelims.

Dave Fitzgerald making plenty noise about his new dine-and-dance spot.

M. p. op. theatrical page space end of nabe strike.

Patricia Ryan and Patricia Jean Cahill won MGM traveling studio contest at Palace.

J. Edward Rogers directing Parish Players in new comedy, 'The Mrs. Thomas.'

Frank Annone, Wilkes-Barre, Pa., arrested as wheel operator at Coleman Bros. Fair here.

Louie Rapp and Andy Colavolpe—home-town boys—tip steins together in Chi Fair meeting.

When Gov. Cross returns from Cal. he'll get plenty rubbing on that press photo pose with Jean Harlow.

Suzanne Silvercruys goes to New Hampshire for lead in her own play, 'There Is No Death,' which opened here.

Milwaukee

By Frank Miller

Milwaukee ball club now uses buses for traveling.

Lillian Anderson, World Fair queen, in 'Sky High' at the Alhambra.

No music at the Schroeder during August—unless there is a sudden change of mind.

Bill Pierce, manager at the Downer, became a husband last week. Carla Johnson.

Dave Miller, conducting a talent quest for the Riverside, finding plenty of people with stage ambitions.

Frances Jean Robertson, leading woman of the O'Shea Players at the Davidson, back in cast after a week's illness.

Dancing discontinued in Garfield and Mitchell parks. Too many taverns and beer gardens with dancing floors this season.

Gloria Del Rae, Jack Moore and his band are features of the new floor show policy at the Eagles Club. Three shows nightly.

Because they think the toll on copyrighted music too high, the American Society for the Advancement of Public Music has been organized here.

Wisconsin state fair, which will be held here as usual, Aug. 27 to Sept. 1, has contracted for eight additional circus acts. Cervone and his band will also be a feature.

Wisconsin Amusement corporation, Fox subsidiary, has joined with Asher Levy in the operation of three Madison theatres — the Orpheum, Strand and Parkway. Other houses recently acquired by the corporation are the Fond du Lac, Fond du Lac, and Strand and Orpheum, Green Bay. Chain now has 26 houses.

Birmingham

Bob Brown

Bob Erwin to Detroit.

Jack Bailey up from Mobile for his vacation.

Gloria Adams visiting from auto town, Detroit.

John J. Sullivan was one of the first to sign the code.

T. Jeff Bailey, the convention boy, is moving to Gadsden.

Joe Glattina closed at Pensacola, Fla., Casino and back home.

George Nealans had a narrow escape in an automobile accident.

Sylvia Lipzitz went to the Fair and came back using adjectives.

Bill Young likes that word 'Colonel,' but is not from Kentucky.

There'll be no 'Back to Nature' picture in the Ham. Crossed off the censor's list for good.

Mr. and Mrs. Walter Ambler heading for California for a few weeks' rest in that Packard.

Andy Smith is still bearing down on long winded advertisers who persist in cluttering up the air.

Pearl McKinney left town with the Emmett C. Miller show for a tour of Mississippi and Florida.

Everybody's got a code, but the poor working newshounds who are expected to know all about the thing.

"Ten Nights in a Bar Room' clicked again on stage with aisles jammed. Few weeks ago picture flopped.

Harry Brasfield had a few words with Jack Crawford at Gadsden and came on to town a few weeks ahead of time.

Roy Bradley manager of Bromberg's exchange at Charlotte was in town visiting George Goodale. Goodale welcomed him with signs and film cans along the street.

Rollin K. Stonebrook kidded Nell McFarland about having her appendix removed and losing so much weight. About three weeks later he was carried to the cutting room for the same idea.

Omaha

By Archie J.

Your correspondent spending one week of vacation ogling sights at Chicago Fair.

Recent prominent visitors included Walt Disney, Mickey Mouse, and Elliot Roosevelt.

'Gold Diggers' moved into World for its second week of showing here, and held up despite summer weather.

George Monroe with his papa and mama in town scouring film row in search of product for fall showing in four Lincoln houses.

Paul Spor again back master of cheery-moaning his 'Little Gardens,' outdoor spot, after breaking in a walkathon at St. Joe the past two weeks.

Local band led by Freddie Ebener and Web Felermann took the stand at Krug Park, replacing College Club crew, which held out six weeks.

Film row back to normal with United Artist sellers last to return from sales convention, and all companies bubbling over with fall product high pressure.

Bert B. Perkins, Warner's exploitation supervisor from N. Y. office, in town seeing-over showings of 'Diggers.' From here he beats it back to New York to get lined up on fall musicals.

Eye treatments for movie magnates becoming the rage. Cal Bard claims to be restored to normal vision after two weeks of treatment. Lionel Wasson, World chief, gives his optics a semi-weekly strengthening under doctor's care.

Cincinnati

Joe Kolling

Nat Holt's ma on from Frisco for indef visit.

Marie Miller, Par's hello gal, to New England for vacash.

Lovey Sisters back to N. Y. after holiday with Mooney Bros.

Bill Sachs deserted "Billboard" editorial room to become local brew agent.

Ohio beer commissioners thumbed down proposal of 3.2 giveaway at theatres.

Ed Booth, Metro mgr., quit cig smoking to add weight and succeeding in both.

Coney track cut daily card from 8 to 7 races after first week; purses are $600 per heat.

Charlie Kohler's 7-piece club band is bulging biz for Old Vienna, ace downtown rathskeller.

Morris Segal reported to be dickering for Ufa, 400-seat house, as first-run spot for Majestic.

Bob Albright, ex-vaude and on sustaining programs at WLW, is promoter of walkathon at Hamilton, O., near Cincy.

Flash trimmings of Joe Goetz's new brown suit are being aped by loud dressers among the local film and theatre fraternity.

Maurice White made mgr. of Warner exchange, replacing Roy Haines, who was promoted to a higher post in the East for the same firm.

Denver

Wesley Trout was in town.

Rick Ricketson returned from Chicago.

Sam Dunevitz back on the job at Warners after a vacation.

Ten years with Fox and nine years at the Isis—Mary Dobbs, organist.

Harry T. Nolan has moved his office across the street to a ground floor at 822 21st street.

The Westland Theatres corporation accepted the blanket code pending adoption of a theatre code.

A. M. Oberfelder is heading for New York the middle of the month. Will try and line up some shows for Denver this winter.

Vic Schilling, orch director, marries school-days sweetheart, Esther Anderson. Tried to keep it a secret, but got his license too near home.

Chas. Gilmour has resigned as manager of the Warner Bros. exchange. Succeeded by Earl Bell of New York, former sales manager of shorts.

Kansas City

By Will R. Hughes

Taylor Myers, assistant manager of the Midland, looking over things at the World Wair.

Landon Laird, columnist and dramatic editor for the Star is off on a two weeks' vacation.

Mainstreet's opening date policy changes Aug. 11 from Saturday to Friday, to be in line with the Chicago houses.

Jack Thoma, publicity hot shot for Columbia, here in the interest of 'What Price Innocence,' the picture, not Jack's.

Bernice Smith, Martha Duvall and Lora Bailey, the Musical Maids of WDAF, have signed for a season with the Weaver Brothers and Elvira.

A loud speaker was installed on the Mainstreet stage so that every customer in the big house could hear Tom Mix yarns.

Westport

By Humphrey

Lillian Gish arrives at Norwalk.

Arch Selwyns entertaining in a big way.

Vivienne Osborne walks two miles every day.

Regent at Norwalk folds after three weeks.

Leo Marsh, vacationing, spends most of his time at the beach.

Philip Dunning and Harry Archer have returned from Cape Cod.

Ruth Hammond goes to Cape Cod to play 'The Late Christopher Bean.'

Vaudeville continuing one day a week at the Empress, South Norwalk.

John V. A. Weaver, head judge at Roton Point beauty show Sunday night.

Dwight Wiman, Alla Nazimova, Guthrie McClintic and Hugh O'Connell recent visitors.

Actors' Dinner club benefit features Queenie Smith, Sidney Fox and Beverly Bayne.

Artie Wright, assistant treasurer of Apollo theatre, on trip to Lake Placid with Joe Wright.

Percy Stone, former 'Herald Tribune' ship news reporter, has a commendable vegetable garden.

Pat Powers and bride, formerly Pearl S. Lapey, returning from wedding trip to Chicago Fair.

Tonio Seiwart, who made such a success in the tryout of 'The Pursuit of Happiness' staying on.

Nancy Ryan and Cora Witherspoon were house guests during their engagement of 'Present Laughter.'

Marion Talley, looking slim and chic, attracted much attention at Sokoloff symphony concerts last week.

Jessie Busley leaves for London to appear in Charles Cochran's musical production of 'The Nymph Errant.'

Rex O'Malley and Gavin Muir will appear in Edwin Childs Carpenter's 'Rendezvous' at Country Playhouse next week.

St. Paul

By Walt Raschick

Abe Sunberg okay again.

Harold Kaplan mourning his grandad's passing.

H. E. Kelly in as manager of the Publix loop Cameo.

Ed Corrigan assisting Manager Walt Van Camp at the Tower.

Art Steagall back at the RKO with a toasted schnoz. Vacationing.

Bob Rydeen back at the Garrick helm after tough six weeks' breakdown.

Ralph Carson appointed chief of service at the RKO after five years of ushering.

Dot McSherry in the burg for a week's homecoming from a job at the World's Fair.

Cliff Rust and the mussus will be calling each other 'Pa' and 'Ma' before the month is out.

Billy Mick skips out of the St. Paul Tower and into the head man's job at the Minneapolis Palace.

Kap back on the job at the Paramount after a week's vacash in the Pigeon River northwoods region.

Herb Gahagen, formerly with local Paramount, lands managership of a Publix house in Aberdeen, S. D.

Pat Henry again on the ad firing line for the 'Dispatch' after 10 days of getting suntanned without pay.

George H. Bradley, for five years VARIETY correspondent and now Minnesota Tourist Director, making resort men publicity-wise via pep talks and rallies throughout the state.

Plenty of local show folks flying to the Fair. Northwest Airways offering round trip with 10-day return limit for $27.50, which is 20c. cheaper than a one-way full fare on the railroads.

'When Ladies Meet' opens at opposish Paramount day and date with 'Double Harness' at the RKO, but is pulled a day early while 'Harness' goes on for a two-week run with indications for equal grosses with 'What Price Innocence?' which also did two weeks at the Orph.

Queens

Henry Willson

Joan March visiting in Forest Hills.

Carol Stone, Fred Stone's youngest, gets two movie offers.

Bing Crosby and family plan to move to Forest Hills late in the fall.

Betty Mitchell Fowler going into the picture, 'Take a Chance,' at Astoria.

Even U. S. Post Office in Kew Gardens closes at 1 p.m. Saturdays for lack of business.

Lester McDonald lands in California, going directly into 'June Moon' at Santa Barbara Playhouse.

Helen Wills Moody becomes privileged guest at Forest Hills Inn, being permitted to keep her dogs there.

Walter Hartwig to leave Oguntquit Playhouse as soon as possible to resume his directorial activities at Fox.

Ray Benson, formerly Ed Powers, the magician, sails to play Leicester Square theatre in London. He is son of Dora Ford of Four Dancing Fords.

Baltimore

Tommy Goldberg wearing out his tonsils talking NRA code to the local Allied exhibitors.

Howard Burman making progress on his beer garden vaude circuit, which will take in the Mayfair Gardens here.

His handling for the Pennsy R. R. tickets giveaway stage stunt establishes Ted Routson as the best m.c. manager in town.

Following his sensational click as an a.a. juvenile in the Pathe newstrailer clip, Izzy, Rappaport is being offered for vaude by Eddie Sherman and for pictures by Ferdie Simon.

Lexington, Ky.

By Charles G. Dickerson

Fred Jackson, hoofer, back from New York.

City manager has canned park band concerts.

Charley Ellis, old-time ballplayer, died at Winchester.

Billy Emmrick's wrestling shows continue to get crowds.

Kentucky closed for redecorating. Opening about Sept. 15.

Roy Steadman, theatre orch leader, managing music store.

A. P. Bryan, police reporter, in auto smash-up but still on the job.

Ringling-Barnum Circus, Aug. 22. First visit of the big one to Lexington since shows consolidated.

Elmer Sulzer resigns as leader of Kentucky University band. Will give attention to publicity and radio programs.

Charles Mayhugh, Miami, Fla., takes over management of Bourbon theatre at Paris, Ky. Mabel Pratt, former manager, comes to Lexington to join staff of Phoenix Amusement Co.

Galveston

By George A. Seel

Charley Boyd, former Sewanee football star, now managing Tokio dance hall.

Sam Maceo angling for 5-te promoter license. Plans to bring the big boys here if he gets one.

Henry Busee and orchestra at Hollywood with Maxine Tappan, Busse Trio, Buster Dees and Three Harmonettes.

Galveston baseball fans see Texas league pennant possible for first time in quarter century; collecting a fund to be divided among players if——

Phil Harris and his orchestra, with Leah Ray and Three Ambassadors vocalists, left for Pennsylvania Hotel, New York. Would have been good to fill out summer here.

Jack Sharpe, Martini theatre organist, caught by squall while on fishing trip in bay, and reported drowned, had coast guards and army airplanes loking for him. Spent night on island. Returning, met searchers, who asked him if he had seen a drowned man. 'Yes; I'm him,' said Sharpe.

Spokane

By Ray Budwin

Fox and Orpheum theatres have withdrawn all ad copy from 'Chronicle' and 'Spokesman-Review.' Contract difficulties caused the switch to radio and billboard.

Beer parlor licenses for the second quarter, as of July 1, have passed the number set for the return of suds in city and county. Total runs slightly over 300, more than ever was licensed in pre-prohibition days. Class joints, other than hotel spots, are a minus quantity.

Inland Empire dance hall managers have dropped the nickle dance. About 20 owners of resorts and ballrooms met here this week to formulate plans for a tariff schedule, which sets a minimum at 15 cents for women and 25 cents for men, daily. Week-end scale will begin at 40 cents.

Louis Vogel, owner and operator of Natatorium park, has asked city council to regulate dance hall competition in the city limits. Vogel claims some ballroom proprietors are canvassing schools and handing out free passes as a boost to biz. Council refused to act other than on a morality basis.

Fort Wayne

By Robert Baral

Beer down to 10 cents a bottle.

A. C. Kalberer here from San Diego.

Ring Lardner a visitor enroute to the Coast.

General Electric rehiring many old employes.

Clyde Quimby talking over old show boat days.

Harvey Cocks from Steubenville.

Dan Gemmer doing sports again at 'News-Sentinel.'

Violet Reinwald attending dance convention in east.

Bessie Roberts working on her second syndicate series.

Jane Ruby, RKO Personality winner, teaching classes here.

W. C. Clapham east to join N. Y. 'Times.' Just out of Harvard.

Portland, Ore.

By James T. Wyatt

J. J. Parker first to hang out the Blue Eagle.

'Happy' Simpson booking his radio vaude show into the sticks.

Three hotels figuring on orchestras for nite clubs when repeal comes.

Bill McCurdy booking colored revue, 'Change Your Luck,' for the Playhouse.

J. J. Parker says the NRA won't object to raised admish prices, and plans to up the ducat quotations any day. Last to drop and first to boost.

Dr. M. K. Anglesaria, Hindu mystic, monologist at the Taylor Street house with pic 'India Speaks.' Doc said the pic misrepresents, humbugs and distorts Indian facts.

Atlanta

By Ernie Rogers

Billy Beard back in town.

Bob Hess engaged as organist at Paramount.

Corn likker boys bewail lack of authority in 3.2.

'Gold Diggers' best money film to play here this summer.

George B. Adair succeeds Loren Watson as manager of WGST.

Eddie Melniker succeeds Eddie Gilmore as manager of Loew's Grand.

WSB readying new 50,000-watt transmitter. Should be on air by Labor Day.

Arthur Lucas, Georgia theatre man, named to Public Works Advisory Board.

Rochester

By Don Record

Frank Thompson joins rewrite staff.

Loew's Rochester clicking with Saturday morning shows for kids.

L. B. Blanchard named director of news pictures for Gannett papers.

Director Robert Stevens of the Community Players vacationing in Belgium.

Florence Shirley hopes to bring own stock company to the Lyceum next summer.

Eddie Miller of the Hickville Follies now m.c. with Ambassadors band at The Gables.

Charles Martin, former assistant film critic of 'Democrat & Chronicle,' weds Edith Johnson, radio singer.

OBITUARY

JAMES FLAMONT

James Flamont, 62, who, universally was known as Jimmy, died in Phoebus, Va., July 22, where he made his home on retirement from show business in 1928.

For many years he was musical director for touring companies, chiefly in the west and on the Coast. He was manager of the Opera house, Erie, Pa., in 1906, and toured with 'Missouri Girl' the following year. From then until his retirement he was chiefly connected with outdoor shows. Since settling down he had conducted a confectionery in Phoebus. In accordance with his wishes, his remains were brought to New York and buried in the family plot in Woodlawn, following cremation. He had no surviving relatives.

EMMA SCHUBACH

Mrs. Emma Schubach, 76, former internationally known aerialist, died in Spokane, at the Deaconess hospital after a lingering heart ailment. Mrs. Schubach as a girl, toured this country and Mexico as one of the famed Miranda Sisters, aerial team. She introduced many trapeze features for women.

She was born October 16, 1856, in New York City. As a girl, she began her acrobatic career and played throughout the east and west both as a stage and circus attraction. In 1905 she retired from the theatre and settled in Spokane with her husband, Frank Schubach, a former stock.

HARRY D. WILSON

Harry D. Wilson, well-known west coast musician, died at the home of his brother, Kaleva, Mich., July 19, of heart trouble. He had been organist at a number of Publix theatres and later at Fox-West Coast houses, his last engagement being at Redlands in the Fox house.

In Loving Memory of My Husband
JEAN ACME LeROY
Died August 9, 1932
Seba LeRoy

there. He removed to Michigan in the hope of benefiting his health, but was unable to recuperate.

Survived by the brother, Frank H. Wilson, his father and his widow, the latter the former Lucille Phelps, stock actress.

LOUIS EVAN SHIPMAN

Louis Evan Shipman, died in Boury-en-Vexin, France, Aug. 2 on his 69th birthday. Cancer was the cause of his death.

He was the author of many American stage plays including 'The Crisis' and 'D'Arcy of the Guards.' His last play 'Poor Richard' was done in 1924, being more successful in Paris than here. He went abroad to stage the play in 1925 and remained in France.

His second wife was the former Lucille Watson, actress. He is also survived by a son and two daughters by his first marriage.

PIERRE MARIO

Pierre Mario, 33, of the Italian Art theatre, died at the Parkway hospital, New York, July 31, after an illness of six weeks.

He came to this country from Monaco about years ago, beginning as a dancer in an operatic company but soon turning to dialog. He was the diplomat in 'Three Times the Hour' and had played in English in many other Broadway successes.

STUART LITHGOW

Stuart Lithgow, veteran press agent and stage manager, ied at the Medical Arts Sanitarium, New York, Aug. 1, after an illness of several weeks.

He had managed Ruth Draper and had taken out companies for Henry Miller, W. A. Brady and others.

Survived by his wife.

JOHN A. JUDGE

John A. Judge, 65, father of Arline Judge, actress and wife of Director Wesley Ruggles, died at his home in Beverly Hills, July 31. Death came as the aftermath of a paralytic stroke. He formerly was editor of the ridgeport, Conn., Herald.

His widow, Mrs. Margaret Judge, and a son survive in addition to Miss Judge.

PHILIP J. MADRUGA

Philip J. Madruga, 20, musician of Santa Maria, Calif., died at his home July 31 as a result of injuries received in an auto accident.

LEO SUENNEN

Leo Suennen, violinist and former orchestra leader at the Capitol, San Francisco, was killed accidentally Wednesday (2) while deer hunting in Lake county. He was out with friends, when a hunter mistook him for a deer and shot him. He died shortly afterward.

Survived by his widow and three children.

ADAM GEIBEL

Adam Geibel, 77, died in his Philadelphia home Aug. 3, a victim of the heat wave. He had been in poor health the past four years. Blinded when only nine days old, he applied himself to music, writing chiefly church hymns, but he also wrote 'Kentucky Babe,' and other popular songs.

FRED SHRIVER

Fred Shriver, veteran radio musician at WSM, Nashville, Tenn., died last week after a month's illness. Blind from infancy he was well educated at the Tennessee School for Blind where he studied music.

R. PETERSEN

Andrew R. Petersen, 43, telegrapher and radio announcer for WOC, Davenport, Ia., died at his home there (4) following a month's illness.

Widow, four sons and mother survive.

William Morris

Actors' Contract

Members of the new burlesque actors' association, recently formed to bring about reforms in conditions in their field, were to have submitted their own idea of a players contract to the Empire wheel and other New York burlesque managers last week, but reported they weren't ready.

Contract will provide for shorter hours and a minimum salary, from accounts. Empire wheel, which originally okayed the association, recently withdrew its approval pending submission of the contract.

Association has about 100 actor-members.

CIRCUSES

(For current week—Week Aug. 7)

Al. G. Barnes

Aug. 7, Boonville, Mo.; 9, Marshall, Mo.; 10, Lexington, ; 11, Sedalia, Mo.; 12, Ft. Scott, Kans.

Hagenbeck-Wallace

Aug. 7, Norfolk; 8, Petersburg; 9, Lynchburg; 10, Roanoke; 11, Staunton; 12, Martinsburg; 14, Pittsburgh.

Ringling Bros.-B. & B.

Aug. 5-13, (Grant Park), Chicago.

CARNIVALS

(For current week—Week Aug. 7)

Alamo Expo.: Pueblo.
Bach, O. J.: Canton.
Beckman & Gerety: Burlington.
Bernard Expo.: Washington.
Castle, Hirsch & Erlich: Saskatoon.
Conklin's All Can.: Fort Frances.
Curl, W. S.: Dayton.
Gulf Coast: Benton.
Hoffner Am. Co.: Geneseo.
Isler Greater: Shenandoah.
Kaus United: Amsterdam.
Krause Greater: Russell Springs.
Landes, J. L.: (Fair) Burwell.
Lang, Dee: Higginsville.
Lefkette, C. R.: Caesville.
Monarch Expo.: W. Hampton Beach.
Princess Olga: Albion.
Scott, Geo. W.: Salmon, Wash.
Sol's Liberty: Freeport.
Southern Tier: Lancaster.
Sunset Amer.: Griggsville.
United Expo.: Rochester.
Valley: Hico.
Wade, R. H.: Byesville.
Weer, J. C.: Muncie, Ind.
West, W. E.: Jewell.
Williams Midway Attr.: Hersey, Wis.
World of Mirth: Cortland.

TOUGH ON TENTS

Baltimore Citizens Object to Circus On City Lot

Baltimore, Aug. 7.

Sentiment locally is building against the use of the public parks by the circuses, stirred up by the renting of space in Clifton Park for two days to the Hagenbeck-Wallace show last week. Clifton Park Improvement Association is now rounding up for a concerted protest against further use of the public park for circuses.

Hagenbeck-Wallace outfit was the first circus to play in the public park, but it's understood that the Ringling Bros.-Barnum and Bailey top is planning to show in the Park next year.

City leased the grounds to the circus for two days at $400 per day besides the $100 daily show license. It's the contention of the Association that it will cost the town more than that much money restore the park property to original condition.

KEARNEY, FRISCO

San Francisco, Aug. 1.

In the heart of the old Barbary Coast, and directly across the street from the police department, is this 300 seater, with a show that is at the same time so warm and so poor it ought to make some of the old Coasters jump in their graves.

It's a 20c joint, patronized almost exclusively by Chinese, Filipinos and fleas. Occasionally, a class white customer comes in, but it's not for long. Even a 'Variety' mugg couldn't take it for more than 20 minutes.

One stumbles down the dark and narrow middle-aisle, tramps over the knees of odd, assorted humanity of various sizes and odors. The picture (it was 'Hell's Highway') flashes off the screen as the packed house applauds.

Somewhere in the chasm called an orchestra pit, a misinformed piano is being whipped. A curtain parts, revealing a backdrop of uncertain age daintily decorated with California poppies (2), holes (1), and fly specks (7). Six gals, varying from 5-2 to 6, and from 80 to 150 pounds, stumble onto the stage, in the big opening production number, something about 'mammy' and 'down south' and stuff.

Two comedians and a straight man alternate with the girls in gags and blackouts, the more awful the better received.

But what the customers really go for are the strip numbers, one of which got 12 encores, and drew cheers, whistles and stomps from the exuberant ticket buyers. Gal did an indigo cooch and grind, ending with no brassiere—nothing but a pair of slippers and something resembling a dollar fastened to a thin strap. Line gals double as singers, specialty hoofers, etc.

ENOUGH FOR CAKES

Co-op Stock Keeps Open All Summer, First Time in Columbus

Columbus, Aug.

For the first time in the long theatrical history of city a burlesque house has remained open throughout the year. Even the late extreme heat didn't close the new Lyceum for even a day, and every actor, musician and what-not has been paid off every week.

House is run co-op from start to finish, but everyone is making enough for coffee and cakes. Will continue same policy through fall and winter.

The Minskys' Scrap

Latest family feud in the old southern house of Minsky is no gag. Abe Minsky's biz 'split' from his brothers and Joe Weinstock is now set.

When Abe opens the Gotham on 125th street, New York, in September with Empire burlesque wheel shows, he will be in opposish to the rest of his family's Apollo stock on the same street.

Nickel on Own

Hon Nickel and Izzy Herk were on the verge of making up a couple of weeks ago, but the relations are strained again. Instead of joining the Empire wheel, Nickel has decided to go it alone in stock again this season at his Gaiety, Baltimore.

The Nickel-Herz split commenced last year when Nickel went into stock and Empire booked the wheel shows into an opposition Balto house.

ANOTHER CARNEY BOOST

Denver, Aug. 7.

Because of charges that carnivals had permitted gambling during their stay here, Manager of Safety Carl S. Millikin has asked the city attorney to draw up an ordinance making the license fee so high that carnivals will be forced to pass up the town.

Zeisel Follows James

Jimmy James is out as manager of the Irving Place, New York, after a year at the house.

Dick Zeisel goes in.

Empire Wheel Stars with 10 Wks.

$1,550 Guarantees—12 Principals and 18 Chorus Girls

Empire wheel opens the new season on or about Sept. 15 with a 10-week route, all along the Atlantic coast. Four of the weeks will be in New York City.

Budgets will be set at $1,550 per show (in money), with casts to comprise 12 principals and 18 chorus girls. Last year Empire started with 9 principal-16 girl troupes on same budget.

Towns are New York (Central and Gotham, Mahattan, and Star and Gaiety, Brooklyn), Washington, Philadelphia, Providence, Worcester, Boston and Newark. Confining the route to a small section of the east will permit bus transportation on all jumps.

Instead of franchising producers as formerly, Empire this time will do its own staging, putting on three or four producers. Under the franchise system in the past the producer usually took his share on the first money. The short bankrolls now prevailing necessitate everything being tossed into the show, else there wouldn't be a show.

About half the 10 wheel houses will do two-a-day, the rest operating on a grind. Highest top anywhere will be $1, with 75c. about average.

I. H. Herk's intentions of splitting the wheel into two or three sections, with graded shows for theatres unable to carry the $1,500 guarantees, were dropped when the houses reported they'd all like to try the $1,500 troupes at the start and see what happens.

CLEANS THE AIR

Jamaica, L. I., Aug. 7.

Long Island Park Commish, under whose control are many natural parks and beaches—like Jones Beach—has never permitted any ads of any sort to be placed in their parks or beaches. It now has gone after the plane ad companies. They have agreed not to fly any ad plane, blimp or auto-gyro in or near the Commish's charges.

Great Day for Baraboo

Circus Fans and Ringling Circus Meet There for One Day

Milwaukee, Aug. 7.

Sedate little Baraboo, not so far from Milwaukee, ordinarily boasts a population of about 5,000 but last Thursday (3) found more than three times that number packed into the big tent of the Ringling-Barnum circus, packed so tight that it was impossible to have any races. A wonderful audience, if ever there was one, noisy and happy and hungry. And every act was a wow.

The cause for the sudden rise in Baraboo's population came as a result of several factors. It was the last of a three-day session of the Circus Fans association. It was the 50th anniversary of the Ringling show. It was the town where the show used to spend its winters. General homecoming for all of Baraboo's boys and girls.

Members of the Circus Fans association were privileged characters who roamed all over the lot—after meeting the show at the tracks and coming up with the wagons. In company with Governor Schmedeman and several other celebrities they had their dinners in the mess tent with the performers and were permitted to be on the back of the lot while the show was on. The fans had come from all parts of the United States for their treat and were truly repaid for their trouble.

Four of the elephants ambled away from the rest of the herd to renew acquantance with the old winter quarters of the show. And they registered solid contentment with the place.

After the evening show, the circus fans took charge of things and performers joined them in an old-fashioned jamboree in the old ring barn. The party lasted until it was time for the jump to Rockford. The circus enthusiasts followed all the way down to the tracks to wave a last farewell to their idols.

Baraboo is slowly getting back to normal.

Park Fatality

Altoona, Aug. 7.

In the first amusement park fatality to occur in many years locally, Mrs. Hannah Henney, aged 54, of the city, was killed last week at Bland park when thrown from a whip ride.

A niece who was riding with her suffered a severe laceration of the face when the heel of the woman's shoe struck her.

LETTERS

When Sending for Mail to VARIETY Address Mail Clerk.
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Carrol Harry	Mayhew Stella
	McCormack Gladys
Fox Oscar	
Fuller Benjamin	Young Lily

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ASSURES 9 WEEKS OF RECORD-WRECKING BUSINESS.

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PREVIEW AT VENTURA, CAL., BROKE ALL HOUSE RECORDS SINCE 1929.

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RADIO SCREEN STAGE

VARIETY

PRICE 15¢

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GUYS WITHOUT A COUNTRY

A.K. Dames of 60 in L. A. Send Gifts To Hillbilly Zippers, Who Hock 'Em

Los Angeles, Aug. 14.

Principal bearers of gifts to the unwashed cowhand yodellers and hillbilly guitar seranadists who are legion on local stations are white-haired dames past 60.

Flaps that go heavy for the oily-tongued announcers and youthful s.a. crooners pass up the yip yodellers as if they were arsenic. But not so the grandmas. It's the western sentimental song stuff that gets the older dames.

Recent personal appearances of sundry radio billies and ranch hands have been putting dough into theatre coffers from audiences, comprised mainly of the widows, who otherwise stay home with the knitting. Similarly the yip artist free audiences at the stations are mainly matronly femmes.

Mountaineer and ranch screechers hereabouts never worry much about the pay check for their mike work. It's those offerings from the femme A. K.'s that figure in their minds in getting a chance at the air.

Presents are no Woolworth affairs, but mean real dough for the yodellers on exchange for cash. Many of the offerings could be seen by the femme in windows or on the shelves of the three ball merchants if they'd take a look-see around Main street, for cowhands between station engagements must eat.

DELUXE N. J. SHORE STOCK IN MANSION

Long Branch, N. J., Aug. 14.

The world's swankiest stock is down in Deal, New Jersey. It's the Conservatoire, home of the Deal Players and has everything from solariums for the use of the resident actors to a gold ceilinged lounge for the customers between acts.

Designed by the late Stanford White this 30-room mansion was formerly the Horgan estate. Then it became the Braxton Club, private retreat with a theatrical membership. The big house is under the wing of Esther K. Untermann, who is said to be bankrolling the stock venture.

One of the large rooms is a theatre, seating about 200.

Classes are held in drama, music, art, languages, personality development and how to reduce. Smart colonists from along the shore join these groups. The take from the classes helps balance the overhead for the shows.

Besides the salary the actors are fed and roomed in the building with a complete staff of servants for their needs. Saturday is pay day and not missed yet.

Harrison Brockbank directs the plays.

At present a new play by John Hubble, 'What Every Girl Should Know', is being tried out.

1ST COMMERCIAL COPY CENSOR—ON COAST

Hollywood, Aug. 14.

First Coast station to appoint an official censor of commercial copy is KFWB, which has Don Allen, former announcer, devoting all his time to correcting the English and eliminating the policy 'must-nots' of advertisers' copy.

While all stations censor ad copy to a degree, this is the first instance of an employee devoting all his time to such a task.

COHAN WRITING OFFICIAL NRA SONG

The official song of the government's NRA drive will probably be written by George M. Cohan. The composer-author-actor-producer has been so requested by the show business division of the NRA publicity committee.

Cohan's answering suggestion is to either write a new patriotic ditty or revise the lyric of his 'Over There,' America's outstanding war song, to 'Over Here.' The rewrite idea would be in the vein of the tag line, 'And we won't lay down 'till it's over over here.' The decision rests with Cohan, who is likely to launch the song when he broadcasts next Sunday night (20) on his first commercial radio appearance.

Pertinent to 'Over There' again being called to the front to do its bit, something not generally known is that the original manuscript of this Cohan song is in the archives at Washington with other papers listed under 'Historical Documents.' The manuscript was originally bought from Cohan by Leo Feist, Inc. (music publishing firm) for $25,000 which later gave it to the Government upon request from the Capital. The late Leo Feist personally made the $25,000 transaction with Cohan as a patriotic gesture, the highest price ever paid for an outright buy of a popular song, and Cohan in turn donated the money to a war relief organization.

BROOKLINE'S 1ST THEATRE

Brookline, Mass., Aug. 14.

The contract for the construction of this wealthy town's first theatre has been awarded to M. Shapiro & Son, specialists in theatre building.

The theatre will have 1,300 seats and it is planned to open it on Thanksgiving Day.

4,000 STRANDED IN HOLLYWOOD

They Were Aces in Days of Foreign Versions, but They're Looking for Food Today—Many Were Foreign Stars

BLAME NAZI

Hollywood, Aug. 14,

When foreign pictures folded two years ago, around 4,000 alien players were left in Hollywood more or less stranded. Their plight has become acute with the great number of them now men and women without countries. Today they are eking out a bare existence as extra and bit players in American pictures that need special types to which they are suited.

Occasionally they get a chance to work in their native tongue when Paramount makes a French version of a Chevalier picture or Fox does a Spanish, but that only employs a few, the rest merging into Hollywood's background of nonenities.

At Least 200 Stars

Of the 4,000, over 200 were stars in their native heath. These former stars do better than their less fortunate countrymen by playing bits in American pictures which have a foreign background.

Return to their native lands has

(Continued on page 55)

Ofay Mgr. Doubles Into Colored Tab When Vic Joyner Dies of Flu

New Haven, Aug. 14.

As half of the blackface comedy team of Joyner and Joyner, Sol Immerman is the only white member of Connie's 'Hot Chocolates,' tab, playing the picture houses. Doubling as company manager, Immerman donned cork and stepped in at the Paramount here last week to replace Victor Joyner, who died of pneumonia in Worcester the previous week.

Immerman is the brother of Connie and George Immerman, who own the show, which emanates from their closed Harlem nite club.

Initials Explained

Shopkeeper with the NRA emblem in the window drew the attention of a competitor, who remarked that the initials were correct, because:

'That guy never refuses anything.'

It's Even Tough to Be a Laugh Plant; Actors' Relief Org. Being Snubbed

Radio now is having studio claque trouble. Actors' Dinner Club, relief organization for the profesh, is complaining to commercial broadcasters and ad agencies that it's being crossed out of the job of supplying that faction of the sideline bunch who are paid to give the mike comic's gags that jolly round of laughter. Among those with whom the relief body has lodged squawks is the Benton & Bowles agency, responsible for the Maxwell House coffee and Best Foods shows on NBC.

Club's plaint is that the lads whom B & B has picked to do the cheerleading have shouldered the club out of the picture and taken over the assignment exclusively. These chief laughers, according to the weep, are passing up the club's list of needy actors and are recruiting their supporting gigglers from among friends. A further allegation is that in some instances collection of a two-bit kickback is being made by the selected guffawers.

Usual stipend for those brought into a studio to laugh and applaud as cued is $1 per program. They take their cue from the head claquer who is furnished with a copy of the continuity appropriately marked so that the 'plants' won't go wrong. For his services the cheerleader collects $3.

According to Marion Seagreave, secretary of the Actors' Dinner Club, commercials got their idea of using layoff members of the profesh as studio audience plants from William Rainey, dramatic producer at NBC, and an ex-legit player himself. Rainey figured that $1 would come in handy for the needy on the ADC's list, so he arranged with the club for the attendance of around 25 layoffs who would laugh it off.

CHURCH'S THESPIANS GO LEGIT IN STONE QUARRY

Milwaukee, Aug. 14.

Plays have been presented in many unusual places but it seems that until the church folk of Sussex, near here, picked the Hallquist stone quarry for their presentations there has been no record of such a setting for dramatic performances.

Sophia Swanstrom Young of Chicago appeared in the leading role. Special lighting effects and choral music from 'The Messiah' and 'The Crucifixion' were features.

Another pageant will be given Aug. 18-20.

3.2 PROTECTION FOR GRATIS FILM FEEDS

Film trade parties, at one time attended regularly by film scribes, chatterers and nondescript crashers, may reach normal again after a long interval because the producer hosts have become economy-minded. One factor that may impel new life, if not the former zest to the picture partying practice is legalized beer and wine.

With numerous feeds tossed during the past few weeks, the latest innovation came the other day when Principal Pictures and the old Roxy served 3.2 wine and beer instead of the cocktails, rum and costly headaches of former days. After the 3.2 stuff at the Waldorf-Astoria, nearly everyone stayed for the picture projected afterward.

Between keeping people from getting drunk and forgetting about what the party was for, film hosts may come back numerically for the free feed followers for these reasons alone. In the past these feeds sometimes developed into drinking sprees, fights or other troubles.

JOLSON'S 'MUSIC MASTER'

Will Do Etherized Version of Warfield Play

Al Jolson will do a radio tab version of 'The Music Master,' David Warfield's dramatic success of many years back.

Kraft-Phenix and the agency handling the account are in accord with Jolson's long ambition to etherize an air version of the 'Master.'

RAY WEAVER'S PLAYERS, STUCK, FIND A WAY

Lincoln, Aug. 14.

Ray Weaver's Players, thwarted at every attempt to open either under a roof or canvas, finally go down on the records as establishing a precedent. Weaver talked the State Fair into the use of one of its buildings and on a shoestring has promoted a dance marathon.

Scheme uses the players to give the floor show. They m. c. the performances in shifts. Purity leagues have jumped to their aid by an anti-everything campaign thereby giving the troupe some excellent, but costless, publicity.

Freddie Hartley, Choc Phillips, Les Applegate and Ray have been carrying most of the load so far, but Bush Burrichter, hoke comic, who played to local audiences for 20 weeks straight, joined the group yester (Sunday). They're all back to work for the first time since the middle of June. Ted Howland, old musical comedy producer, is p.a.

When Coxey Was a General

Charlie O'Reilly Recalls Story Over Frank Walker's Title of Colonel

Film biz probably boasts more military titles of one kind or another than any other industry. Governors of various states, notably Kentucky, have issued complimentary commissions—to many men in the industry and not always native sons.

All of which comes be expounded in view of an incident which occurred at the exhibitors' codification session the other day in New York. Among those attending is Col. Schiller.

One of the speakers, forgetting himself referred to the Loew chieftain as 'Mr. Schiller,' but quickly corrected himself, saying, 'I mean Col. Schiller.'

This impelled a story by Charlie O'Reilly, who is chairman of the codification group as appointed by Sol. Rosenblatt.

Seems Frank Walker was elevated to a colonelcy shorty after Roosevelt was elected President. Walker had been a major. His brother wired him congratulations but advised that Frank should not get aroused over the promotion.

'Remember,' the other Walker said, 'Coxey was a general.'

RKO Short as an Advance Bally for RKO's Feature

Hollywood, Aug. 14.

Ruth Etting's next short at Radio, 'Flowers of Evening,' is being used by the studio as a plug for introduction in this country of the torch tango, a new form of Argentine dance-song which will be featured in the filmusical 'Flying Down to Rio.'

Mario Alvarez did the lyrics for 'Rio,' with 'Flores de la Noche,' as the leading tune feature.

Will Mahoney's Shorts

Hollywood, Aug. 14.

Will Mahoney and Ralph Farnum are forming their own company to produce shorts. Ralph Staub will direct.

Firm will not make any releasing arrangements prior to turning out the pictures. The idea is to make them first and sell afterwards. Also behind the venture is the desire to sell Mahoney as a screen comedian.

Pickford's Original With Aid of a Ghost

Hollywood, Aug. 14.

Unable to find anything to her liking in the mass of plays and manuscripts submitted for her consideration, Mary Pickford is concocting a story of her own for her next pic, with an unidentified ghost writer as first aide at the typewriter.

Nature of the tale is being guarded jealously while it is being developed. Miss Pickford is not as yet committed to her own original, but wants to see how it shapes up.

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Mournful Billing

Beverly Hills, Aug. 14.

Figuring to cash in on the widespread publicity which the Jolson-Winchell 'sock-on-the-jaw' episode brought, Beverly theatre booking the Jolson pic, 'Halulujah, I'm a Bum' and Winchell's short, 'Know Everybody and Everybody's Racket' on the same bill.

Newspaper ads for the dual carried heavy mourning borders.

DIX CLAIMS % LOSS ON HIS RKO CONTRACT

Hollywood, Aug. 14.

Refusing to make a new percentage deal with Radio as in the past, Richard Dix remains at the studio on a week-to-week basis to do 'Patrol' while a three-pix ticket is being prepared for his signature.

Actor claims the percentage arrangement never worked out so that he is actually working at a reduced salary. 'Cimarron' was one of the studio's best money-makers, but Dix says he never received anything on his 12% arrangement.

'Patrol,' being rewritten by Dudley Nichols, borrowed from Fox, goes into production in 10 days, with John Ford directing. Victor McLaglen, Boris Karloff and Reginald Denny are also in the cast.

Coast's Ill, Injured

Hollywood, Aug. 14.

Bert Levy, former vaude cartoonist and now at Paramount, was returned to the Cedars of Lebanon hospital for an abdominal operation. Operated upon Saturday (12), his condition is reported as favorable.

Clark Gable, Mrs. John Gilbert and W. S. Hart are convalescing at the same place.

Mrs. Neil Hamilton, wife of the screen actor, who underwent a major operation at St. Vincent's hospital, is reported favorable.

In the Hollywood hospital are Ben Harris, former N. Y. agent, and Mrs. Ken Dalley, wife of the RKO booker at San Francisco, both recovering. Harris had a nervous breakdown and Mrs. Dalley an abdominal operation.

Patsy Kelly, actress, and James Florenza, actor, are in the Santa Monica hospital, recovering from injuries received in the accident which killed Jean Malin, actor.

Frances Marion's Charges Vs. Bank's Trusteeship

Los Angeles, Aug. 14.

Charging the Security-First National Bank of Los Angeles, as steward of a $100,000 trust fund, had used the money to its own advantage rather than for the beneficiaries, Frances Marion Hill (Frances Marion), scenarist, filed complaint against the financial institution in Superior court Wednesday (9).

Plea is to set aside certain transactions by the trustees, involving purchase of securities, on the allegation that the bank turned into the trust fund many of its own bond and security holdings in exchange for the $100,000.

20th C. Sets 3

Among latest contractees by 20th Century are Tullio Carminati, Andrew Toombs and Etienne Girardot.

Carminati, last seven years on the Broadway stage, recently closed in 'Music in the Air.' Toombs is also from legit. Former goes into Twentieth's musical, 'Moulin Rouge,' Toombs into 'Broadway Thru Keyhole' and Girardot into 'Blood Money.'

Novarro, Velez in 'Boy'

Hollywood, Aug. 14.

'Laughing Boy' tossed around for months by Universal, which spent $25,000 testing for a lead, starts production at Metro in seven weeks with Ramon Novarro and Lupe Velez topping the cast.

WILL MAHONEY

San Francisco "News" said: "When Will Mahoney at the Warfield theatre bids for applause with his derby hat, while his feet work faster than his balancing apparatus, the result would make the sourest miser on earth laugh. Mahoney is the best thing on the bill, and if you gather from this review that we like him, you are correct."

Direction
RALPH G. FARNUM
Roosevelt Hotel,
Hollywood, Cal.

EXECS IRED AT 'ON LOCATION' PREVIEWERS

Hollywood, Aug. 14.

Crowds of sightseers appearing wherever film companies work on nearby locations have caused studios to issue instructions to employees against tipping off the spots. Studio execs got wise when they recognized relatives of employees in the crowd.

Because of the ban on studio visitors, workers figured the friends and relatives they couldn't get on the lot would see how films were made outside the studio.

Grapevine functioned same as in tipping off on previews. By the time a director was set to start filming in open country, unfrequented canyon or private residence, place was cluttered with guests, some of whom brought lunches for an all day stay.

Waiting for Patsy Kelly

Hollywood, Aug. 14.

Thelma Todd-Patsy Kelly pictures are being held in abeyance at Hal Roach's for two weeks, when Miss Kelly is expected to leave the hospital recovered from injuries received in the auto accident which killed Jean Malin.

Beaucoup Pugs

Hollywood, Aug. 14.

With Primo Carnera already signed for 'Prizefighter and the Lady,' Metro is dickering with Jess Willard, Jack Dempsey and Jim Jeffries. Also trying to borrow Loretta Young from 20th Century for the top femme spot.

Seeks Contract Oke

Hollywood, Aug. 14.

Samuel Goldwyn has petitioned the L. A. Superior court to approve a term contract with Barbara Pepper, 18.

Ticket gives Miss Pepper $50 per week as a starter.

SAILINGS

Aug. 25 (Los Angeles to Honolulu) Lois Weber, Hardie Albright, Mona Maris, Virginia Cherrill, David Newell, Isadore Bernstein (Lurline).

Aug. 19 (New York to Paris) Gifford Cochran (Ile de France).

Aug. 18 (New York to London) Sam Hardy (Manhattan).

Aug. 15 (New York to Southhampton) Benita Hume (Bremen).

Aug. 11 (New York to London) Winnie Sheehan, Eddie Burke (Olympic).

Aug. 11 (New York to Paris), Pasquale Amato, Julius Stern, Ben Schulberg, Bert Harris, Marion Gering (Paris).

Aug. 11 (Bermuda cruise), Clayton Sheehan (Manhattan).

Biggies and 'Punks'

Place of Arrival Designates Into Which Class Goes Celeb

By GEORGE McCALL

Hollywood, Aug. 14.

The importance of motion picture personalities can well be judged by the manner in which they arrive and depart from Los Angeles. It's the one sure tipoff as to who's who in pictures. Celebs sneak in and out of town so it's no criterion of their bigness.

Few big shots land or leave from the Los Angeles stations. Only 'punks' grab the rattlers in town. Pasadena is the favorite landing and hopping off point for the travelers, but even this burg is not so hot. Iggies usually get off the train at San Bernardino, 54 miles east of L. A. That's real big time stuff.

Departure Forgotten

Entrance of most celebs to Hollywood is signaled by a fanfare trumpets, photographers, reporters, studio execs and p. a's. Newspapers for the next two days are usually filled with the newcomers' impressions of Hollywood and pictures. When the same big shots leave Hollywood, nobody cares about their impressions which, as a rule, are not fit to print. Their departure is done in silence because no one in particular cares about their leaving. It's the arrival that counts.

Everyone arriving has something nice to say about California weather. That's always good for a break in local dailies. They jump from the climate to their happiness at being in pictures. After that, the supervisors get a hold of them and kill the happiness, or the supposed celebs are hidden in a corner of the studio, completely forgotten by the people who gave them the 4th of July welcome.

Arrivals by steamship do not receive the best breaks. For some reason or other, harbor arrivals fail to get the attention given those who come by plane or train. Maybe L. A. lacks good ship reporters. Greta Garbo pulled the best long distance arrival. She got off the boat which brought her from Sweden at San Diego. All local papers, without much urging from the studio, sent their reporters and photogs the 130 miles to get interviews of La Garbo. She surprised them all by talking and posing for pictures, though she refused to sit on the ship's rail showing a lot of gam. That's a New York arrival.

Kate Cameron Permanent, Replacing Irene Thirer

Irene Thirer, whose star system on the New York 'News' tab has been objected to from time to time, isn't returning to the paper as its film editor, from reports.

She went on leave of absence several months back to become the mother of twins. Kate Cameron, second-string 'News' critic, taking her place. Miss Cameron will remain permanently, it is said, with the star system continuing.

PINE SLATED AS 'POP' FOR A FLOCK OF JRS.

Hollywood, Aug. 14.

Bill Pine departs Tuesday (15) as chaperon of the second generation of film players who will do personals at opening of 'This Day and Age' on Aug. 25 in New York. In Pine party are Carlyle Blackwell, Bryant Washburn, Eric Von Stroheim, all Jr., and Elsie Ferguson, 2d.

Group will follow the De Mille picture into other key centers for personals. While Pine, studio advertising head, away, Rodney Bush of the New York office will sit in, but without executive capacity.

While this is the first of the home office-studio interchanges among publicity and advertising men, no others may follow. This is the result of doubt in some quarters whether the idea can work out as well because New York men are not familiar with the Coast setup and vice versa.

That may not apply for Julie Lang at studio and Aileen St. John Brenon, fan contacts, since just meeting people on both ends would be valuable to each.

Al Wilkis and Tom Bailey were among those also to change spots for six months or so.

Bettina Hall Sniffs at $3,000 Pic Proposal

Hollywood, Aug.

Bettina Hall, New York musical star, pulled a surprise on Hollywood by announcing she was not interested in pictures, and proved it by turning down an RKO contract for around $3,000 a week for a month.

This puts Mill Hall in a class with Katharine Cornell, who is the only other stage hold-out Hollywood wants. In turning down Radio's bid for a lead in 'Frivolous Sal,' at present scheduled for Irene Dunne, Miss Hall wired she 'can't indulge in pictures.' tudio was to test her in New York, with the ticket all set to follow.

It's an about face for Miss Hall. Last summer she was anxious to come to the Coast legit production of 'Cat and the Fiddle,' with idea she might click in films. Belasco & Curran wouldn't pay her price.

'Smoky' in Arizona

Hollywood, Aug.

Gene Ford left yesterday (Sun.) for Flagstaff, Ariz., where Fox's 'Smoky' company will headquarter while on a five weeks' location stint in the Sedona Basin.

Victor Jory and Irene Bentley, the leads, leave here next Sunday (20) to join the troupe. Jory completes work in Columbia's 'My Woman' by that date.

Doc Rockwell at MG

Hollywood, Aug. 14.

'Doctor' George Rockwell from vaude is due here Wednesday (16) under a contract as writer-actor for Metro.

Leo Morrison set the deal.

Arliss Returning Nov. 15

Hollywood, Aug. 14.

George Arliss is not due here till Nov. 15 when he arrives to start in Twentieth Century's 'Red Tape.'

He has a Rothschild story to follow that and will be washed up with 20th Century by February.

Bill Howard's Salary Up in Shift to Metro

Hollywood, Aug. 14.

Despite two previous engagements at Metro without making a picture, William K. Howard returns to the lot to direct Helen Hayes in an untitled original story by Elizabeth Paradis. Howard broke his contract with Fox by mutual consent to take the Metro meg deal, which calls for two pictures at an advance over his $3,700 at Fox.

Director's Fox contract had three months to run. He was scheduled to handle the Jesse Lasky production, 'As Husbands Go,' which now will be megged by Hamilton MacFadden.

Lombard, 'White Woman'

Hollywood, Aug.

'White Woman,' story of an entertainer in an African dive, which has given Paramount a headache in casting, finally gets Carole Lombard in the top spot. Originally intended for Dorothea Wieck, who couldn't see the part, with Zita Johann and Myrna Loy subsequently turning it down also.

Co-Star Horton, Oliver

Hollywood, Aug. 14.

With Edward Everett Horton under new three-year termer at Universal, the studio is now huddling with Edna May Oliver for a similar contract to co-star team in three pictures.

No story yet set.

RACHMIL WITH GOLDSMITH

Hollywood, Aug. 14.

Louis J. Rachmil is now with Ken Goldsmith Productions as v.-p. and treasurer.

New executive was with Schnitzer & Bachmann last year at Pathe studios.

COAST BUMS NOT 'EXTRAS'

Some of the Better Paid Employes Feel That Blue Bird Is Agin 'Em

With the blue eagle of the NRA now flying outside of major theatre and some other home offices, as well as over filmshops themselves, the squawks are commencing. One complaint seems to be that the white-collared men earning over $35 a week and not subject to the 40-hour week now have to put in more time because their lesser aides have to stick to the shorter working days.

In the theatres the extra detail falls on the shoulders of managers, advertising-publicity men, and, in most instances, the assistant managers, a minority of whom are subject to the NRA minimum restrictions.

Theatre chain leaders are pledging no gypping under the NRA subscription but are slow in getting staffs reorganized to conform to requirements. The suspense for some of the office boys around New York home offices is killing, as a result, particularly in companies where the $15 minimum will mean close to doubling of salary.

Better for Ushers

Ushers, cashiers, doormen and lessers working in the theatres were arranged for first. The Music Hall led the New York group, putting on 12 extra ushers in lieu of the 40-hour week and $15 minimum.

Business was reported showing an increase this week generally but how much of that may be checked to the display of the NRA signs and symbol in advertising cannot be gauged as yet. Figured that it will be a couple months or so until theatres can judge just what the results in public good will and cooperation for the box office will be.

U Hands Out $5,250 Per for Wynne Gibson

Hollywood, Aug. 14.

Following completion of 'Aggie Appleby' at Radio, Wynne Gibson goes to Universal on a two picture contract at $5,250 per week with a four week guarantee per pic.

First will be 'Special Investigator' with Ed Marin megging. Second is 'Exquisite Thief', Tom Buckingham megging. Al Rosen arranged the deal. Following the U engagement she returns to Radio for her second of three pictures.

William Collier, Sr., Alan Dinehart, John Wray, Warren Hymer and Harry Woods also spotted in 'Investigator'. Edward Small company made the deals.

Green's 'Sal'

Hollywood, Aug. 14.

Second production effort for Howard Green, recently elevated scenarist at Radio, will be 'Hermit of Times Square,' rechristened 'My Gal Sal.'

Story is an original by Alvin Smith and will star Irene Dunne in the character of a passe opera singer.

Several stories previously written to fit Radio's 'Sal' title have been tossed overboard, and 'Hermit Broadway' inherits the monicker. Wanda Tuchock is adapting.

Green's first production assignment is the Zasu Pitts-Pert Kelton feature.

DUST OFF 'BIOG'

Hollywood, Aug. 14.

'Biography' has been taken from the shelf at Metro and Zoe Akins is adapting.

When it formerly was up for production Gladys Unger was doing the script.

LIONEL BARRYMORE LOAN

Hollywood, Aug. 14.

Lionel Barrymore has been borrowed by Fox from Metro for the top spot in 'House of Connelly.'

Pictures goes into production Sept. 15.

Turnbull on 'Trumpet'

Hollywood, Aug. 14.

Roberto Turnbull will show 'em how to toss and turn the bull in Paramount's 'The Trumpet Blows,' featuring George Raft and Helen Twelvetrees.

Turnbull, who has been Paramount's ace news cameraman in Mexico and South America for years, was brought up from Mexico City as technical advisor. Cameraman has cranked on every revolution and political upheaval in Mexico since 1913.

LEW BROWN AN ASSOC. PRODUCER ON FOX LOT

Hollywood, Aug. 14.

Lew Brown, formerly of DeSylva, Brown and Henderson, draws the title of associate producer at Fox and immediately goes into supervision of the preparations for 'Fox Movietone Follies.'

He will also handle the musical numbers and the dialog of the picture. Production is slated for October. His ex-partner, B. G. DeSylva, is also on the Fox lot.

Benita Hume Farewells Fox for Eng., Marriage

Hollywood, Aug.

Turning down Fox's offer for an additional picture, beyond her contract which had expired, Benita Hume left yesterday (Sun) by plane for New York. She intends to sail immediately for London, announcing before she left that she will marry Jack Dunphy soon after arrival in England.

Sol Wurtzel tried to encourage her to stay for another picture, but she refused this and also a couple of reported from other studios.

Montgomery's $10,500

In on a $3,500 guarantee and percentage, Robert Montgomery grabbed $10,500 for himself on his stage date at the Capitol, New York, last week. House grossed $64,000—with Montgomery also on the screen in 'Another Language'.

Montgomery got 50% over $50,000, or $7,000, plus the $3,500 guarantee. Latter figure is his studio salary. Booking was direct between Metro and the Loew office.

Clara Mann Claims Boasberg Collaboration

Clara Ipman Mann, playwright, has started suit in the New York Supreme Court against Al Boasberg, scenarist, for an injunction, accounting and damages as the result of an alleged collaboration on a play, 'Parents Must Marry.' The collaboration deal was made in April 15, 1930. In July of that year Boasberg is charged with having sold the 'Parents' story as a film scenario to RKO for $5,000.

William Hamilton Osborne representing Mrs. Mann served Boasberg in Hollywood, where he is now with Metro.

Julius Kendler for Boasberg has filed a defense that Mrs. Mann never collaborated with his client.

Piccolis for Lasky

Piccoli Theatre, Italian marionette show, has been engaged by Jesse Lasky for a picture.

Marionettes were on Broadway in legit last season and are now playing picture houses.

They leave Friday (18) for San Francisco, where they play a week before reporting on the Fox lot.

200,000 JOBLESS POSING IN L. A.

Known as Tramps All Over Rest of Country, They Become 'Atmosphere' on Coast with Screen Struck Waitresses, Floor Walkers, Etc. — Codification Will House Clean

18,000 REAL EXTRAS

Hollywood, Aug. 14.

Bums that come to New York are just that. But in Hollywood bums, along with show-struck clerks, waitresses, etc., immediately become extras. When they get hungry or into trouble they describe themselves as picture extras. And filmdom gets blamed.

Now the picture business, as a part of its NRA house cleaning, figures currently is the time to set itself right with the world on the extra blight. It is considering a number of moves, chief among which is, for first and last, setting up machinery which will separate the wheat from the chaff and make the title of 'extra' as tough to get as a policeman's badge.

If all the people in Hollywood calling themselves extras today, roughly estimated at around 200,000, could get into studios there wouldn't be a day's work a year for each of them. For that matter, according to official figuring, if only the 18,000 people now officially registered with the Central Casting Bureau out there were evenly in on extra work they wouldn't draw pay for over 11½ days per annum. It is calculated that on the average day 550 is a generous total for all the extras employed by all the studios.

Right now it is even being suggested in various film quarters that the State of California or the city fathers of Los Angeles be asked by the industry to enact some kind of a law which would have the effect of an immigration gate which could be opened and shut.

Some picture men discard going to the government for such a law immediately. They are conscious of L. A.'s bid for increased population to fill its 50-mile city limits. They are figuring that their own machine must be adjusted.

The Central Casting Bureau must be augmented so that its blue book will record every extra and so that names not on that book will just be bums, out of work clerks or disappointed small town beaut contest winners.

The present CCB system of classification must be changed. Instead of people being able to crash lots and, upon the strength of this experience and recommendations of various studios, being eligible to the registry, the idea for the future:

That all persons entering Hollywood with the intent of pursuing an extra career make their desires known immediately to the CCB. That the CCB instead of asking about film experience submit each applicant to a carefully selected talent picking committee. Finally, that if this committee, permanent and named by all of the studios, decides the applicant demonstrates qualifications to later become a performer as well as an extra—that he or she be officially awarded the title.

Industry leaders now are not attempting to set any maximum for registered extras of the future. It may be less or far more than 18,000 but, they generally concede, it will never be 205,000.

Shiftless Extras

The so-called extras, the spokesmen declare, won't take care of themselves in many instances. There are thousands today on the Coast who will work all day for nothing just to get before the camera, so what can the industry do about it, except to tighten up regulations?

The industry cannot, it is held by codists, do anything that would broaden the present extra problem. If it did, 100,000 more people would be out in Hollywood within a week after the code went into effect. Pay and hours are easy to settle, although they hold that probably the average extra would be happier if the government had contrived some method by which their hours might have been lengthened.

H'wood's Profesh Panhandlers Cry 'Unfair Competish' from Amateurs

Hollywood, Aug. 14.

Regular panhandlers in Hollywood are up in arms against amateur touchers who are taking their posts outside studio gates and grabbing the stars as they leave the studios. A cry of 'unfair competition' has gone up from the regulars who see in their new rivals a deep cut in intake.

Chiseling has been rife in Hollywood for some time with most picture names considered legitimate prey for the bite. Nightly at studio gates, a mob of Crying Willies stop the stars as they leave for home.

Former Bits

Old Guard among the touch mob are former bit players, a few former name actors, one-time prizefighters and others who have fallen on lean days. All get a little work in pictures but not enough to keep them alive. To them the town has become Melancholywood. They adopt their best character face, take a post outside the studios and await the suckers.

New group of biters who have taken up the handout profession are mostly out-of-towners who have gathered at the studios to lamp the stars. With things generally tough, they have discovered that picture people are saps for an easy touch. It's not unusual for several of them to show up with youngsters. Kids has been a welcome addition to their racket for the youngsters usually adds 100% sympathy to their appeal.

Oldtimers who are not new at the racket can't handle the kid routine. Most of them are known to their benefactors and can't pass off a youngster as kin.

Regulations Help

With picture people keeping more to themselves and most of them living at the beaches during the summer, panhandlers find that the only place to contact their meal tickets is at the studios at 5 p. m. Due to fire regulations prohibiting the parking of automobiles inside studio gates, most of the picture people have to make a daily personal appearance on the sidewalk. That's when the rush starts. Panhandlers, autograph seekers, bootleggers, salesmen and a flock of others denied to studios swarm the gates, rush the players as they leave, each trying to get to his particular star's car.

There's no use of the players trying to beat them off. It's their public. No telling who's in the mob, perhaps a legitimate fan from the hinterlands. To offend one of them may mean a drop in fan estimation.

A one time star, Eugene O'Brien, entering a hotel here during a social function, was a little gruff with a mission worker who stuck a tamborine under his nose. Fans gathered to lamp their fav set up a yell, came near mobbing the actor. For this reason, actors are usually on their best behavior when the center of attraction is on the street.

Par's Radio Testees

More than a dozen of the younger radio personalities have been tested by Paramount in the east for possible screen work in connection with a second broadcasting film which Par hopes to make.

Among those who have been screened during the past two weeks are Peggy Healy, Harriet Hilliard, Barbara MacDonald, Dorothy Brent, Helen Ward and Jack Fulton. Henry Dagand represented this group while among others were Jean Sargent, Dorothy Dell, Lillian Shade and Bob Ryan. Oscar Serlin and Edward Blatt in charge for Par.

GARBO'S RECIPROCITY BREAK FOR GILBERT

Hollywood, Aug. 14.

Return of John Gilbert to Metro on an acting-writing-directing contract was influenced mainly by Greta Garbo's insistence that she wished Gilbert as her lead in 'Queen Christina'.

Miss Garbo always has maintained Gilbert was responsible for her first break at the studio through his okaying her as his lead, and later offering no objection to her receiving equal billing in his pictures. Previous to Gilbert's help, studio hadn't given Miss Garbo a tumble.

Gilbert's new contract is for a year with possibilities that 'Christina' will be the only picture in which he will act during that period.

Groucho's Squawk

Hollywood, Aug. 10.

Editor, 'VARIETY'

In the last issue of 'VARIETY' there was a story to the effect that a group of capitalists were investing in a gold mine. Among the names mentioned were Harpo Marx, Sam Harris and other obscure investors whose names elude me at the moment. Why my name was omitted is, to me, a deep mystery. I have invested for years in such gilt-edge securities as Goldman Sachs common; a group of bungalows in Rockaway that were washed away by a midget tidal wave; an oil well, where, after drilling for 15 years, they found nothing but Rufe Le Maire; and numerous other diamon-studded ventures that I am ashamed to reveal.

I, therefore, think that, in justice to myself and to any wildcat promoter scouting around for a sucker list, my name should be mentioned along with those other mugs, who are undoubtedly going to get cleaned out in this new gold-mining bonanza.

roucho Marx.

Fetchit Hits Pix Again After Previous Upsets

Hollywood, Aug. 14.

Stepin Fetchit draws another Hollywood term contract despite the disastrous ending of his two previous tickets.

Fox has signed the colored player to a termer with three month optional jumps. Studio is tying him up to have him on tap for 'Movietone Follies.'

PRES. ROOSEVELT'S SON ELLIOTT INTO PIC BIZ

Hollywood, Aug. 14.

Elliott Roosevelt is about ready to take a film job in an executive or advertising spot. Son of the President is anxious to make a connection and is talking with three firms, Universal, Radio and Twentieth Century. Best offer reported to date is from Merian C. Cooper of Radio for $500 a week.

Universal wants young Roosevelt as a special exploitation man on a national police story, semi-political in character. First offered by agents as an actor, friends talked him out of entering the field.

Mary in B'way Legit?

Mary Pickford may appear on the stage this fall.

She arrived in New York by plane Sunday (13) from the Coast to discuss this possibility.

Fox Ties Up Music Hall and Old Roxy, World's Largest Cinemas, for 1st Runs

Looks like Fox Film has scooped the biz by having a two-way first-run showing on Broadway with its product, split this way between Radio City Music Hall and the old Roxy. Sid Kent and John Clark negotiated both deals for Fox.

This is the first time in show biz history that any company product has received that kind of a break, making it possible for Fox product to be spotted regularly at the two biggest theatres in the country, one way or another.

Roxy's 26, RKO's 22

The old Roxy gets a selection of 26 Fox Films after RKO makes its selection of 22, first for the Music Hall. H. B. Franklin and Phil Reisman acted RKO on this deal. Harry Arthur and Receiver Howard Cullman represented the old Roxy in the Fox deal.

In achieving a split of the Fox product for first-run showing at the old Roxy, that house gets practically set for the first time in more than a year on first-run major product almost for the whole year. The old Roxy already has closed for Universal, getting a selection of 26 of that company's product, as per deal through Jimmy Grainger, Universal's sales chief.

The Music Hall already is set with RKO pictures or nearly and closing for a selection of 22 of Fox, gives that house almost two-thirds or more of its required product for the season. A Columbia deal for the Music Hall is pending.

FIRST OF TRI-ERGON PATENTS LOSES OUT

One of American Tri-Ergon's main patents featuring in a test case of alleged infringement against Paramount was held invalid yesterday (14) by Judge Campbell in the U. S. District Court, New York.

ERPI defended the action, which is the first move in general litigation against American industry sound rights. Patent is numbered 1825598.

Chamberlain Rcvr Reports

Shamokin, Pa., Aug. 14.

The receivership of the Chamberlain Amuse. Enterprises, operating five theatres in Schuylkill and Northumberland counties, and finally terminating with the sale of the properties to Reading and other interests which had served as trustees or attorneys for investors in bonds and other securities, has filed a report in court in Sunbury. The receiver, Stephen L. Gribbin, of Shamokin, who was paid $15,000 for his services, covering several years, and John A. Welsh, general counsel steering the theatre chain through a maze of legal difficulties, who received $20,000, accounted for $280,403.35.

The theatres are in Shamokin, Mt. Carmel, Tamaqua, Mahoney City and Lansdale. Total box office receipts under the receivership were $251,274. For rental of films the receiver paid $91,986.

FEATURE ON SERIAL

'Tarzan' Made Flexible in 16 Reels —Can Run One or 10 Weeks

A new wrinkle will be tried by Principal Pictures, Sol Lessor's producing-distributing company, in the marketing of 'Tarzan, the Fearless,' for which Buster Crabbe, swim champ, was engaged after finishing his first for Par.

Picture is in 16 reels. It will be sold as a feature in seven reels and as a serial, with the balance to play in weekly chapters after feature has gotten its run. If theatres want only the feature without the followup, they can have it that way, too.

Feature leaves a question mark at the end, so that the serial releases, a reel or two each week thereafter, will be okay.

Par's Dagvar Buy

Hollywood, Aug. 14.

Paramount has just purchased 'Pioneer Woman,' an original by Dagvar, staff writer on the 'Ladies' Home Journal,' for an all-star production.

Deal was made by Bill and Sabel Dunn.

Col Pic Into Crit

'Design for Living,' held up at the Paramount studio because of the strike, will not be ready to go into the Criterion, N. Y., at the end of 'Song of Songs.' This makes the Crit available to Columbia's two-a-day roadshowing of 'Lady for a Day,' on Sept. 4.

'Songs' has the Criterion until Aug. 23, with an option for an additional week. Col is dickering with the receivers of the house.

69G Disposes of RKO, Salt L., at Sheriff's Sale; Pan to Get It?

Salt Lake City, Aug. 14.

All properties and equipment of RKO theatre were purchased for a total of $69,361 by the Marshall Square Bldg. Corp. at a sheriff's sale. The house had been closed for about a month, the result of forcing by the building corporation, a preferred creditor of the RKO San Francisco Corp., whose only outstanding asset was the Salt Lake house.

Sale of the property was ordered by the district court in satisfaction of a $62,500 judgment awarded the company in its suit to collect that sum for back rent on the San Francisco house. The building corporation was the only bidder at the sale.

Other property of the theatre, including stage equipment, scenery, projection apparatus, etc., were bought on a bid of $6,000, while $63,361 was offered for the theatre and lease.

W. B. Wagnon, president of the Marshall Square company, came from San Francisco for the sale. He plans to dispose of the theatre through sale or operation by a subsidiary which may be formed.

Alexander Pantages, who sold the house to RKO in 1929, has been attempting to get control in order to protect his stock in the RKO San Francisco Corp., which was given him as part of the sale price. Pan has been in Salt Lake City frequently for past month. He may make a deal with the Marshall Square company, although rumors have it that Mayor Louis Marcus of Salt Lake, operator of the L. Marcus chain, is trying to get the house. Marcus operates the Capitol, Paramount and Victory, the only first run houses in Salt Lake, and the acquisition of the Orpheum would prevent competition.

TINKER AND PALACE NOW IN F-WC STATUS

Los Angeles, Aug. 14.

Herman G. Place, v.p. of Chase National bank, in charge of Fox-West Coast affairs, and E. R. Tinker, formerly chairman of the board of Fox Films, are coming from New York the first of this week, for an extended coast stay.

Making headquarters at the F-WC home offices, they will confer with the trustees for the bankrupt circuit, and attempt to work out the future status.

During the temporary absence in New York of Charles P. Skouras, the remaining two bankruptcy trustees are continuing to hold daily meetings, while working on the trustees report covering their administration of the circuit since their election April 8.

Trustees figure it will take at least another 30 days in which to compile their report.

Charles Skouras left yesterday (Monday) to return to the coast, cutting his New York stay short.

He came east the NRA readjustments.

Translux in Canada

Ottawa, Aug. 14.

Translux theatres make their initial appearance in Canada this fall.

A Canadian organization is under way for a circuit of the miniature theatres.

YORK and KING
REVOLUTIONS!

Unrest! Governments overthrown! Persecutions! These are crucial times. In an era like this it is essential to maintain the morale of the peoples. This is our mission, whether it be England, Ireland, Scotland the United States. We'll make 'em laugh. Thirty minutes of our tomfoolery will make you forget affairs of state or the baby's shoes.

NOVELTY OFF OF RC MUSIC HALL?

With the novelty starting to wear off except for the transient out-of-town trade, the Music Hall is beginning to make preparations for more concentration stage shows. This also will come as a possible bolsterer for picture product when weak.

Giving much personal attention to the stage, S. L. Rothafel has added two men to his production staff, Dr. Sigmund Spaeth, the 'tune detective' of radio, and Marco Montedoro. Latter was with Roxy at the old Seventh avenue house. He will act as an associate producer to Leon Leonidoff.

BERNIE HYNES LATEST TO STEP OUT OF RKO

Much of the original manpower which went into RKO theatre operation with the advent of Harold B. Franklin is dropping off gradually. Latest to depart is Bernie Hynes, with resignation effective around Sept. 1.

Louis Cohen also departs on that date. As Herschel Stuart was let out around a month ago, only Phil Reisman, Arthur Benline, Charles Koerner and Nat Holt, outside of some field managers, remain from the original group. Reisman is presently v. p. in charge of theatre operation. Hynes supervised operation under Reisman.

Benline is in charge of purchasing while Koerner is divisional director of the upstate and New England territory. He succeeded Bill Rayner, one of the original group, now handling the Brooklyn Paramount for Par and Mort Shea. Not Holt is divisional director out of Cleveland.

Besides supervising theatre operation, Hynes also is director of personnel under Stuart. He revamped the operating budgets of Radio City theatres, under which budgets the R. C. houses are presently operating. This was during S. L. Rothafel's illness early this year.

J. A. Clark Out of Par

Differences over policies on ad sales with superiors has led to the resignation of James A. Clark at Paramount, effective Sept. 1. He may join Fox on accessories or in some other capacity.

Clark, with Paramount six years and originally out of one of the coast exchanges, is of the S. R. Kent group formerly in Par and most of whom have moved into Fox with Kent.

Successor to Clark in Par will be named by Neil Agnew from among ad sales managers in the exchanges.

L.A. Tax Rate Boost on Prints Threatens 100G Loss to Distribs

Los Angeles, Aug. 14.

Picture distributing organizations nationally face a tax boost covering film on hand of approximately $100,000 annually if a schedule of taxation made by the Los Angeles assessor is put in effect for the current year. Assessing boards in virtually every city where film exchanges are located, in previous years have copied the Los Angeles schedule, and with the local levy tentatively boosted for 1933, belief is prevalent that if the schedule here is adopted it will be costly for distribs in every section.

In an attempt to work out an equitable schedule or basis for taxing positive prints on hand in exchanges locally, a conference will be held here shortly between Charles J. Pettijohn, W. H. (Bud) Lollier and the Los Angeles assessing board. Hope is that a schedule will be worked out that will not exceed 60% of the original tentative assessment for this year, in which event some thousands of dollars will be saved.

For 10 years, dating back to the days of silent pix, there has been in effect here a schedule of assessments which called for a $12.50 tax per 1,000 ft. reel of positive film on hand in exchange vaults for the first three months of their existence; $6.20 per reel for the next three months; $3.40 for the next three months; $2.20 for the next three, and $1 per reel on all prints more than 12 months old.

Higher Tax Return Sought

About a year and half ago assessor's office decided that the city's revenue from positive prints was far below the actual value, whereupon Lollier, on behalf of the distribs, submitted a new schedule on the basis that 95% of all sound films are worn out and junked within six months, and that newsreel prints are of junk value at the end of 30 days.

The Lollier plan provided for a $13.50 tax per reel for the first month; $9 for the second, $6 the third, $3 the fourth, $1.50 the fifth and 75c the sixth month, and then a 48c per reel tax on all positive prints more than six months old. A $6.25 tax on newsreels for the first 30 days and then 25c or junk value was also suggested.

This schedule was tentatively agreed upon by the assessor, but finally rejected, and this year a new rate was made up, starting with a tax of $50 for the first month, $30 for the second, $15 for the third, $10 for four to six months, $4 up to nine months, $2.50 to the twelfth month and after that 50c. Newsreel schedule called for a tax of $50 for the first month and thereafter 50c per reel.

Left Up to Committee

During the absence of Pettijohn in Europe, New York offices of the distribs engaged an attorney who was prepared to go before the local assessment board when it sits as a state board of equalization to protest what is termed an exorbitant tax. Pettijohn, by cable, insisted that Lollier sit in on the confabs, and after latter had appeared before the board of supervisors, agreement was reached to leave the entire dispute in the hands of Pettijohn, Lollier and the local board.

Hope is that between now and Jan. 1 a new schedule will be agreed upon, that will take cognizance of the contention that the assessed valuation of positive films should cover only the actual cost of prints, that the laboratory cost plus the raw celluloid, averaging 1¼ to 2½c. per foot. Based on 1,000 ft. reels this would fix the maximum tax $12.50 per reel.

Exchanges are also questioning the right of local assessors to tax film that is in interstate traffic, or happens to be out of Los Angeles county for exhibition purposes when the levy is made.

Airing 'Movie Season'

Hollywood, Aug. 14.

'Hollywood on the Air' for Aug. 21 will be devoted to a plug for 'Greater Movie Season.'

Various studios will be asked to contribute player celebs for songs, chatter or plugs.

Schenck Reported to Have Slowed Zanuck On Talent Raiding

Hollywood, Aug. 14.

On reported orders from Joseph M. Schenck in New York, Darryl Zanuck is taking back water on his previous talent raiding proclivities. Three conferences that he had arranged with other companies' talent for prospective contracts were called off by Zanuck with the explanation that he would talk no further business with them until after the return of Schenck from the east.

It is understood that Schenck has turned thumbs down on raiding and favors out-and-out loans from other major studios for name talent for Twentieth Century pictures.

EISENSTEIN'S FILM UP AGAIN; MANY TANGLES

Sergei Eisenstein's 'Thunder Over Mexico' is tentatively pencilled into the Rialto, New York, to follow 'Moonlight and Pretzels.' Unless several political snags are cleared up during the next couple days, however, Arthur Mayer, operator of the house, will drop the thing.

Picture's latest trouble comes via the Mexican government, which has officially complained against the showing of the film. Government claims it had an agreement which the Russian megger to the effect the film would be officially passed by the Mexican officials before shown. With Eisenstein having nothing more to do with the film that angle was evidently forgotten or passed up, but the Hays office is attempting to straighten it out.

Also mention of an injunction on the part of Eisenstein's New York lawyers against the distributors and exhibitors enjoining them from using the Eisenstein name in billing, the Russian claiming he wants nothing to do with the film since he was called off it before finished.

Chris Buckley and RKO Discussing Albany Pool

Albany, Aug. 14.

Chris Buckley and the RKO people have been discussing a possible pooling of their theatre interests in this town, but whether anything will come of it isn't known. Buckley was in New York this last week to talk over things. So was Charles Koerner, RKO's divisional operating chief for this territory.

Buckley has two spots here but controls the major part of the film service. RKO's two theatres haven't been doing so hot and the only first-run product allotable to RKO is its own films plus a split of Columbia. Warners have the other half of the Columbia pictures.

So far as known, the angle of the pool is to have everything joined for a term of years, with RKO booking and buying everything but Buckley operating for both on a salary plus a split.

Colman and 'Masquerader' Did $7,800, 8 Days in A.C.

'Masquerader', which UA held over from last year's program for release during 33-34, and getting pre-release engagements in Atlantic City, Boston and Albany, will follow 'Bitter Sweet' at the Rivoli, New York. Latter reopens house tomorrow (16).

In Atlantic City at Strand, 'Masquerader' did $7,800 in 8 days.

Picture was shelved for release this year in order to give the UA program at least one Ronald Colman in 33-34.

Harris Back at U

Hollywood, Aug. 14.

Robert 'Sourdough' Harris has given up digging for gold and has returned to Universal as story contact man between the studio and New York scenario departments. He left Saturday (12) for New York.

Harris, who will work under Albert J. Cohen, story head, formerly was in charge of U's department. He has recently been panning gold in a mine near Victorville.

THAT FILM CODE--WOT GRIEF!

Herschel Stuart Set with Par as Theatre Co-ordinator; Detroit 1st

Paramount has invited Herschel Stuart to join up and he has accepted. The appointment was made by George Schaeffer, general manager of Paramount, with the approval of the trustees. No definite title goes with Stuart's job, so far as known, his post being mainly to assist in the reconstruction of Paramount theatres wherever and whenever feasible, under direction of the trustees.

Indications are that his eventual post will find him directing out of the home office for the company. His first assignment, as far as indicated, is to reorganize the Par Detroit houses. Par has around 11 spots in that territory, for which it originally paid out something like $4,500,000.

Home office indications are definite that Stuart's going to Detroit does not affect one way or another any negotiations which George Trendle or John Balaban may have with the company for taking over Detroit. What the eventual windup will be, or whether Trendle or Balaban gets the Detroit Par spots remains open.

Stuart leaves New York for Detroit today (Tuesday). It is figured that by the time Par gets to consider a take-over of Detroit situations by Balaban or Trendle, that Stuart will have had the situations fully reorganized and set to go.

Par In Det. Adjusted

The Par Detroit situation has been alleviated financially through reductions in rentals achieved which materially cut down the overhead on the theatres as controlled by Par.

However, it is likely that reorganization of the spots may take a couple of months or more. By that time Par may have a new subsidiary formed to care for the situations in the event Balaban, Trendle or anybody else comes in as Par's operating partner. In the meantime, Stuart will be in complete charge of Detroit, but whether he stays throughout the reorganization period or comes into the home office depends on developments.

Stuart comes to Par with a background of years of successful theatre operation in the biz. He has been with Paramount before and during Harold Franklin's regime at Par was the latter's right hand man on theatre operation. He later went to the Coast with Franklin when latter took over operation of Fox West Coast, and was with Franklin at RKO up until a month ago.

Botsford's Story Board Will Have Extended Powers

Hollywood, Aug. 14.

Paramount is figuring on giving its story board power to pass conclusively on the merits of proposed screen material. If added authority is delegated, no story would be purchased, once it had been tabooed by the round table, unless changed to the point where the original yarn warranted reconsideration.

Judgment of the story board is cited in connection with recent productions. Paramount has made three which the board had n. g'd: 'Big Executive,' Gambling Ship' and 'Midnight Club.' In these cases execs had gone over the board's head, and in each case the result was not so hot, with A. M. Botsford's group absolved from purchase or production responsibility.

On the other hand, 'Three Cornered Moon' and 'Her Bodyguard' were considered good buys by the board but sniffed at by execs and producers. Both were made by B. P. Schulberg.

Statistics

Statistics are flying about the industry as never Groups, which have set themselves up independently, at odds on the matter of figuring. It looks as though Government will have to make up its own mind as to which set compilations sounds best.

Theatre Owners Chamber of Commerce, which with the Independent Theatre Owners Assn. and a part of Allied Exhi sent out questionnaires to its exhibitor following, this statistical information about the industry:

(1) Filmdom current has 504,000 people on its payroll of which 250,000 are employed at the box office.

(2) The industry is made up of 276 units.

(3) Production costs -33 totalled $135,000,000.

(4) About $22,500,000 is being expended by the industry annually for replacements in theatres and studios.

(5) About 685 features were produced in the U. S. during the last season.

BATTLE LOOMS ON DETROIT PAR HOUSES

A battle, as inferentially promised by John Balaban, looms for the control of the Publix-Detroit theatres, as the result of a new bid for this group received by Paramount trustees from Balaban during the past week. While it may be that the trustees will be disposed to favor the deal worked out with George W. Trendle, in view of the submission of it soon to a creditors' meeting, consideration of Balaban's new offer may be forced.

It will be up to Referee Henry K. Davis, who will preside, and creditors of Paramount, to decide whether the Trendle deal shall be accepted or rejected in favor of Balaban's subsequent proposal. This meeting is called for Aug. 25, and if the Par trustees do not see fit to consider the new Balaban offer, it can be sure that Balaban or his attorneys will be on hand to submit a substitute deal as more in the interest of creditors. Trustees and attorneys, sidestepping any comment on Balaban's new offer, will not even admit that it has been received, though this is known.

The trustees, following recommendations of the Lynch committee, approved the Trendle deal several weeks ago, Balaban going back to Chicago, and, as his parting shot, saying that this is only the first round of the battle.' He subsequently retained Nathan Burkan in New York to legally represent him.

After Trendle had nosed him out on a partnership for the Detroit theatres of the Publix chain, Balaban made the claim that he had been made a definite commitment on those houses if to be turned into a partnership.

Jack Warner Chairman

Hollywood, Aug. 14.

Saturday (12) Jack Warner was elected general chairman of the Californi State NRA Control Board.

THEY'RE WORKING ON IT, AND HOW

Expected Any Day Now, or Else—And the Industry Doesn't Fancy That 'Or Else' — That Can Mean Only That the Govt. Will Have to Write It—Industry's Jury of 43

MANY ANGLES

By TOM WALLER

On the surface everything is hunky dory. There should be an industry agreed tentative code ready to submit to the Government today (15), tomorrow, or some time this week. There should be a minimum of matters left for the Washington threshing mill, and a fast passage for the formula, around Labor Day week, if not sooner.

But—underneath there is this very definite impression: After deliberating 80 hours the industry jury of 43 talesmen representing all departments and factions not only failed to render a three-in-one code verdict onday (14), as directed by the Government. It indicated by the very fact that few men in and out of the jury rooms in New York had the same versions of any one point that little, except minor issues, actually satisfies anybody and that some of the biggest of the major points, composing the industry's age-old headache, will now have to get factual interpretation and prescription at Washington.

Nothing formally official in the nature of details can be reported about what has occurred since last Tuesday when Deputy Administrator Sol Rosenblatt stepped in and surprised the industry by naming the all-film committee, an about-face tactic on the picture business which had previously understood, and coded along such lines, that Washington expected trade organization opinion to be coordinated. The meetings were in star chamber.

Rosenblatt empowered only the two coordinators, S. R. Kent, for the producers and distributors, and Charles O'Reilly, for exhibitors, to talk for publication. Their lips in turn have been partially sealed by the fact that the Deputy is also understood as having told them not to reveal any details of the code until after its completion and

(Continued on page 23)

Make It Plain

When calling to see S. Lynch or any of his crowd at Paramount headquarters, everyone must be certain their names will not be confused with anyone else. Accordingly, Lynch's group has left orders at the reception desk the legal floor where quartered, to have all names printed when names of callers are being taken in.

It's the first time around the Par building that plain, ordinary handwriting hasn't been okay.

Added Manpower At U. A. Held to Exceed NRA Code

Board of Directors meeting of United Artists, held in New York Thursday (10), approved increases in man-power all down the line and ordered more such increases as needed to take care of proposed augmented list of releases.

Despite the addition of the Twentieth Century pictures, which will give U. A. a considerably heavier release schedule than in the past, the directors agreed to continue the policy of taking on all available acceptable indie films for distribution.

Some chest-puffing at the meet over the fact that UA is actually living up to the NRA code in greater fashion than any other picture company.' That's explained by increased help in both studios and sales corps. With the addition of the Twentieth Century Company, it's figured about 1,200 persons are working for UA in the Hollywood studios as against 300 a year ago. That 1,200 consists of 800 in lab work, 100 seamstresses and the rest in actors, directors, writers and white collar lads.

In New York personnel has jumped to 512 as against 469 a year ago, mostly on the sales end. An increase in this section has been ordered. Al Lichtman's sales organization holds 32 sales managers and eight district managers.

More MG Prod. Authority to Mayer; Thalberg Back on Lot as Unit Head

During Louis B. Mayer's trip east agreement was reached with Irving Thalberg for latter's return to the Metro lot under arrangements which virtually make him a unit producer. Thalberg is a vice-president of Metro, but while made fully responsible for the pictures he will turn out and last word on those, as a studio official his authority will be greatly limited on general production matters.

Mayer, always vice-president in charge of production and technically over Thalberg, will exercise greater power and authority than he did in the past when Thalberg okayed all scripts, looked at takes and handled all other details directly concerned with production. Understanding is that Thalberg has wanted to unload all this detail to devote his time to a lesser number of pictures on which he would have full and positive say.

He and Norma Shearer (Mrs. Thalberg) left for the Coast Friday (11). Mayer, who came east, also to attend code conferences, left the day before, accompanied by Howard Strickling, studio's publicity director.

Thalberg is quoted as not knowing just how many pictures he will make for 1933-34 release by Metro, but understood number will range from six to 10, Thalberg not bothering about the rest turned out by Metro except as he may be concerned as v.-p. of the company. Balance will be Mayer's responsibility.

Shearer, Hayes, First Two

First planned by Thalberg is 'Marie Antoinette,' with Miss Shearer the star. Sidney Franklin, who will direct it, is at present working on the script. He will probably be a member of the organization Thalberg will assemble for himself out there, including directors, writers, cameramen, and others.

Second production very likely will be 'Wicked Woman,' with Helen Hayes topping the cast, although she refused to do it before. Galleys of the story were said to have been sent to Thalberg about a week ago and Miss Hayes has already been in touch with him concerning it.

Among the hopes Thalberg is said to be nursing is the development of new stars through the pictures he will personally supervise down to smallest details.

As a v.-p. Thalberg has a contract with Metro which has seven years to go. Originally calling for a straight salary, it was revised to include a percentage with a guarantee of a reported $500,000 yearly called for. When going away Thalberg was said to be drawing around $800,000 as an annual average and efforts were made to get him to waive the percentage, drawn out of profits in which Mayer and J. Robert Rubin also shared.

New attempts were reported made in this same direction but not learned whether Thalberg capitulated.

Thalberg is much better health than when going away a few months ago. He had his tonsils removed while in Europe and since then has gained weight. New York doctors who examined him on his return from abroad pronounced him in good shape.

The Thalbergs were in New York about three weeks.

Aaron Jones Told to Tilt Scales; Threatens Local Court, Washington

Jones, Linick & Schaefer, independent Chicago-operators, may take their troubles with Balaban & Katz to Washington as a result of the demands that are being made for one year's protection against the State-Lake, and six months against the Woods, both Chicago, by B&K. This possibility reared on Aaron J. Jones' visit to New York last week to discuss his Chicago difficulties and other matters.

It is reported Jones will attempt to show that through his activities in Chicago he is giving employment that otherwise might not exist but that B&K, together with distributors, are threatening discontinuance through a fight, the only motive of which appears to be boosting of admission scales. Asked is an increase to 40c at the Woods and 50c at the State-Lake. Both houses are in the Loop section of Chicago, opposition to numerous B&K first-runs.

Prior to coming on to New York, lawyers for Jones, Linick & Schaefer sent a form letter of warning to B&K, Lubliner & Trinz, B&K Midwest Theatres, Great States, Publix and all major distributors in Chicago, threatening to invoke a decree handed down by Chicago Federal courts in the Marks Bros. case of a few years back.

Contempt

Letter also served as notice that contempt proceedings would be brought under that decree, which, in effect, restrained protection demands similar those now demanded.

Notification of film protection of one year against the State-Lake followed Jones, Linick & Schaefer's deal taking the house offer after B&K, originally planning to grab it, had apparently reconsidered such plans. It appears J.L.&S. went to Lawrence Stern Investment Co., Chicago, to get the State-Lake and after word was given, it was apparently thrown B&K's way. B&K never followed through and JL&S then went in, the protection notices from Chicago exchanges following. RKO formerly operated the State-Lake.

Borzage to Make 3 a Yr. For WB on Long Termer

Hollywood, Aug. 14.

Frank Borzage has tied up on a long termer with Warners. He moves to the Burbank lot after completing 'Man's Castle,' for Columbia, which still has several weeks to go.

Jack Warner cinched the deal at the expiration of the director's contract with Fox, with the idea of giving him three pictures a year on the five-year ticket.

NRA Moves Into Hollywood Studio Strike, Mediator Designated; Men Bolting Union, Back with Prods.

Hollywood, Aug. 14.

Following a request from the National Recovery Administration's labor mediation board to investigate the studio strike, Gov. Rolph sent Timothy Reardon, of the state investigation board to Hollywood. Reardon arrived in Hollywood today (Mon.) and immediately went into conference with the IATSE business agents as a first step in his probe. This appears to have been a result of the retaining of Judge Ben Lindsay by the strikers and his telephone talk with Secretary of Labor Perkins asking for intercession.

Meanwhile there has been increased desertion from the union ranks of old studio men who have asked the studios to reinstate them. Chief accessions have been from the ranks of laboratory technicians and film editors.

to Technicians

Some 30 men applied to the Fox lab for their old jobs and three were taken on. At Columbia three out of five applicants were given their old jobs back. A few hours previously Fox put back to work several negative cutters from the same union.

Studios have been active the past week handing out contracts of from three to five years duration to technicians who refused to go out with the others or who made early return. Metro gave additional cameramen contracts with this lot having 20 unionists under contract to date.

Some top soundmen at studios also have signed individual contracts.

No Wash. Intercessi

Further evidence that there'll be no immediate Washington intercession in film strike is seen today by the statement of Dr. Leo Wolman, the NRA Labor Advisory Committee, that nothing will be doing in that direction until a report of Timothy A. Reardon, State Director of Industrial Relations, comes through. Reardon is holding hearings today (Monday), listening to arguments from IATSE business agents and IBEW officials but, as yet, no one from the producers' side has been called.

A former labor official himself, it is expected that Reardon's whole interest in the matter will be on the jurisdictional aspects of the strike.

Today more union men of IATSE locals deserted the ranks to apply for jobs at the studios swelling the waiting list of trained men ready to man the production lots. There was some evidence also of new type of raiding by the studios with reports that some of majors are offering bonuses to other companies' technicians to jump to them.

NATE BLUMBERG TAKING OVER RKO CLEVELAND

RKO's Cleveland division, taking in the circuit's theatres in that city only, will be turned over to Nate Blumberg Sept. 1.

Cleveland recently was incorporated with Cincinnati, Dayton and Columbus in one division under Nat Holt, who retains the latter three towns when Cleveland shifts.

Carle Swaps 1 Week's Work for 8 with MG

Hollywood, Aug. 14.

Richard Carle, set for one week only in a Laurel-Hardy short, was also wanted by Metro for 'Hollywood Party' and the Jack Pearl picture.

With latter bracket of films offering eight weeks' work, Hal Roach released the actor and replaced him with Lucien Littlefield.

Keene Planes to Maine

Hollywood, Aug. 14.

Tom Keene, cowboy film star, and his wife, Grace Stafford, went by plane Saturday (12) to Skowhegan, Maine, to do three new plays at the Lakewood.

They return late in September.

Fox's No. 2 Rattler Yarn

Hollywood, Aug. 14.

Fox has taken 'Sleepers East,' train story bought some time ago, out of the scenario files to prepare it for production. Dudley Nichols will go on the script, starting in three weeks, after he completes a loan-out asignment on Radio's 'Patrol.'

'Sleepers East' is by Frederick Nebell and was bought from galley proofs prior to novel's publication.

Another rattler yarn scheduled at Fox is 'Orient Express,' which Paul Martin will direct. Starts Oct. 2.

PERMIT MEMBERSHIPS RULED OUT BY 306 OPS.

permit membership system in the New York operators' union is being eliminated, with advocacy of this change by Harry Sherman, president, unanimously supported by the union's voting body, composed entirely of regular card members. It's the most important change in policy in 306 since Sherman succeeded the ousted Sam Kaplan, creator of permit men and severely criticized for it.

Sherman placed the question of whether permit members should be admitted to full membership in the union up to a meeting Thursday night (10) but until Sherman spoke in its favor, urging adoption of a motion, it was considered as defeated. After Sherman strongly recommended permit men be given regular cards, the body swung in the motion's favor, adopting it by a large vote.

This step by the boothmen's union followed a hard-fought battle between 306 and a group of complaining permit men who wanted full membership and an accounting of monies poured into 306. Decision of the courts was that permit men could either resign or apply for full membership. None resigned.

There are 625 permit men in the operators' local. In addition to these, the body voted to take in the present membership of the Empire State operators, numbering over 300. It was this union which gave 306 considerable grief in the final stages of the Kaplan regime after a large number of independent Greater New York houses had ousted 306 projectionists in favor of Empire ops.

Permit men have been paying $12% of their regular salary right along into 306 weekly in return for being 'permitted' to work unionized theatres, over and above the lump sums laid down on entering as permit operators. They will now pay the same 12%, as all regular card members do, as a special assessment, plus $40 dues yearly and a further assessment for the sick and death benefit fund.

1st Runs on Broadway

(Subject to Change)

Week Aug. 18

Paramount—'Big Executive' (Par).
Capitol — 'Tugboat Annie' (Metro) (2d wk).
Strand — 'Captured' (WB) (17).
Rialto—'Sing, Sing' (Maj) (2d week).
Roxy—'Blarney Kiss' (Prin).
Music Hall—'Morning Glory' (Radio).
Mayfair — 'Faithful Heart' (G-B) (14).

Week Aug. 25

Paramount—'This Day and Age' (Par).
Capitol — 'Turn Back the Clock' (Metro).
Music Hall—'Paddy' (Fox).
Rialto—'Moonlight and Pretzels' (U).
Rivoli—'Bitter Sweet' (B. & D.) (23).

$2 Pictures

'Song of Songs' (Par) (Criterion) (5th wk).
'Power and Glory' (Fox) (Gaiety) (16).

Mentone's Shorts Series with 'Digest' and NRA

E. M. Glucksmann's Mentone Productions has effected two more tie-ups for a series of 26 and 13 shorts respectively with 'Literary Digest' and the NRA. Latter will be dramalets propagating the recovery act with the scripts to be first approved by General Hugh Johnston's administration.

'Lit Digest' will revive 'Spice of Life' which Van Beuren, and later Pathe, put out in trailer form. Under the sound system some name comedian will be engaged for the spieling of the gags.

Glucksmann's second short in a tieup with the Catholic Actors' Guild is being retitled from 'The Little Broadcast,' a satire on Par's 'Big Broadcast.' Par complained to Universal, which distribs, over the title. A new monicker will be selected.

RKO Wants to Add Tone

Hollywood, Aug. 14.

Radio is after Franchot Tone as the name opposite Dorothy Jordan in one picture, story of which has not been set yet.

So-Called Studio Strike Now Just a Ho-Hum Affair on Coast

Hollywood, Aug. 14.

IATSE strike passed into a flop routine over the week end.

Producers and their representatives say that so far as they are concerned there is no strike; that lots are running at normal and that there are more trained men ready to take striker-deserted jobs than they can use.

Strikers are finding some comfort in the report of the Academy's 'fact finding' committee which is interpreted by the labor leaders to show that they are '90% right in their stand and 10% wrong.'

Academy verdict was that the IATSE did not fulfill the tenets of the basic agreement in withdrawing from this pact and that therefore they are still obligated to the agreement and can utilize the arbitration machinery set up in the pact for a review of the labor difficulties.

Following the sending out letters by Paramount, referring to the Academy's strike report as evidence that the producers are in the right, and that fault was that of the IATSE, the Academy in turn sent out letters to all the producers decrying such tactics. The Academy letter claims that the producers wrongly interpreted the report and that it took an unfair advantage.

ire Willingness

Following the publishing of the Academy report Howard Hurd, business agent of the cameraman's union, went on the air and announced that all IATSE men were ready for arbitration by any impartial body.

Producer viewpoint is that William Elliott's telegram to Pat Casey withdrawing the IATSE from the basic agreement and the resultant walkout was a legal abrogation of the pact and therefore arbitration is out of the question.

Although it is reported here that Elliott is in Washington for the purpose of getting Governmental intercession, no notification of Washington action has been received up to today (Mon). Producers say there can be no Governmental arbitration due to the indifference of the AFL and the fact that the background of the strike is the jurisdictional fight between IATSE and IBEW as to soundmen in which, it is not expected, Washington will interfere.

Hollywood

Briefly rewritten extracts from 'Variety's' Hollywood Bulletin, printed each Friday in Hollywood, and added to the regular weekly 'Variety.' The Bulletin does not circulate other than on the Pacific Slope. News from the Dailies in Los Angeles will be found in that customary department.

Story trouble has caused Warners to shelve 'Shanghai Orchids,' Richard Barthelmess' next. irst story the studio tossed out in a year.

Warners is preparing a story on the national police system proposed by President Roosevelt. Yarn being written by Courtaney Terrett.

Plans are on for merging the Edward Small and Arthur Landau agencies. Each will continue to handle its own clients. Landau move into the Small quarters.

i iard

John Reinhardt assigned to write a Spanish musical for Fox. Raul Roulien will be started.

Stanley Bergerman's two picture deal with Universal calls for a $135,000 budget per pic. Downtown bank is financing. U will take 35% of the gross for distribution.

Evalyn Knapp gets the title role in Universal's remake of 'Perils of Pauline,' serial, because studio execs decided she looked like a gal who could carry a gun.

Just one-half hour after finishing a Will Mahoney short, 'The Entertainer,' the sound and camera crews started work on 'Above the Clouds' for Columbia. Shortage of technical help caused the concentrated schedule.

Edward Small wants to borrow Gary Cooper from Paramount for Reliance's 'Count of Monte Cristo.' Harvey Thew is on screen play, which has United Artists release.

Beaumont Lands

Back from a two months tour of the Orient, Harry Beaumont landed a new Metro contract. No assignment yet.

Arthur and Robert Rothafel both landed jobs last week as cutters. Former, the son of S. L. Rothafel, is at Radio where he was previously a writer, while Robert, Rothafel's nephew, is at Universal.

Wynne Gibson goes into the femme lead of Universal's 'Special Investigator,' Burt Kelly's first supervisor job for Universal. Ned Marin with Kelly at KBS, will direct.

Metro wants Seymour Felix to stage the numbers for 'Hollywood Party.' Depends on whether Felix finishes Marx Brothers picture in time.

Tim McCoy opened a six weeks' personal appearance tour yesterday (Sunday) in Bakersfield, Calif. Columbia western star goes from there to Pacific Northwest spots.

Metro has loaned Lionel Barrymore to Fox for 'Orient Express.'

Warners are teaming James Cagney and Mae Clarke in 'Finger Man.' Pair last paired in 'Public Enemy.'

Anne Austin, who sold her novel 'Wicked Woman,' to Metro, is on the lot doing an original yarn.

Fanchot Tone and Una Merkel get the leads in 'Forever Faithful,' new title for Metro's 'Hall of Justice.' Richard Boleslavsky directs.

At Last

On the production list for nine months, 'Chrysalis' finally gets under way at Paramount Sept. 1. James Flood direct, with Fredric March, Mirian Hopkins, George Raft and Helen Mack cast.

Zelda Sears and Eve Greene, Metro writing team, are adapting 'It Happened One Day,' the Marjorie Paradis novel.

Radio wants Charles Farrell on a term contract. 'He is currently at the studio in 'Aggie Appleby, Maker of Men.'

Albert Hackett and Frances Goodrich are adapting 'I Married an Angel' at Metro.

Hit-Runner Nips Toe

Hit and run driver fractured the toe on Mimi Jordan's right foot when she stepped from the curb on Hollywood blvd.

Johnnie Weissmuller pulled Bob Wheeler, 12-year-old Hollywood boy, out of the ocean at Santa Monica when youngster became caught in debris.

'I Come from Hell,' scheduled for El Brendel, has been shelved by Fox. Henry Johnson, James Tynan and Mal St. Clair are writing a new yarn for the comic.

After a year without an assignment, Julius Bernheim is set to supervise 'Candlelight' for Universal. Robert Wyler will direct.

Clarence Hennecke and W. K. Wells are working on dialog and gags for Metro's 'Hollywood Party.' Wells came here with Jack Pearl to work on 'Meet the Baron.'

Judgment secured against Tom Mix by Francis Quinn in Pennsylvania last year for $66,000 has bobbed up here in Superior Court for recovery. Complaint complains that no part of the moey award has been recovered.

Fred Scott and his wife, Audrey Farncroft Scott, have been adjudged bankrupt in Federal court with liabilities of $26,995 against assets of a $10,000 insurace policy.

NRA Committee

Committee in charge of local enforcement of the NRA code governing theatres ad similar amusements will consist of Jack Boyle, chairman, with W. H. Lollier, Gus Metzger, Ben Bernstein, W. H. Whitson and Pete Ermatinger.

Alice White has received a termer at Universal, with 'Kid Gloves' and 'Good Red Bricks' as her first assignments.

Ernie Nevers, Stanford football coach, is technical advisor on Warners' 'College Coach' and will round up the players for the pic.

Frances Williams, New York musical actress, goes into 20th Century's 'Broadway Through a Keyhole.'

Fearing his name would conflict with Mervin LeRoy's, Warners changed the handle of Milton LeRoy, contract juve, to Phillip Reed.

Frat Piece Starts

Monogram's 'Sweetheart of Sigma Chi' started Friday (11), four days

(Continued on page 27)

L. A. to N. Y.

Ruby Keeler.
Sam Hardy.
Robert Harris.
Simon Lazarus.
Benita Hume.
Louis Shurr.
J. J. Sullivan.
Bob Collier.
Pat Casey.
A. J. Berres.
Abe Muir.
Bill Pine.
Carlyle Blackwell, Jr.
Bryant Washburn, Jr.
Eric Von Stroheim,
Elsie Ferguson, 2d.
Jos. M. Schenck.

N. Y. to L. A.

Norma Shearer.
Al Melnick.
Helen Lynd.
Primo Carnera.
Louis Siresi.
Harry Lenetska.
Irving Thalberg.
Sally Blum.
Charles Skouras.
L. B. Mayer.
Howard Strickling.
Lou Lusty.

Lens Man Not Broke When He Ended Life

, Aug. 14.

Property valued at $4,500 and $500 in cash was left by Norman De Vol, motion picture camera man who took his own life on July 31, according to a petition for letters of administration filed in Superior court Tuesday (8).

Petitioner is Kenneth De Vol, brother.

Sullivan Back on Job

Los Angeles, Aug. 14.

J. Sullivan, Fox West Coast v.p. in charge of film buying, left here Thursday night (10) for Chicago, enroute to New York. He will resume picture buys for the circuit, which were interrupted several weeks ago by his illness.

Port Major, chief film booker for F-WC, who has been subbing for Sullivan on preliminaries for new season's buys, will remain east for a time. Sullivan expects to be away about six weeks.

First Day of Code Conference Mild, Even with Harry Warner Warming Up

Few people had anything harsh to say at the first code session of the industry called by the Government (8). Although Sol Rosenblatt, deputy administrator, requested a tentative draft by the following Monday (14), and told the business the Government would write it if the industry didn't, the blow was obviously softened by the deputy's observation that matters were tougher in legit in the preliminaries than pictures and that despite the 47 codes in the making, out of which only one will prevail, he had noted a roundtable tendency in the business during the previous week.

The open meeting was unquestionably one of the smoothest ever recorded in the business. Rival organizations and company heads all praised the business until toward the end matters took on the recitational environments of elementary school graduation exercises.

When Harry Warner, only company head to wax at all vehement, said that Warners will be represented by no one except Warners and that if the business wanted to it could increase its payroll from 20 to 30%, also that the Brothers early declared themselves off codes until the right one came along and there was a cessation of selfish motives, it looked as though HM was through with the Hays organization. Right after the session Warner went into conference with Will Hays and it was subsequently revealed that Warners has not and is not going to resign from the Hays organization.

Committeemen

When Rosenblatt spoke of a truly representative trade association coming out of codism and didn't name Will Hays or any of his lieutenants as co-ordinators or their committeemen, the impression immediately prevailed that something in the same direction was also about to happen. This, also, was clarified, when the Deputy explained he expected the personal assistance of Hays and named heads of his member companes as committeemen.

When the Deputy paused dramatically to name the two co-ordinators there was also a climax. Instead of picking the head of either of the national organizations or a circuit chief he named Charles O'Reilly, of the Theatre Owners' Chamber of Commerce, to handle the exhibition end of the pact, while he put S. R. Kent in overseership of production and distribution.

At questioning time, when it looked as though all factions and departments of the business might not consider themselves represented, Rosenblatt turned to Kent and O'Reilly and told them they were to listen to any and all problems in their classes, including the unions. The Academy of MP Arts and Sciences, in particular, was brought to the attention of Kent. At the same time the Deputy stressed the fact that formulators of fair trade practice terms must essentially be employers but that any problem, no matter how small, should be considered by the two deputy chiefs or else it could be brought to him directly. In this respect Rosenblatt mentioned charwomen and ushers and in regard to a wire from Mary Pickford calling attention to the plight of extras observed that some were getting only $2.50 for 16 hours' work and that if the industry didn't take care of this situation he would.

WB's 2 All-Starrers

Hollywood, Aug. 14.

Two new stories, intended for all-star casts, have reached the script stage at Warners, under supervision of Henry Blanke. Carl Erickson is writing 'As Good as News,' and Charles Kenyon is working on 'Country Club,' latter an original by Robert Lord.

Emery in Own Script

Hollywood, Aug. 14.

Gilbert Emery, who sold his original play, 'Gallant Lady,' to 20th Century for $10,000, is up for a featured part in the picture.

Story was purchased for Ann Harding.

Coupled Pics Get Dough

Los Angeles, Aug. 14.

New long runs for downtown subsequent pic houses, been established with dual features. At Gumbier's Cameo, 'Night After Night' (Par) held up for 12 days, coupled with 'Adorable' (Fox), after latter pic had died for several days when played as a solo.

At the Roxie (Metzger) double bill made up of 'Warrior's Husband' (Fox) and 'Study in Scarlet' (KBS), with the Carnera-Sharkey fight pics tossed in for good measure, ran for eight days. It was third downtown run for the Fox pic. Usual run for both these houses is three to four days.

CASEY, BERRES, MUIR EAST TO TALK CODE

Hollywood, Aug. 14.

Pat Casey, A. J. Berres and Abe Muir, biz agent of the Carpenters' union, left here Saturday (12) for New York to attend the code conference in New York.

They go to give evidence on the labor features and then will return here in about a week or 10 days to put the labor code in effect at the studios.

SYDNEY COHEN MAY GET RKO PALACE, 100G RENT

Sydney Cohen, rather than the Brandt boys, may get the RKO Palace. The takeover may occur around the first week in September, with the Palace definitely stepping out of the vaude column and shifting to a subsequent-run straight film spot, three changes weekly. Pal is now playing five stage acts and second run pictures.

Terms under which Cohen would make the take-over will probably be around $100,000 annually. Cohen will operate but RKO will have an interest in the profits, maybe running to around one-third of same.

The deal is an outright lease for 10 years with RKO privileged to recapture the spot under certain conditions after the first year.

It is figured that this sharing part in the theatre's profits will make up partly or wholly for the fixed carrying charges of the theatre as borne by RKO, which amounts roughly in the neighborhood of around $150,000.

Cohen is repped as among the shrewdest theatre operators in the biz. He formerly handled the Empire, in the Bronx, which was one of the town's most consistent money makers averaging around $2,000 weekly, until and when turned over to RKO on a partnership deal some months ago. Cohen also is interested in the operation of the old Roxy with Harry Arthur, and additionally represents the banks as agent for the Fox, Brooklyn.

NRA's Influence on Pix Extending Into Canada

Ottawa, Aug. 14.

So far NIRA and the Blue Eagle have not made any mark in Canada mostly because the recovery campaign of the United States is not directly applicable to the Dominion. There is such a close relationship between industries in Canada and parent enterprises in the States, however, that Canadian executives are doing plenty of watching.

One such industry is the film industry which is largely governed from New York. Canadian film exchange officials have been busy studying code stipulations because of the possibility that recovery policies will be extended to subsidiaries in the Dominion.

Film distributors in Canada have not received instructions from New York head offices to adopt code requirements but if the latter work out effectively it won't be long before the Canadian offices, it is felt, will be keeping step to make the picture complete.

Legal Sages

Among the battery of lawyers attending the code confabs, as one put it:

'If the producers had their way on the code, it would be one under which neither the distributors nor the exhibitor could live. If the distribs had their way, neither the producer nor exhib could operate. And if the indie exhib had his way on the code, it would be one by which neither the producer nor the distributor could live.'

Majors Peeve Over Report Extras Get $2.25 for 16 Hours

Hollywood, Aug. 14.

torm of protest from major studio producers followed the statement of Sol A. Rosenblatt, deputy NRA administrator, to the effect that some picture extras in Hollywood work 16 hours a day for $2.25. Studio execs claim Rosenblatt was misinformed.

Work of extras in Hollywood studios is governed by the California eight-hour law for women, administered by the State Welfare Commission, Dave Allen, of Central Casting bureau, pointed out. In cases of emergency women extras must be given a quarter check for each two hours or fraction over the eight-hour period.

Although the law applies only to women, studio practice has been to treat both sexes alike, Allen maintained, with no case known where either men or women were worked as extras beyond the eight-hour line without being paid overtime.

Central Casting bureau has no record of any professional extra being hired for less than $3 for an eight-hour day. In some cases of non-professionals less money has been paid, it is conceded, but only for a few separate scenes, with no stated time.

Indie producers also deny working extras for the pay and hours specified by Rosenblatt.

Despite the producers' ridicule of Deputy Administrator Rosenblatt's statement in New York that some extras in Hollywood were working for $2.25 for a 16-hour day, the Academy has started another investigation. First hearings are tonight (Monday) on 'conditions of extras in Hollywood.'

Hearings are before a committee headed by Frank Wood.

Bernstein's 'Cane Fire' Set for Hawaiian Isles

Hollywood, Aug. 14.

'Cane Fire,' first picture of Isadore Bernstein's Seven Seas Production Co., will be produced on the Hawaiian Islands with the company scheduled to leave Aug. 25 on the 'Lurline.'

Lois Weber, inactive in picture for some time, will direct. Cast includes Hardie Albright, Mona Maris, Virginia Cherrill and David Newell. Company will be on location in the interior of the Islands for four weeks.

Films' Sundry Trade Ass'ns Will Not Be 'Washed Up' or Prejudiced In Any Way by a General Film Code

The fate of trade associations is in their own hands. The Government will encourage rather than wash them up when the industry code goes into effect. There will, however, be a national committee or representative trade group—not an association. Its powers, and whether 43 film representatives drafted to write the code will be continued permanently in this body, are not yet defined or decided.

In substance this is the declaration to Variety by Deputy Administrator Rosenblatt following his address to the industry last week in which he caused some concern. Rosenblatt stated he did not mean to convey any impression to the trade that shortly after the entrance of the code there would be one trade organization representative of the film business.

The Committees

It is considered likely in the trade that many of the permanent committee will in turn be drafted from the representatives now at work on the code. A check of the total reveals almost an exact 50-50 status of major and independent leaders in the industry's three departments. Under production and distribution, presided over by S. R. Kent as coordinator, were named as producer-committeemen: Adolph Zukor, H. M. Warner, Joseph M. Schenck, Louis B. Mayer, B. B. Kahane, William Saal, J. T. Reed, W. Ray Johnson, M. H. Hoffman, Phil Goldstone, George Batcheller. The distribution workers: M. H. Aylesworth, R. H. Cochrane, J. Berkowitz, A. C. Bromberg, Jack Cohn, Herman Gluckman, Ed Golden, E. W. Hammons, George Schaefer, Nicholas M. Schenck, Harry Thomas, Charles Trampa.

For exhibition, over which Charles O'Reilly was made coordinator, the following were named committeemen: Joseph Bernhard, Harry Arthur, Jack Miller, Abram F. Myers, M. E. Comerford, H. M. Richey, Sam Dembow, James Ritter, Harold B. Franklin, Sidney Samuelson, John Hamrick, E. A. Schiller, Harry Huffman, A. H. Schwartz, Ed Kuykendall, George Skouras, Gus Metzger, Fred Wehrenberg.

Industry spokesmen, in turn, view local trade associations as most important under the code. They see the national body created by the Government as needing the opinions and co-operation of these established trade units in carrying out the terms of the code itself. No trade association, in the actual sense of the phrase, could be considered truly representative of the business because of conflicting interests and varying conditions in the industry throughout the country.

Zoning and Arbitration Next

Industry representatives now expect that local organizations will be called upon to set up and operate the machinery necessary for zoning and arbitration, especially, taking it for granted that these two policies will be incorporated in the permanent code.

Production and distribution problems are essentially national, hence the need, for their own organization being country-wide in scope.

In the exhibition department national associations will likely take secondary position in relation to state units, but will have every reason for continued existence, it is opined by picture men close to the NRA situation.

Fans Finance Mgr.

Newark, Aug.

Cherry, whose dismissal from the Franklin, Nutley, by the Skouras aroused the townsmen to protest, is reopening the house himself.

Some of his backing is said to come from those who put up the howl.

CELLULOIDING NIRA IN CAMPAIGN OF CO-OP

Hollywood, Aug. 14.

Major studios are each making a 250-foot reel in which their celebs make appeals for cooperation in the NRA movement. In all 7,000 prints of these reels will be supplied to exchanges around Sept 1 for distribution to theatres as trailers.

Propaganda films are being made under the direction of Joe Breen of the Hays office who has been appointed western representative of the Motion Picture Committee of President Roosevelt's Emergency Re-employment drive.

Another scheme to popularize NIRA that is being considered is the sending out of films stars for personal appearances in theatres for patriotic speeches similar to the Liberty bond moves during the war.

Each major studio has appointed a production man as contact with Joe Breen of the Hays office for the making of the 250-foot reels to be used as trailer propaganda for NRA. All studios start producing these trailers tomorrow (Tuesday).

Studios on the Coast will produce the trailers and continue them as long as demand requires, under arrangements made. John C. Flinn, loaned by Paramount, is in charge of this phase of NRA publicity and propaganda for Frank W. Wilson, direct contact with the government. Through Flinn all arrangements on production and release of the NRA trailers are being made.

While all majors and the Harold Lloyd Corp. have agreed to produce trailers, it is expected others will also come in, probably some of the independents.

Jules Brulatour, for Eastman, has donated 750,000 feet of raw film stock for production and the National Screen Co. has volunteered to handle physical distribution gratis.

NRA Work Hours

Columbia has vountarily gone on a five-day week at its home office.

In exchange for Saturdays off, longer hours replace during the week, with clocks punched in at 8.45 in the morning and out at night at 6.

Metro and Loew's a week ago chopped out its Saturdays. All others are still on six days.

Producers Voluntarily Mulling Readjustments of Hi Pic Salaries

Special industry machinery aimed to regulate upper bracket star and executive salaries is being considered by Hays company leaders. Whether it will be concluded in time to be incorporated in the code, its general legality and the light in which the government will regard it, as well as its feasibility in the trade itself, have yet to be decided.

The move is being made voluntarily by the industry, the Roosevelt conditions mentioning only minimum salaries and maximum hours. Participants at the sessions in Hays Office last week report that the impracticability of the move occupied most of the discussion on the subject, although S. R. Kent made the statement to the press at a general code conference that salaries are a matter of individual company policy and would come under machinery provided by the code. At the time Kent did not reveal the nature of this set-up.

Price Fixing?

Hays conferees described the 'machinery' as 'a touchy and delicate subject that may border on price fixing.' Objections to it were plenty, they stated, pointing out any number of people under contracts which have years to run, and the unevenness of such a proposition generally.

Such spokesmen described the entire matter as 'up in the air' right now. They doubted whether it would ever come down.

Selling plan, it was admitted, however, would be that the industry would, under such high pruning, be a better position to employ more people.

Magna Takes Two Cartoon Strips for Shorts

Meyer Davis's Magna Pictures has closed with King Features for the screen rights to the syndicated cartoonics 'Tillie the Toiler' and 'Dumb Dora.' Thelma Todd and Mary Kornman may respectively do these characters. Each will be a series of six with music. David Freedman, or Fred Allen, will adapt and Alexander Leftwich will direct.

Magna's first musical short, 'Sea-Sore,' with Arthur Tracy (Street Singer), Baby Rose-Marie, Freddy Martin's orchestra, Ray Perkins and 'Sisters of the Skillet' has been completed. Magna will shoot at the West Coast Service studios.

Few in L. A. Offsetting Terrific Heat Spell; 'Annie' Heading for a Record 22G; 'Moon' $15,000, Fair

Los Angeles, Aug. 14.

With long lines at the wickets opening day of the week Thursday (10), L. A. houses looked set for near box office records, when Friday came along with extreme heat to flatten the mounting grosses. Suffocating warmth yesterday (13) brought poorest Sunday biz in several years except for de luxers.

Top opening day was at the State with a $4,000 take, the biggest one day for the house in more than a year. House will probably hit $22,000, record, in bucking the heat.

Downtown with 'She Had to Say Yes' as no particular draw and with only an ordinary vaude bill will fall shy of $9,000, whereas the Hollywood, using the same picture, but strengthened by Eddie Peabody and Teddy Joyce will hit around $13,000.

Paramount with 'Three Cornered Moon,' and no names in the stage show, looks no better than $15,000 for the week, pretty good. Another bad week for the RKO also with 'Her First Mate,' not over $3,500 expected.

Estimates for This Week

Chinese (Grauman) (2,028; 55-$1.65)—'Gold Diggers of 1933' (WB) and stage show (11th, final week). Picture closed last night (Sun.) with strong $10,000 for final three days. Feature drew a good $19,000 on its 10th week, with the run showing a good profit. No picture yet set to follow this one.

Criterion (Tally) (1,600; 25-40)—'Storm at Daybreak' (MG) and stage show. Around $2,500 will be top for this house this week, with the picture no draw. Last week with 'Clear All Wires' (MG) did a little better than $3,000.

Downtown (WB) (1,800; 25-70)—'She Had to Say Yes' (WB) and vaudeville. House will come under $9,000 with neither picture nor stage drawing. 'Voltaire' (WB) and Aimee Semple McPherson's hubby, Dave Hutton, gave the house a good $11,500 last week.

Hollywood (WB) (2,756; 25-65)—'She Had to Say Yes' (WB) and vaudeville. Eddie Peabody's drag with the local customers should lift this house to $13,000 this week. With 'Voltaire' (WB) last week fans paid in $15,000.

Los Angeles (Wm. Fox) (2,800; 15-25)—'Sing Sinner Sing' (Maj). First time in months for a single feature at this house, but because of its drop-in trade should not fall under $3,500. Last week with 'She Knew Too Much' (Mono) and 'Missing Rembrandt' (FD) ended around $3,500.

Paramount (Partmar) (3,595; 25-55)—'3 Cornered Moon' (Par) and stage show. About a fair $15,000 draw seen. With 'Song of Songs' (Par) as a fan tantalizer, house grossed $20,100 last week, big.

RKO (2,950; 25-40)—'Her First Mate' (U). Can't expect more than $3,500 on the week. Last week 'Professional Sweetheart' garnered $4,500.

State (Loew-Fox) (2,024; 25-55)—'Tugboat Annie' (MG) and stage show. House should have one of its biggest weeks with this Dressler-Beery opus at swell $22,000 suggesting a record. Will probably hold over. Last week a good $17,000 with 'Midnight Mary' (MG).

B'ham NRA's Scale

Birmingham, Aug. 14.

'Tugboat Annie' cops the blue ribbon this week.

Alabama scoots the scale up a nickel on balcony seats in the name of N. R. A.

Estimates for This Week

Alabama (Wilby) (2,800; 30-35-40) 'Tugboat Annie' (MG). A safe bet anytime and with a break in weather, $7,000. Last week, 'Diplomaniacs' (RKO), was washed up and split week resulted, with 'Jennie Gerhardt' (Par), $5,500.

Ritz (Wilby) (1,600; 25) 'Melody Cruise' (RKO). Musical following 'Gold Diggers' may not do so good as is usually the custom, $3,000. Last week, 'Waterfront' (UA), around $4,000.

Empire (BTAC) (1,100; 25) 'Broadway Bad' (Fox) and 'I Loved You Wednesday' (Fox) split. Sickly $900. Last week, 'Mayor of Hell' (WB), oke for $1,100.

Strand (Wilby) (800; 25) 'Her Secret' (Fox). Jimmy Dunn only thing in this one to get a look from the customers, another weak week, $900. Last week, 'Ladies They Talk About' (Col), another $900.

Par's Thayer Buy

Hollywood, Aug. 14.

Paramount has bought 'If a Man Bites a Dog', newspaper yarn, by Tiffany Thayer.

No Excitement in B'klyn; Met 25G; 'Diggers' 12G

Brooklyn, Aug. 14.

Nothing exciting hereabouts. Strand is doing fairly well with 'Gold Diggers' in fourth week. Loew's Metropolitan is bright with 'Another Language,' the Pat Rooneys and Everett Marshall on the stage.

Paramount reopens Aug. 25.

Estimates for This Week

Albee (2,500; 25-35-50)—'Mama Loves Papa' (Par) and vaude. Mild $10,000. Last week 'Midnight Club' (Par) and Irene Rich on stage did $10,000.

Fox (4,000; 25-35-50)—'Arizona to Broadway' (Fox) and stage show. Bill Hall, CBS baritone, copping honors, around $10,000, so-so. Last week, 'Phantom Broadcast' (Mono) did $9,000.

Loew's Metropolitan (2,400; 25-35-50)—'Another Language' (MG) and vaude. The Rooneys and Everett Marshall on stage. Good flicker should bring in $25,000, okay. Last week 'Stranger's Return' (MG) and Primo Camera on stage did $21,000

Strand—'Gold Diggers of 1933' (WB). Fourth week, $12,000, oke. Last week, $14,000.

HUB IN HUB-BUB OF GOOD BIZ, ARLISS 20G

, Aug. 14.

Spirit seems to be snappier in the offices back of the marquees. Fairly good theatre weather, a rare thing here in mid-August, is helping lots. Better grade of shows is helping much more. Picture house men find the best proof of this in the Tremont, lacking a cooling plant, yet doing capacity with Jane Cowl swell in so old a vehicle as 'Camille.' May have to be held third week. Not only surmounting all obstacles of midsummer biz in a legit house here, but restoring prestige of Tremont.

Keith's fares best next to State with Dix film and Jules Bledsoe heading tiptop stage show, but Met tops both with 'Voltaire' paced for $20,000. Scollay take is building. Orpheum having good week.

Estimates for This Week

Keith's (RKO) (4,000; 35-55) 'No Marriage Ties' (RKO) and vaude. Looks like $14,000, better'n okay. Last week, 'Her First Mate' (U) poorest in weeks, down to $10,500.

Orpheum (Loew) (3,000; 30-40-50) 'Another Language' (MG) and vaude. Headed for very snappy $16,000. Last week, 'Stranger's Return' (MG), pleased, doing a nifty $14,500.

State (Loew) (3,000; 30-40-50) 'Tugboat Annie' (MG). First holdover at this spot in years. Likely to hold biz good through to magnificent $18,500. Last week, a two-year record for the house at $20,500.

Met (Publix) (4,330; 40-65) 'Voltaire' (WB) and stage show. Arliss gives the rather draggy film expert comic touches as well as rare acting genius. Opened fair, and building to better than that. Picture of type that pleases class patronage; $20,000 will be velvety. Gravy thick in last week's $23,500 for 'Midnight Club' (Par) and 'Piccoli,' latter being the draw.

Scollay (Publix) (2,800; 25-35-45-55) 'Man Who Dared' (WB) and stage bill furnishes some good fun, on way to best in weeks, $9,500. Last week, better than many previous weeks of summer heat, at $8,700 for 'Mayor of Hell' (WB) and vaude.

Paramount (Publix) (1,800; 35-45-55) 'Narrow Corner' (WB) and 'Study in Scarlet' (WW). Pleasing bill, with quite satisfactory gross expected at $7,000. Last week 'Mary Stevens, M. D.' (WB) and 'Flying Devils' (RKO), $9,000, nice.

Ruby Keeler With Al

Hollywood, Aug. 14.

With Busby Berkeley called away from the Warner lot to UA for the Cantor film, this halted 'Footlight Parade' production for a couple of weeks.

Ruby Keeler has taken advantage of the siesta by hopping a plane to New York to be with Al Jolson.

ARLISS, $6,500, CINCY; 'ANNIE' SETS 2 RECORDS

Cincinnati, Aug. 14.

'Tugboat Annie,' which set two records at the Albee last week, is again bagging the important money. Pic was seen by 74,000 people in first seven days, an all-time attendance high for the 3,300-seat house, Cincy's largest. Its gross of $24,500 likewise is the theatre's record biz on a film. The Dressler-Beery attraction is the first cinema to be held over at the same stand.

Current lineup at the ace screen chambers is dominated by dramatic and costume plays. 'Best of Enemies' is only offering with a musical tinge. Reshowing of 'She Done Him Wrong' is a b. o. bell ringer. 'Voltaire' has first call on the carriage trade. 'Be Mine Tonight' is in its 11th week at the arty Ufa.

Continuation of pleasant weather a help for inclosed entertainment.

Last week this county's annual fair held forth for four days and drew but mildly, its lure being felt mostly by the parks.

Estimates for This Week

Albee (RKO) (3,300; 30-40)—'Tugboat Annie' (MG). Pulling fairly good $11,000 in second week, following a wham $24,500 for first seven days, a film record high for this theatre and warranting first holdover for a in history of Albee.

Palace (RKO) (2,600; 30-40)—'Stranger's Return' (MG). Barrymore and Hopkins, plus story by Phil Stong, fetching $10,000, good. Last week 'The Man Who Dared' (Fox) did a b. o. brodie and was replaced after third day by 'Arizona to Broadway' (Fox) the twain bringing a sorry $4,500.

Lyric (RKO) (1,394; 30-40)—'Best of Enemies' (Fox). Buddy Rogers and Marian Nixon tall lettered; $6,400, okay. Last week 'Diplomaniacs' (RKO) $6,000, fair.

Keith's (Libson) (1,500; 25-40)—'Affairs of Voltaire' (WB). Arlissing $6,500, fine. Last week 'She Had to Say Yes' (FN) $5,400, good.

Grand (RKO) (1,025; 15-20)—'She Done Him Wrong' (Par), a comeback, and 'Don't Bet on Love' (U). Split week. Mae West's heavy draw during first half assures take of not less than $3,000, fine. Last week 'Devil's in Love' (Fox) and 'Emergency Call' (RKO), split, $2,000, fair.

Family (RKO) (1,000; 15-25)—'F. P. No. 1' (Fox) and 'Dude Bandit' (FD). Split week, above normal with $2,200. Last week 'Life in the Raw' (Fox) and 'Sphinx' (Mono), split, $1,900.

Montreal Generally Better and Expects To Get Even More So

Montreal, Aug. 14.

Nite biz at top prices picking up slightly on cooler weather but not enough to make a lot of difference. Exhibitors figuring is now over and from now on there will be gradual betterment. Amusement parks not making so big a dent in grosses as former years, one reason. The two of them in this city being not far off the red.

Palace, as usual, playing best-pulling pix in town and has 'Double Harness,' which will gross on early showings around $11,000. House also offering prizes in various contests. Capitol has an average brace in 'Midnight Club' and 'Her Bodyguard' and should pick up $8,500. Loew's showing 'Arizona to Broadway' and 'Trick for Trick' may come as high as $9,000, dependent on whether the thermometer jumps or not. Princess has 'Private Jones' and 'Study in Scarlet,' probably $5,500. Imperial, with 'Vous Serez Ma Femme' and Cinema de Paris with fourth week of 'Le Vainqueur' are holding to average in the French pix.

Nabes mainly in red, with about four exceptions.

Estimates for This Week

Palace (FP) (2,700; 60) 'Double Harness' (RKO). Another good one that should help Palace gross, with possibility of reaching $11,000. Last week, 'Storm at Daybreak' (MG) did quite nicely at $10,000.

Capitol (FP) (2,700; 60) 'Midnight Club' (Par) and 'Her Bodyguard' (Par). May gross around $8,500. Last week, 'Melody Cruise' (RKO) and 'India Speaks' (RKO), $7,500.

Loew's (FP) (3,200; 50) 'Arizona to Broadway' (Fox) and 'Trick for Trick' (Fox). May get about $9,000. Last week, 'Don't Bet on Love' (U) and 'World Gone Mad' (Maj) grossed $8,000.

Princess (CT) (1,900; 50) 'Private Jones' (U) and 'Study in Scarlet' (WW). Should lift gross to $6,000. Last week's 'Whoopee' (UA) and 'Virtue' (Col) not so good at $5,000.

Imperial (France-Film) (1,600; 50) 'Vous Serez Ma Femme' (French). Can gross $2,300, after last week's 'Touchons du Bois' (French), $2,000.

Cinema de Paris (France-Film) (600; 50) 'Le Vainqueur' (French) (4th week). About $1,200. Third week, $1,500.

Mpls. Grosses Look Best in Months, Tom Mix, 'Hold Man,' 'Return,' Nifty

Minneapolis, Aug. 14.

Because of an exceptional array of box-office attractions, total grosses this week give promise of attaining a new for recent months.

It has been quite some time since the three leading loop houses, the State, Orpheum and Century, boasted strong draws simultaneously. In 'Hold Your Man,' the State is well entrenched. Tom Mix in person looks like a real magnet for the Orpheum, while 'Stranger's Return' looks to do fairly well for the Century.

Since slashing its night admission price from 55 to 40c, the State has enjoyed consistently profitable trade. Things have been looking up for the Orpheum, too, in recent weeks.

As yet the NIRA program, spelling more money and more leisure time for more people to devote to entertainment, hasn't boosted biz any.

Estimates For This Week

State (Publix) (2,200; 40)—'Hold Your Man' (MG). Harlow-Gable attraction off to a good start: about $8,500 in prospect, good. Second week of 'College Humor' (Par), $5,800, after nearly $12,000 first week, great.

Orpheum (RKO) (2,890; 40)—'Don't Bet on Love' (U) and Tom Mix in person. Mix the card here and helped by high-power exploitation campaign. Picture doesn't mean much, but suffices. Looks like around $10,000, fairly good. Last week 'Moonlight and Pretzels' (U), $5,000, good.

Century (Publix) (1,600; 40)—'Stranger's Return' (MG). Barrymore and Hopkins and word-of-mouth an asset; may reach $4,800, good, considering tough opposition. Last week 'Mama Loves Papa' (Par), $3,000, fair.

World (Steffes) (300; 50-75)—'Be Mine Tonight' (U) (18th week). Close to $2,000, very big. Last week, 17th, $2,200, one of biggest.

Uptown (Publix) (1,200; 35)—'42nd Street' (WB), 'State Fair' (Fox) and 'She Done Him Wrong' (Par), split. Ballyed as revival week, $2,500, good. Last week 'Reunion in Vienna' (MG), $2,000, fair.

Lyric (Publix) (1,300; 25)—'Her Bodyguard' (Par). Unfavorable reviews, tough opposition and lack of outstanding cast names handicap this one. Maybe $2,500, mild. Last week 'Arizona to Broadway' (Fox), $2,800, fair.

Grand (Publix) (1,100; 25)—'Working Man' (WB) and 'She Had to Say Yes' (FN), split. Probably $700, light. Last week 'Little Giant' (FN) and 'Eagle and Hawk' (Par), $900, light.

Aster (Publix) (900; 25)—'Lily Turner' (WB) and 'Warrior's Husband' (Fox) second runs, and 'Man of Forest' (Par), first run, split. Maybe $600, light. Last week 'What Price Innocence' (Col), 'Zoo in Budapest' (Fox) and 'Devil's Brothers' (MG), second runs, split, $900, good.

Buff. Finally Developing Into Strong B.O. Shape

Buffalo, Aug. 14.

Finally having gotten itself out of the sloughs of a few weeks ago, Buffalo is making a determined effort to keep on the brighter side of things. From all indications, business generally in the town is safely away from the low levels struck earlier in the summer. Closing of the Great Lakes by the Publix-Shea interests and its turnback to Loew's, is also probably helping. House is still dark.

Shea's Buffalo last week made a striking improvement, hitting a big $18,200. This week the house is up in fairly good brackets, $13,000 on 'Midnight Club'. Hipp, Century, and the indie Lafayette also have nothing to complain about. They are all doing a nice business.

Estimates for This Week

Buffalo (Shea) (3,600; 30-40-55)—'Midnight Club' (Par) and stage show. Indications point to $13,000 or better, nice business gauged by the $10,000 figure and under struck many times this summer. Last week 'Hold Your Man' (MG) surprised by grubbing out a big $18,200.

Century (Shea) (3,400; 25)—'Whoopee' (UA) and 'Shriek in the Night' (Allied). Eddie Cantor revival, coupled with an indie release, looks like about $6,500, good, just $200 under last week's take of $6,700, also fine, on 'Forgotten Men' (Jewel) and 'Easy Millions' (Holly).

Hipp (Shea) (2,400; 25-40)—'Stranger's Return' (MG). Business looking up again this week, draft of this one meaning at least $7,500, away above average. Last week, 'Peg o' My Heart' (MG) didn't do quite as well, but favorably just the same at $6,800.

Lafayette (Ind.) (3,400; 25)—'Laughing at Life' (Mas) and 'Gigolettes of Paris' (Equit). May go up to $7,000. Last week 'The Sphinx' (Mono) and 'Cheating Blondes' (Equit), okay at $6,100.

2 HOLDOVERS IN DENVER, BIZ OK

Denver, Aug. 14.

First time in months and months two films were held over. 'Voltaire' by doing over double the average week stayed at the Aladdin and will turn in better than average on its second stanza. 'Tugboat Annie' did more than double the average at the Denver last week, and Harry Huffman moved it across the street to the Paramount, where it will come close to doubling the Paramount's average.

'Another Language,' a surprise to everybody, seems headed for excellently fine figures at the Denver. Holdouts Saturday proved local popularity of Helen Hayes and Robert Montgomery, as the stage show of the same name was at the Broadway last year.

Denham is above average with a weak picture, and Tabor, with 'Sailor Be Good,' first run, and Mel Roy, magician, on stage, is snapping out of depths and should hit around $5,500.

Estimates for This Week

Aladdin (Huffman (1,500; 25-40) 'Voltaire' (WB). Second week, $3,500, okay after last week the biggest gross, $6,500 since 'Gold Diggers.' Arliss is a natural here.

Denham (Heilborn) (1,500; 15-25) 'Cocktail Hour' (Col). Not bad, $2,700. Last week 'Shriek in the Night' (Allied), snapped this house out of the doldrums and turned in $2,800, 35% better than the week before. Stars and name sold the film.

Denver (Huffman) (2,500; 25-35-50) 'Another Language' (MG). Edna Dodd at the organ. Okay biz, $9,000. Last week 'Tugboat Annie' (MG) cleaned up with $14,000, more than doubling any other gross of the week and more than doubling the Denver's gross of the week before. It's been months since the town has seen business like this. The film went across the street to the Paramount for the current week.

Orpheum (Huffman) (25-35-40) 'Her First Mate' (U), and Fred Schmitt's orchestra. Off, very much so, $4,900 is blah. Last week 'Mary Stevens' (WB) turned in more than a grand than the week before, but still finished below average, finishing with $5,600.

Paramount (Huffman) (2,000; 25-40) 'Midnight Mary' (MG). West Masters at the organ. Very good, $6,500. Last week 'Peg o' My Heart' (MG) did a snappy business, a grand better than the week before, and closed with $4,000.

SOME NICE GROSSES IN ALL PORTLAND HOUSES

Portland, Ore., Aug. 14.

Parker's Broadway smashed the depresh wide open last week with a combo comedy bill of 'Mama Loves Papa' and 'Devil's Brother.' Exploited as blues chasing week, the combo clicked in a big way. Resulted in Parkers booking 'Her First Mate' into the Broadway this week to hold up the comedy ducat selling angle, and it's working.

'Another Language' clicked so well at Parker's Broadway that pic was held extra days. Followed in this week with 'Midnight Mary,' and that's in line to hold for oke b.o. biz.

Nudist pic, 'Back to Nature,' is getting the really big break these days. No censor objections locally and second week is clicking for big results; probably will hold a third.

Liberty's vaude still suffering from the hot spell, which hits the stage show patronage. Hamrick's Oriental did nicely with 'Double Harness,' moved in for a second week after first at the Music Box. 'Gold Diggers' went to the Blue Mouse for a sixth week. 'Melody Cruise' just fairly at the Music Box. Taylor Street theatre put in 'Old Ironsides' (Par) same week the frigate was here in port. Did nicely.

Estimates for This Week

Broadway (Parker) (2,000; 25-40) 'Her First Mate' (U). Getting attention and will probably hold this house to around high average, $6,000. Last week, 'Mama Loves Papa' (Par) and 'Devil's Brother' (MG) combo bill clicked well at $6,700.

United Artists (Parker) (1,000; 25-40) 'Midnight Mary' (MG), Starting big and looks good to hold, up

(Continued on page 31)

Stage Shows Pepping Up Chi BO's; 'Midnite Club' Plus Sally Rand Wow 49G; Pal, Big 27G; Cermak Pic NSH

Chicago, Aug. 14.

Stage shows are the big lure in theatres here this week, with the Chicago, the Palace and the State Lake all making special plays on the stage end.

Palace has Ethel Barrymore to bolster the fourth week of Milton Berle's residence, which ought to push the house to a nice $27,000 with 'Secret of the Blue Room.' At the Chicago 'Midnight Club' is figured a bit weak, but second week of Sally Rand will build the gross to about $49,000, swell. Last week she accounted for a sensational $62,000.

Jimmy Mattern is the attraction at the State Lake, over 'Silver Cord.' House is looking for an okay $20,000 on the combo.

Big disappointment is the United Artists with 'Man Who Dared.' That's the pic takeoff on Mayor Cermak of Chicago. It doesn't look like more than about $7,000 and out on its first week.

Estimates for This Week

Chicago (B&K) (3,940; 35-55-75) 'Midnight Club' (Par) and stage show. Sally Rand held over for second week. Will do around $49,000, big. Last week 'Another Language' (MG) did $52,000, terrific. Plenty of publicity for the 'fan dancer,' Miss Rand.

McVickers (B&K) (2,284, 25-35) 'Another Language' (MG). Pic moved over from Chicago theatre, will do around $9,500. Nine days of 'Double Harness' (RKO), $11,500.

Oriental (B&K) (3,200; 40-65-83) 'Song of Songs' (Par) (2d week) at $20,000, very strong. Last week $26,100, big.

Palace (RKO) (2,583; 40-65-83) 'Secret of the Blue Room' (U) and vaude. Ethel Barrymore added to fourth week of Milton Berle. House gave five shows Saturday and Sunday. Look for $27,600 on the week, big. Last week 'Headline Shooter' (RKO) $25,000, okay.

State Lake (Jones) (2,700; 20-35) 'Silver Cord' (RKO) and vaude. Jimmy Mattern added attraction. Look for over $20,000 on the week. Last week 'The Woman I Stole' (Col), $10,000, plenty all right.

United Artists (B&K) (1,700; 35-55) 'Man Who Dared' (Fox). Looks bad. Pic is a takeoff on the life of the late Anton Cermak of Chicago. Will do only around $7,000 and out. 'The Masquerader' (UA) opens Aug. 16.

'Annie,' 'Moon,' 'Harness' 40Gs Among' Em in K. C.

Kansas City, Aug. 14.

Dressler, Beery, 'Tugboat Annie,' Loew's Midland, 25 cents any seat, any time, tells the story of where the big crowds were this week. One of the heaviest grosses since the two-bit scale went into effect, in prospect.

At the Mainstreet 'Double Harness,' with Harding and Powell coupled in the billing, is showing some improvement.

Estimates For This Week

Liberty (Dubinsky) (860; 10-15-20)—'Employee's Entrance' (FN), 'Kiss Before the Mirror' (U). Split house doing no newspaper advertising, depending on its lobby display only together with the publicity the pictures have been given by the first runs, and getting along nicely. This week will show close to $2,000, fair. Last week 'Constant Woman' (WW) and 'Diplomaniacs' (RKO) ditto.

Mainstreet (RKO) (3,000; 25-40) —'Double Harness' (RKO). Change to a Friday opening gave house a good break and the weekend takings were better than for some time with straight picture policy. Looks like close to $7,500, good. Last week 'What Price Innocence' (Col), only set for six days but did not show any strength after a fair opening, only $6,000, fair.

Midland (Loew) (4,000; 25)—'Tugboat Annie' (MG). Going strong with prospects for a near record (for the prices) of $24,000, heyhey. Last week 'Another Language' (MG), well liked by majority and held for $12,000, good.

Newman (Par) (1,800; 25-40)—'Three Cornered Moon' (Par). Should draw $9,000, good. Last week 'Midnight Club' (Par) eased off a little after a normal opening but delivered $8,000, oke.

Uptown (Fox) (2,040; 25-40)—'Life in the Raw' (Fox). Another Zane Grey western, should appeal to* the youngsters, estimated for $3,500, fair. Last week 'Hello Sister' (Fox), $3,000.

Lincoln Looks Good And Promises Better

Lincoln, Neb., Aug. 14.

Indie theatres about town get the breaks this week with a layout of pics fitting exactly with what patronage of their houses have shown to be popular. To make the breaks doubly good, the opposish LTC hasn't got a thing that'll excite.

Nearing the time when LTC loses the lease on the Orpheum (Sept. 1) the fanfare that's finding its way into this spot wouldn't draw moderately even on nightly changes.

With the time drawing near that the Indie Corp. gets the Orph, Cal Bard and George Monroe were visited over the week end by Amy Cox, representative of the RKO vaude booking offices, and possibility of her lining up either the Rialto or Orph stages for flesh is practically cinched. Present plans are that the houses can get off to a smash-gross by opening strong on State fair week and carrying right into the opening of the three local U's and colleges. Outstate conditions warrant the belief that the average 13,000 studes will have more spending money than in years past.

Cool weather is slowing down outside competish and grosses on the whole are very gratifying. It's the first time for many a summer that with so many houses in operation everybody has been making it and a bit to spare.

Estimates for This Week

Colonial (LTC) (750; 10-15-20) 'Silk Express' (WB) doubtfully futured with $650. Last week 'Girl in 419' (Par) and 'Jimmy Dolan' (WB) dawdled, $600.

Liberty (Indie TC) (1,400; 10) 'Phantom Broadcast' (Mon). No indication of letting this dime house down, nice $800 in sight. Last week, 'West of Singapore' (Mon) and 'Unknown Valley' (Col), split, took a swell $1,000.

Lincoln (LTC) (1,600; 10-15-25) 'Silver Cord' (RKO). Slim fare for the usual quality entertainment in this house. Moderate $1,300. Last week 'Midnight Mary' (MG) and 'Barbarian' (MG) split was only so-so, $1,400.

Stuart (Indie TC) (500; 10-15-25). 'Her First Mate' (U). Looks like a second consecutive click week here, $1,500. Last week 'Moonlight and Pretzels'. (U) took the town like wildfire, exceptional $1,700.

Stuart (LTC) (1,900; 10-25-35-55-60) 'Song of Songs' (Par). Has mighty slim chance at these top-heavy prices, $1,900. Last week 'Another Language' (MG) was fair with $2,200 take.

'ANNIE' 24G IN WASH. LEAVES OTHERS LITTLE

Washington, Aug. 14.

Everything and then some is the Beery-Dressler combo in 'Tugboat Annie' at Loew's Palace. If (and the 'if' should be carefully noted) anybody else does any business it will come from the overflow at the Palace.

None of the other fare in the town is particularly outstanding. Best name is Richard Dix at Keith's, but he is doing very little in 'No Marriage Ties,' while all the rest of them are all in the same class.

Estimates for This Week

Columbia (Loew) (1,263; 15-25-35-40)—'Haunted Gold' will probably get the usual $2,000. Last week 'Study in Scarlet' (WW) just nosed through with the $2,000 anticipated.

Earle (WB) (2,424; 25-35-50-60-70)—'Private Detective' (WB) and Vaughn De Leath heading vaude. Going to be bad week at maybe $11,500. Last week Arliss in 'Voltaire' (WB) did $18,000, okay.

Fox (Loew's) (2,434; 15-25-35-60) —'Arizona to Broadway' (Fox) and vaude. Like the rest of them, not doing much, maybe $15,500-on-the-week. Last week 'Midnight Club' (Par) and Mills Bros. stage got $23,500.

Met (WB) (1,583; 15-25-35-50-60-70)—'Narrow Corner' (WB). But little, will end up at $3,000. Last week 'She Done Him Wrong' (Par) in for about 'stcenth repeat, got $5,000.

Palace (Loew's) (2,363; 35-50-60) —'Tugboat Annie' (MG). With highest scale in town will get about $24,000 on the week, and that's business. Last week 'Another Language' (MG) failed to register as high as anticipated, getting about $10,000.

Keith's (RKO) (1,830; 15-25-35-50)—'No Marriage Ties' (RKO). Won't do over $2,500, poor. Last week 'Moonlight and Pretzels' (U) in for nine days got a good start but drifted to a final count of $3,700.

L'VILLE NORMAL

'Nuisance,' $9,000 — 'Moon,' $4,000— 'Annie,' Terrific Last Wk

Louisville, Aug. 14.

Work started on redecorating Walnut, which may become New Macauley's while Harry Martin puts on rits with stock company of a high calibre.

Walter MacDowell, mgr. Loew's, back from vacation in New York. Dan Thompson, Times' film critic, editing book page in absence of Marion A. Green, drama dammer and book editor, now touring Europe. Jones and Hare made personal appearance here at Brown hotel to inaugurate WHAS radio record series.

Estimates for This Week

Loew's (3,400; 25-40) 'The Nuisance' (MG). May do best $9,000. Last week 'Tugboat Annie' (MG) overcame sour notice handicap to reach a smashing $13,000, best gross in two years.

Rialto (Fourth Ave.) (3,000; 25-30-40) 'Three-Cornered Moon' (Par). Off at $4,000. Last week 'Mary Stevens, M.D.' (WB), nice $5,000.

Strand (Fourth Ave.) (1,786; 25-40) 'Her First Mate' (U). So-so at $2,100. Last week 'Gambling Ship' (Par), $2,400.

Brown (1,500; 15-25-40) 'No Marriage Ties' (RKO). Average $1,200. Last week, 'Headline Shooters' (RKO), $1,300.

Alamo (950; 15-20-25) 'Devil's Brother' (MG) and 'Fiddlin' Buckaroo' (U). Split week, mild $1,000. Last week 'Made on Broadway' (MG) and 'Wrecker' (U), split, $1,100.

EVERYTHING IS VO-DOUGH-DE-O IN BALTO

Baltimore, Aug. 14.

Ace attractions all the way down the line and it's a toss-up for the coin. 'Tugboat Annie' has no competition in town for first-run honors but it isn't going to be as simple as that. 'Annie' is going to tag close to $19,000 into the Stanley box-office, and that's plenty-plenty after a heart-breaking summer.

But the other houses are not sitting back. They're in business too this week. In fact, the current session offers the unusual situation of five houses with five sock attractions, and most unusual, it looks like there's going to be five theatre books with black ink currently. Which may prove, after all, that give 'em the attractions and they'll come, competition or no competition.

Hippodrome is riding pretty again with 'No Marriage Ties' on the screen and Edmund Lowe on the stage. Lowe is surprising by satisfying fans and box-office, something that flicker actors in person haven't been able to accomplish lately. New theatre, after weeks of blood and sweat, is once more getting a peek at theatrical heaven with 'Pilgrimage,' which is giving indications of being just the right amount of hearts-and-flowers for the shopping trade. The Pitts-Summerville combination is having a nice time of it at the Keith's with the new release, 'Her First Mate.'

Slightly doubtful is the Century which is being retarded at the register by a soggy piece, 'Storm at Daybreak.' Killing off the chances for the stage show (Mills Bros.-Don Redman) to do much business.

Estimates for This Week

Century (Loew-UA) (3,000; 25-35-40-55-65)—'Storm at Daybreak' (MG) and vaude. Mills Bros.-Don Redman and the Harlem show must do whatever business is to be done this week; and they indicate that they'll be able to overcome the flicker handicap and come through with a box-office winning statement. Retarding the stage show itself is the fact that it's the second consecutive colored headliner in this house, not so good way down south in Dixie. Perhaps $16,000, good enough and much profit, but it won't compare with the happy-days-in-Dixie here last week when 'College Humor' (Par) pounded out a ripping $19,400.

Hippodrome (Rappaport) (2,500; 25-35-40-55-65)—'No Marriage Ties' (RKO) and vaude. Edmund Lowe making an in the flesh appearance and helping along in the good work. And this best Dix flicker since 'Conquerors' is adding smiles to the Hippodrome. Will about double its business of last week and do approximately $12,000. Last week $6,100 for the indie 'Sing Sinner Sing' (Maj), which hadn't any support at all from the stage end. House is figuring to add itself to the colored parade next week by bringing in Connie's Inn 'Hot Chocolates,' but without Ethel Waters, who was here a few months ago with 'Rhapsody in Black.'

Keith's (Schanberger) (2,400; 25-30-40-50)—'Her First Mate' (U). Comedy type okay for the matrons along this walk, and on its matinee draw will hold up without any trouble to $3,500, pleasant. Last week 'Moonlight and Pretzels' (U) held up despite weak word-of-mouth to finish at happy $4,100.

New (Mechanic) (1,800; 25-30-40-50)—'Pilgrimage' (Fox). First picture of strength from Fox here in some time, which should give the theatre a chance to recoup a little on an indicated $3,000. Opened on Friday (11), first week-end opening in months, due to the quick yank of 'Man Who Dared' (Fox). 'Dared' died in five days, $1,100.

Stanley (Loew-UA) (3,400; 25-35-40-55-65)—'Tugboat Annie' (MG). No mistaking this one. Lining them up early and long, pouring dollars into the wicket at a pace to count up to walloping $19,000 for the current session. It's a natural and no squawk from any angle. Previous session was held to fair returns by 'Another Language' (MG) for $12,300.

B'way a La the Good Ole Days, $84,000 for 'Pilgrimage,' 70G's For 'Annie'; Par 36G, Others Up

The weather vane veers in the direction of box offices for a change, and, coupled with other factors of inducement, is enabling theatres to gain their footing again. America's biggest key has been hard hit this summer, not only by adverse temperature conditions, but some poor attractions as well.

Subscription of major theatres to the NRA is credited in some quarters with having a favorable reaction at the ticket windows of the town, but to what degree exactly cannot be determined in view of propitious theatre weather which has prevailed since the blue eagle was hung out.

Not only is it believed that NRA allegiance has aided considerably, but that re-employment all over Greater New York as a result of NRA is having some result at the box office.

The Capitol this week is creating the most excitement with 'Tugboat Annie,' a draw natural pairing Marie Dressler and Wallace Beery. Chances to hit $70,000, very big, are anything but remote, the highest gross house has known in a good long spell, and topping last week's also fine $64,000, drawn by 'Another Language' and, on the stage, Robert Montgomery. Had not Metro dated 'Tugboat' and wanted to get it into the house, last week's gross would have made a holdover imperative.

In terms of money, the Music Hall is up over the Cap, but at $84,000, good as this is, the figure cannot be considered as big for this large house, with its tremendous capacity and an overhead which runs from $55,000 to $60,000 weekly. Hall plays 'Pilgrimage' direct from a two-a-day run at the Gaiety, where it started out well but finished moderately.

Along with the sudden improvement blanketing Broadway first runs, the Paramount comes up from a mild $24,800 last week to a fine $36,000 currently, very good. House is getting its new play on 'Three Cornered Moon' and George Olsen's band, a combination that seems to be working out all right for the house.

Both Roxys—the RKO and the Seventh Avenue largie—are on the way up this week. Old house, with 'Tarzan, the Fearless,' in celluloid and Lillian Shade heading the stage bill, expects to get around $31,000, nice, while the other Roxy over in Radio City should grub out $10,000 or better, best in several weeks. Two films there this week are 'Mama Loves Papa,' for four days, and 'Devil's in Love' (Fox), balance of week.

Both Warner houses are on holdovers. After a nice first week of $21,700, 'Mary Stevens, M. D.,' at the Strand, will get in the neighborhood of $16,000, good for a second week, while 'Gold Diggers,' up at the Hollywood, hopes to ride its ninth week into $9,000 with the change in the weather. Musical got $9,300 previous week.

Enjoying the breaks all around with the others, the Rialto optimistically looks to $13,000, perhaps better, from 'Sing, Sinner, Sing' and will retain it a second week or major portion of that period. 'Moonlight and Pretzels,' U musical, booked originally for Friday (18) is set back a week to Aug. 25, but may be brought in a day or two ahead of that date depending on how 'Sing, Sinner' behaves on the holdover.

Palace and State, each with vaude, will be ahead of prior weeks. 'Midnight Club,' George Raft picture which did well at the Paramount, will aid the Pal toward a $13,000 week while at the State 'Hold Your Man' and Morton Downey in person are strengthening possibilities for $16,000, very nice.

The Mayfair opened a new one yesterday, 'Faithful Heart,' after three weeks of 'Savage Gold,' an indie freak that did very well, getting $8,100 on its final week. Not so much expected from 'Faithful,' which opened up mildly yesterday (14).

Fox brings 'Power and the Glory,' Jesse L. Lasky production into the Gaiety tomorrow night (Wednesday) on a two-a-day basis at $1.65 top as new opposition to 'Song of Songs,' continuing remarkably well at the small-seater Criterion. The Dietrich picture got $8,100 last week, its fourth, and stays for a while yet. Paramount has the house until Aug. 22, with an option for an additional week. On its departure, Columbia expects to bring 'Lady For a Day' into the house as a roadshow attraction, Par not having another picture until later when 'Design For Living' will be a candidate.

Estimates for This Week

Capitol (5,400; 35-75-99-$1.65) 'Tugboat Annie' (MG) and stage show. The 'Min and Bill' team, Marie Dressler and Wallace Beery, are sucking 'em in here this week, with expectations pointing to a $70,000 possibility. Will be retained a second week. 'Another Language' (MG) on screen and Bob Montgomery in person the previous week also brightened the Cap's b.o. statement, getting $64,000, big.

Criterion (875; 55-$1.10-$1.65) 'Song of Songs' (Par) (4th week). Maintaining its hold and stays definitely until Aug. 22, possibly a week longer, to be determined on then. Last week, third, two-a-day attracted $8,100, good.

Gaiety (808; 55 - $1.10 - $1.65) 'Power and the Glory' (Fox). Opens here tomorrow night (Wednesday) on a twice daily try.

Hollywood (1,543; 25-35-55-75-85-$1.10) 'Golddiggers' (WB) (9th week). Musical hopes to reach $9,000 or come close to it with better weather in its favor. Take eighth week was $9,300.

Mayfair (2,200; 35-55-65) 'Faithful Heart' (Helber). Opened yesterday (Monday). 'Savage Gold' (Dyatt), held three weeks, got $8,100 the final seven days, nice.

Palace (1,700; 25-40-55-75) 'Midnight Club' (Par) and vaude. George Raft name above this one, after a good first-run week at the Paramount, doing pretty good and should eke out $13,000 on the week, above recent averages. Last week 'Mama Loves Papa' (Par) and vaude, $11,000.

Paramount (3,664; 35-55-75) 'Three Cornered Moon' (Par) and stage show. Favorable reviews on picture and George Olsen's stage unit, including Ethel Shutta, aiding for a fine $36,000 week. Dipped last week to $24,800 on 'Her Bodyguard' (Par) and Jimmie Mattern, flier, in person.

Radio City Music Hall (5,945; 35-55-75) 'Pilgrimage' (Fox) and stage show. In here from a two-a-day run at Gaiety, it looks like a big boost over previous week, or around $84,000. The Richard Dix picture, 'No Marriage Ties' (RKO), ahead of it, got $68,000.

Rialto (2,000; 35-50-64) 'Sing, Sinner, Sing' (Maj). Going so good at a possibility for $13,000 or over, that it will be held a part or all of a second week, with 'Moonlight and Pretzels' (U), musical, next on booking schedule. Last week 'The Wrecker' (Col), with Jack Holt drew better than expected, $11,000.

Rivoli (2,200; 40-55-75-85). Scheduled to reopen tomorrow (Wednesday) with 'Bitter Sweet' (UA), date has been postponed a week to Aug. 23.

RKO Roxy (3,525; 12-25-40)—'Mama Loves Papa' (RKO), four days and 'Devil's in Love' (Fox), three days. Duet ought to click off about $10,000 on the week, better than house has been doing of late. Previous week, combination of 'Double Harness' (RKO), four days and 'It's Great to be Alive' (Fox), three days, the gross was only $8,900, some red.

Roxy (6,200; 25-35-55)—'Tarzan, the Fearless' (Prin) and stage show. This indie's pace a big $31,000, away up. Last week it was $24,000, much better than average, on 'Big Brain' (RKO) and stage show.

State (2,900; 35-55-75) — 'Hold Your Man' (MG) and vaude. Morton Downey, heading the vaude bill, and Gable-Harlow team, upping ticket machine numbers to a $16,000 week or over. House previous week hit $14,000 on 'When Ladies Meet' (MG) also a draw, and vaude topped by Jack Osterman.

Strand (2,300; 35-55-75)—'Mary Stevens, M. D.' (WB) (2nd week). Has the draft at $16,000 on its holdover week. First was $21,700, excellent. 'Captured' (WB) comes in Thursday night (17).

Philly Seesaws with the Weather; Fare Too Heavy; 'Papa,' Stanton, 11G's

Philadelphia, Aug. 14.

Some improvement noticeable last week in the downtown picture houses but a general dropping of grosses is indicated for this week's of Steadily riding temperatures won't help any and the batch of new pictures doesn't promise much b. o. activity.

Only two of the new bills puts emphasis on the laugh; rest are pretty heavy for this time of the season. The Earle has a good light picture. 'Mama Loves Papa,' but the stage show which has the Piccoli isn't appealing to this theatre's clientele and a pretty rocky week is forecast. The Italian marionette novelty received wonderful acclaim from the critics as a legit attraction last spring, but it certainly isn't meant for a film house located at 11th and Market and dependent on a drop-in and none-too-selective clientele. Between $10,000 and $11,000 figured top.

The Fox has 'Pilgrimage,' a picture that was given credit for solid substantial sincerity, but it's pretty heavy for these summer months. Stage show minus big names won't mean a great deal, drop to $13,000 seen.

The Stanley's picture, 'Moonlight and Pretzels' received savage raps in some of the dailies and probably won't beat $9,500 if it manages to reach that figure. House adopts a stage show policy on Friday (25). Stanley used to be the flagship of the Stanley company's fleet of houses with presentations as regular feature, but went into a straight film policy when the Mastbaum opened. New move will give Philly three downtown houses dividing attention between stage and screen. Fox and Stanley will have stage shows and Earle vaudeville. Last-named house by the way will adopt an eight-act program; has five at present. All this is going to give the presentation idea plenty of boost here in Philly.

Stanton has a picture that won raves and is turning in some nice attendance figures in the first four days of its run. Film is 'Stranger's Return' and it's generally figured as far too good a picture for this house. Despite this apparent boner in booking a good sound $11,000 is indicated which would be four grand better than the house has done in several months.

Boyd's 'Bed of Roses' looks for a moderately good week with $11,500 or maybe $12,000 possible if weather doesn't get too hot.

Mae West's 'She Done Him Wrong,' given a second run at the Karlton a couple of months after its Boyd showing, should do a nice $3,200, and 'International House' ought to get $2,300 at the little Arcadia.

Last week saw several pleasant surprises. One was the Fox which had a revival ('King of Jazz') on the screen and did much better than it had a few weeks back with 'Whoopee'; $15,500 was grossed which is over house's present average. 'Voltaire,' the Arliss film, while not holding up to its opening pace got a sound $11,000 at the Boyd and 'Another Language' was strong enough to hold over two extra days at the Stanley a solid $12,000 in six days and $3,000 in overtime.

Estimates for This Week

Arcadia (600; 25-40-55)—'International House' (Par). Looks good for $2,300, quite satisfactory. Last week 'The Nuisance' (MG), while not holding to original pace got strong $2,600.

Boyd (2,400; 40-55-65)—'Bed of Roses' (RKO). Bennett picture looks fairly healthy, $11,500 or a little better expected. Last week 'Voltaire' (WB), $11,000, good, but not quite up to opening promise.

Earle (2,000; 40-65)—'Papa Loves Mama' (Par) and vaude. Piccoli are headlined and aren't proving very popular with theatre's clientele. Between $10,000 and $11,000 indicated depending on weather breaks. Last week 'Disgraced' (Par) and vaude, only $11,000, mediocre and below house average at this time.

Fox (3,000; 35-55-75)—'Pilgrimage' (Fox) and stage show. Picture heavy for this time but generally praised. Drop to $13,000 seen however, with warmer weather and no names on stage show. Last week 'King of Jazz' (U) and stage show, revival quite successful, $15,500, best in some time.

Karlton (1,000; 30-40-50)—'She Done Him Wrong' (Par). Second showing after gap of several months. Looks good for $3,200. Last week 'Ann Carver's Profession' (RKO) first showing, poor $2,500.

Stanley (3,700; 40-55-65)—'Moonlight and Pretzels' (U). Some savage pannings and some praise, weak $9,500 likely. Last week 'Another Language' (MG), held in extra two days, $15,000 in eight days, good.

Stanton (1,700; 30 - 40 - 55) — 'Stranger's Return' (MG). Swell notices and fine $11,000 figured. Best for house in some time. Last week 'Midnight Mary' (MG), poor $6,400.

N. H. LOOKS OK

Par Drops Stage Acts—Palace Has 3 X Sisters, Result $7,500

New Haven, Aug.

Paramount back to double features after one week tryout of stage show. Satisfactory results on flesh fare look to bring further bookings at early date.

Palace returns to added air acts after lapse of one week. Three X Sisters, current, given nice reception. Radio talent on stage has been a big factor in holding up grosses for this house during hot months.

Roger Sherman will cut present bill short to open new season on Wednesday with preview of 'Voltaire.'

Estimates for Thi Week

Paramount (Publix) (2,348; 35-50) 'Emergency Call' and 'I Have Lived.' Back to doubles but will bring back vaude later on; $4,500 is so-so. Last week 'Midnight Club' (Par) and stage show, oke at $8,200.

Palace (Arthur) (3,040; 35-50 Her First Mate' (U) and 'Moonlight and Pretzels' (U) with Three X Sisters on stage. Set for a good $7,500. Last week 'Tugboat Annie' (MG) and 'Great to Be Alive' (Fox) broke summer records with knockout $13,200.

Roger Sherman (WB) (2,200. 35-40) 'Be Mine Tonight' (U) and 'Narrow Corner' (WB). Slight plus-ging of foreign musical leaves results to word-of-mouth, with fair $3,500 indicated. This figure equals last week's 'Had to Say Yes' (WB) and 'Tomorrow at Seven,' which was not bad considering competish.

Vode Currently Puts Proctor's New'k on Top, But Vode Out Anyway

Newark, Aug. 14.

With business a little better generally, Bill Robinson at Proctor's is forcing them to stop selling tickets. Running four shows the house is aiming for $14,000. The other Language' at Loew's is also strong and should beat $12,000.

On Aug. 25 Proctor's goes into a picture policy, opening with 'Pilgrimage.' Save during labor troubles this will be the first time since its building the house has not had vaude. As the house was not built for films and has a very small orchestra, it looks like a risky step for RKO. Further, Proctor's has the rep here for vaude. But even if Loew's and the Newark should follow suit the town won't be without vaude, as there are four unassigned dark houses here, all of which have played vaude before.

Last week a break in the weather brought better grosses.

Estimates for This Week

Branford (WB) (2,966. 15-65) 'Narrow Corner' (FN)) and 'Her First Mate' (U). Against strong competition this double bill can hardly reach $7,500. Things should break better, though soon as Loew's Branford improves the sound and adds a larger screen. House is adding billing and has a program. Last week 'The Rebel' (U) and 'She Had to Say Yes' (FN) weak at $6,300.

Capitol (WB) (1,200; 15-25-35-50) 'Hold Your Man' (MG) and 'Gambling Ship' (Par). Gable and Harlow should bring this near $5,000. Last week 'Mayor of Hell' (WB) and 'When Ladies Meet' (MG) great at $5,200.

Loew's State (2,780; 15-75) 'Another Language' (MG) and vaude. Grand opening and should swing above $12,000, okay. Last week, 'Stranger's Return' (MG) okay at $10,000.

Newark (Adams-Par) (2,248; 15-75) 'Her Bodyguard' (Par)—and vaude. Not keeping up with the others at present, maybe $7,000. Last week 'Midnight Club' (Par) not so hot at $7,100.

Proctor's (RKO) (2,300; 15-75) 'Flying Devils' (RKO) and vaude. Film means nothing, but Bill Robinson and his unit on stage making summer record. Great $14,000. Last week 'Double Harness' (RKO) nice enough at over $10,000.

Terminal (Skouras) (1,900; 15-50) 'Devil's in Love' (Fox) and 'Life in the Raw' (Fox). Might pull up to $3,200. Last week 'Arizona to Broadway' (Fox) and 'Dangerous Crossroads' (Fox) got nearly $3,000.

Tacoma Back to Normal, I. E., the Heat's in Again

Tacoma, Aug. 14.

Back to normal with summer weather, fine for beaches and mountains makes Tacoma so-so this week. Cecil and Sally, with no unique opposition as they had in Seattle did big biz at Music Box. This Hamrick spot got $3,100 for three days of this radio-stage turn with 'Flying Devils' on screen. Fairish attractions, better than average, helping this week to fight the weather.

Estimates for This Week

Music Box (Hamrick) (1,400; 25) 'International House' (Par), 'Hold Me Tight' (Fox) split, going for a fair $3,000. Last week, 'Flying Devils' (RKO), with Cecil and Sally, stage, three days big at $3,100; then 'Jennie Gerhardt' (Par) four days, slowed moderate $1,150 for $4,250 week's total.

Roxy (J-vH) (1,300; 10-25) 'Hold Your Man' (MG). Full week, with big plugging for 'Tugboat Annie' (MG) next following great Seattle run; this week, $2,800, fair. Last week 'When Ladies Meet' (MG), good $4,000.

Blue Mouse (Hamrick) (650; 10-20) 'Warrior's Husband' (Fox); 'Sunset Pass' (Par) split. Slow gain, only $800. Last week, 'Emergency Call' (RKO); 'Bondage' (Fox), not bad at $1,000.

DETROIT FOR A CHANGE VERY BULLISH

Detroit, Aug. 14.

This town seems to be on the up-beat for business. After plenty of dark clouds the silver lining is turning golden. The largest aggregate grosses in years gladdened the hearts of all concerned last week. Led by Texas Guinan and 'Tugboat Annie' this town is welcoming back the second first run house to restore stage shows this week at the Michigan theatre. With the Fisher and Downtown also working towards stage presentations a little activity is assured to boom things.

Though doing $32,000 on the week Miss Guinan came in, refusing $3,000 guarantee and 50-50 over $20,000, taking $4,000 and railroad fare instead.

Following a very lethargic last six months the cash customers are coming downtown at night. After looking like a village four corners after 9 p.m., Woodward avenue has more people after dark than seen since the American Legion Convention. With the new product breaking a large fall business seems presaged.

The Michigan inaugurates its return to stage shows with Arthur Tracy (Street Singer) headlining a vaude show and 'Song of Songs' on screen. The State holds over 'Tugboat Annie' after a sensational first week. The Fox continues stage shows with a variety show and 'The Man Who Dared.' The Downtown offers 'Moonlight and Pretzles.' The United Artists has 'What Price Innocence' and the Fisher 'She Had to Say Yes.'

Last week, with the Fox, State and Fisher playing to outstanding business the other houses did okay with milder fare. The State with 'Tugboat Annie' outdrew anything Metro has offered since the last Marie Dressler picture. 'Future Boss' good for three and possibly four weeks after a terrific $26,600 first week. The Fox, with Texas Guinan and so-so picture, established a new attendance record with 100,000 people and $32,000. The Fisher was socko with 'Voltaire' and did the biggest week that house has had since last winter. Miss drew a handsome $7,600.

The Downtown with 'Bed of Roses' did poorly at $4,000. The United Artists, with a second week of 'Another Language' did $3,800. The Michigan was the weakest of the group by comparison with 'Midnight Club' for a total of $6,600.

Estimates for This Week

Michigan (P-P) (4,045; 15-25-35-40-55) 'Song of Songs' (Par) and stage show. Looks set for some nifty biz, the 'Street Singer' helping to fine $22,000. Last week, 'Midnight Club' (Par), mild $6,600.

Fox (Inde) (5,100; 15-25-35-40) 'Man Who Dared' (Fox) and stage show. At $16,000 it can't approach last week's socko biz with 'Ann Carvers' Profession' (Fox) and Texas Guinan in person, $32,000. Tex responsible for the biz all the way.

State (P-P) (3,400; 15-25-35-40-55) 'Tugboat Annie' (MG). Second week, very nice $14,000, after a rousing first week, $26,600, very big.

Downtown (RKO) (2,750; 15-25-35-40) 'Moonlight and Pretzels' (U). Musical getting attention to the tune of $8,000, fair. Last week, 'Bed of Roses' (RKO), $4,000, light.

United Artists (P-P) (2,018; 15-25-35-40-55) 'What Price Innocence' (Col). So-so at $4,200. Last week 'Another Language' (MG), in second week $3,800.

Fisher (P-P) (2,665; 15-25-35-40) 'She Had to Say Yes' (WB). Only mild $4,200 in prospect. Last week, 'Voltaire' (WB), very big $7,600.

Prov. Discovering Beer Competish

But Weather Nice and Biz Well Distributed —Nothing Sensational, However

Providence, Aug.

Lightweight stage and screen entertainment this week, but cool weather keeping things fairly lively at all stands. Grosses are more evenly distributed this stanza as compared with last week which was a one-sided affair for Loew's with 'Tugboat Annie.' Loew's with 'The Nuisance' will once again be front this week, but by not so great a margin as last week. Loew's is now the only house in town with stage entertainment, giving that house a slight edge over all the other stands each week, and so far this handicap has been too great for the opposish to overcome.

Gross will not possibly tilt $12,000, which is more than $8,000 under the marvelous biz 'Annie' brought in last week, but nevertheless, the 12 grand is oké, considering that figure is almost double what the nearest competitor will be able to garner this week.

Most of the film product in town is lukewarm; in some cases there were terrific pannings. The Majestic bill, 'Mayor of Hell' and 'The Devil's in Love' fared very poorly with the papers, but opening was oke.

'Secret of the Blue Room' on the same bill with 'Headline Shooters' at the RKO Albee, panned terribly, has no indication that house can possibly go over $5,000 at the most. The Paramount has 'Midnight Club' and 'By Appointment Only,' and seems to be getting fairly good biz.

Overnight, like so many mushrooms, Providence and nearby vicinity has been infested with countless stands of the beer garden variety. There are at least 100 such spots now, and, they're spreading thick and fast each week. Each spot is trying to outdo the others with floor shows, and cut-throat pricing. Not one has cover charges and in most cases the entertainment includes as many as 11 acts of vaudeville, all for 10c a glass of beer. Saturday nights with all running wide open, it's pretty tough getting a table.

Estimates for This Week

Loew's State (3,200; 15-40)—'The Nuisance' (MG) and vaudeville. Lee Tracy nice fodder for the natives, but there's no denying that it's the stage show that's boosting biz at this stand the current week; looks like $12,000 oke. Last week 'Tugboat Annie' (MG) soared skyward to a marvelous $20,500, breaking all records for five years. All shows jammed every day, and not once was there a let-up from the terrific opening pace which brought 14,000 persons to the house first day.

Majestic (Fay) (2,200; 15-40)—'Mayor of Hell' (WB) and 'Devil's in Love' (Fox). Bill belittled by critics; whether this will have any effect on gross remains to be seen. At present it looks as though $6,500 will be the top, so-so. Last week 'Lily Turner' (WB) and 'Great to Be Alive' (Fox), all this one could possibly muster was $4,500, which represents the overflow from 'Annie.'

Paramount (2,200; 15-40)—'Midnight Club' (Par) and 'By Appointment Only' (Invinc). Plenty of names in this program to help things along, should be in the neighborhood of $5,500, just so-so. Gross may even take a jump if weather is kind. Last week 'Mama Loves Papa' (Par) and 'I Have Lived' (Chest), got the pickup it expected but even at that $5,000 was just over the line.

RKO Albee (2,500; 15-40)—'Secret of the Blue Room' (U) and 'Headline Shooters' (RKO). Cannot go over $5,000, not so hot. Last week 'Moonshine and Pretzels' (U) and 'Dangerous Crossroads' (Col), only $3,900, disappointing; gross should have been better but word-of-mouth got around too late to help the house.

RKO Victory (1,600; 10-25) 'The Whirlwind' (Col) and 'Before Dawn.' In for four days, and gross will be very likely around $1,100, oke. Last week 'Scarlet River' (RKO) and 'What Price Innocence' (Col) was around $900 for three days, also oke.

'TUGBOAT' TUGGING ALL COL. $ JUST ONE WAY

Columbus, Aug. 14.

All-time attendance records for any Columbus theatre are being smashed here this week at the Ohio, where 'Tugboat Annie' is the draw of the century. The SRO sign has been out since opening, and this includes the early matinee showings. House broke all known attendance marks last Friday, bettered the new figure Saturday and went only slightly under Sunday. Only thing which keeps the house from busting all marks of any kind is its 40c top; it once was 65c.

Everything else in town suffers from this competish, of course, there being practically no slough-over, the crowds preferring to stand and wait.

It may be NRA, it may be the heat, it may be anything, but this man's town is opening up its purse for entertainment as never before. Not only theatres did more than average, although it all went one way, but Olentangy Park got $1.50 per couple for Fred Waring on a one-niter and packed 'em. Gilda Gray at Valley Dale did better than average, Geneseo at Tavernel Gardens held up to better than average again, the American Air Races, staged here for two days, took in plenty, and the first place Columbus American Association ball team packed more than 15,000 per day into its stadium. If the works could be figured in money, and this doesn't include plenty smaller entertainment spots, the all-round gross would certainly set an all-time record for this village of 400,000 drawing power.

Estimates for This Week

Ohio (Loew-UA) (3,000; 25-40) 'Tugboat Annie' (MG). The local hit of all time on way to certain $24,000, which is more than plenty at its low admit scale. Last week 'Another Language' (MG) not so bad at $6,000 even.

Palace (RKO) (3,074; 25-40) 'Midnight Club' (Par). Poor second to Ohio, but fair enough $4,000 in sight. Last week 'Moonlight and Pretzels' (U) under hopes, also, $4,700.

Grand (Neth) (1,100; 25-40) 'Heroes for Sale' (FN). Not the type to draw here and no better than $2,500 in sight. Last week 'Lilly Turner' (FN) also mild with $2,400 take.

Broad (Loew-UA) (2,500. 15-30) 'Arizona to Broadway' (Fox) and 'Cheating Blondes' (double bill), only fair $2,000 in sight. Last week 'Disgraced' (Par) and 'Return of Casey Jones' (Mono) just as light with $1,900 even.

Majestic (RKO) (1,100; 15-30) 'The Wrecker' (Col). Just about $1,500 for this one. Last week 'Don't Bet on Love' (Col), slightly better at $1,900.

TEX GUINAN TREBLES CIRCLE, INDPLS., GROSS

Indianapolis, Aug. 14.

Things are popping in this haven of Hoosiers, with business being passed around each week from one downtown theatre to another. This week the ushers are busiest at the Circle, where Texas Guinan and her unblushing crew are making the natives blush and like it. La Guinan hasn't been here in person since 1912, but the headlines have kept her alive and she'll easily kick the Circle's gross 'way up to a healthy $9,500 without any aid whatever from the picture, 'She Had to Say Yes.'

'Tugboat Annie,' which ruled the local roost last week with a smashing $10,200 at Loew's Palace, is doing all right in its second week. This is the first hold-over at that house since Chaplin's 'City Lights' turned the trick, and Dressler-Beery will do a-pleasing $4,800 in the second stanza. Business started slow when the picture opened, but it really did some remarkable building after the first two days. Clever ads on 'Mama Loves Papa' is keeping the Lyric out of the red with a fair $3,200, while 'No Marriage Ties' is tagging along at the end of the parade with a weak $2,750.

Trade circles are humming with rumors regarding the policy and

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Authentic Wheat Pit

Hollywood, Aug. 14.

So that the players will not get the frantic hand signals and trading technique of the wheat pit all haywire in Charles Rogers' 'Golden Harvest,' E. H. McKenzie, former member of the Chicago Board of Trade, is acting as technical advisor on the pic.

McKenzie has been rehearsing 100 extras, besides principals, for a week for the wheat pit scenes scheduled to start tomorrow (Tues.).

Comparative Grosses for August

Total grosses during August for town and houses listed as previously reported weekly. Dates given are the closing day of the week.

NEW YORK

	July 20	July 27	Aug. 3	Aug. 10
CAPITOL (5,400; 35-75-99-$1.65) High..$110,400 Low.. 16,000	Hold Your Man $25,000 Stage Show (2d week)	Midnight Mary $25,000	Storm at DayBreak $25,000 (Ethel Barrymore on stage)	Stranger's Return $35,000
PARAMOUNT (3,664; 35-55-75) High.. $95,000 Low.. 14,000	I Love That Man $22,000 Stage Show	Disgraced $29,500 (Burns-Allen on stage)	Mama Loves Papa $22,000	Midnight Mary $35,000 (Fred Waring on stage)
MUSIC HALL (6,945; 35-55-75) High.$115,000 Low.. 48,000	Private Detective $68,700 Stage Show	Professional Sweetheart $74,500 (Roxy on stage)	Double Harness $71,000	Devil's in Love $64,000 (Wiley Post on stage)
ROXY (6,200; 25-35-55) High.$173,600 Low.. 7,000	Great to Be Alive $18,700 Stage Show	Best of Enemies $19,500	Arizona to B'way $18,000	Phantom Broadcast $15,000
MAYFAIR (2,200; 35-55-85) High. $53,800 Low.. 3,500	The Sphinx $3,800 (2d week) (5 days)	Hell's Holiday 7,000	Savage Gold $11,000	Savage Gold $8,500 (2d week)
STRAND (2,900; 35-55-75) High. $78,800 Low... 6,500	Mayor of Hell $16,900 (2d week)	Narrow Corner $14,200	Heroes For Sale $11,900	Had to Say Yes $11,100

CHICAGO

	July 20	July 27	Aug. 3	Aug. 10
CHICAGO (3,940; 35-55-75) High. $54,500 Low.. 18,500	Midnight Mary $36,800 Stage Show	Baby Face $38,900	Stranger's Return $43,000	Mama Loves Papa $43,700 (Tex Guinan on stage)
PALACE (2,585; 40-65-83) High. $30,000 Low.. 5,000	Ann Carver $23,000	Bed of Roses $24,000	Double Harness $25,000	Don't Bet on Love $23,000
UNITED ARTISTS (1,700; 35-55) High. $20,000 Low.. 3,300	Mayor of Hell $10,900	Mayor of Hell $7,200 (2d week)	Hold Your Man $17,000	Man Who Dared $12,000

WASHINGTON

	July 20	July 27	Aug. 3	Aug. 10
EARLE (3,424; 25-35-50-60-70) High. $27,000 Low... 6,000	Jennie Gerhardt $15,000 Vaude	Mayor of Hell $13,000	Gambling Ship $12,000	Mary Stevens $19,500 (Ethel Barrymore on stage)
FOX (3,434; 25-33-50-60-70) High. $41,500 Low.. 11,000	Hold Me Tight $15,200 Vaude	Man Who Dared $15,000	Disgraced $13,900	Her Bodyguard $24,000 (Burns-Allen on stage)
KEITH'S (1,830; 15-25-35-50-60) High. $20,000 Low.. 4,000	Bed of Roses $9,000 (9 days)	Double Harness $12,000	Double Harness $7,000 (2d week)	Don't Bet on Love $4,000 (New Low)
PALACE (2,363; 15-25-35-50-60) High. $29,300 Low.. 6,000	Hold Your Man $7,000 Vaude	Storm at Daybreak $10,000	Mama Loves Papa $12,000	Stranger's Return $12,500
COLUMBIA (1,283; 15-25-35-40) High. $19,000 Low.. 1,100	Great to Be Alive $2,500	Whoopee $3,000	Reform Girl $1,900	Best of Enemies $3,000

BIRMINGHAM

	July 20	July 27	Aug. 3	Aug. 10
ALABAMA (2,800; 25-35-40) High. $29,000 Low.. 3,500	College Humor $7,000	Hold Your Man $7,500	Reunion in Vienna and Little Giant $5,000	Another Language $5,700
STRAND (800; 25) High. $5,000 Low.. 900	Big Cage $1,000	Be Mine Tonight $1,300	The Nuisance $900 (New Low)	Price Innocence $1,400
EMPIRE (1,100; 15-25) High. $12,000 Low.. 800	Oliver Twist $1,000	Shop Angel $800 (New Low)	Detective 62 $1,200	Ex-Lady $1,000

BOSTON

	July 20	July 27	Aug. 3	Aug. 10
RKO MEMORIAL (4,000; 35-55) High. $41,200 Low.. 6,140	Bed of Roses $14,200 (Vaude)	Double Harness $18,000 (Notre Dame Glee Club on stage)	King of Jazz $12,800	Moonlight and Pretzels $9,700
ORPHEUM (3,000; 30-40-50) High. $23,000 Low.. 4,000	Midnight Mary $14,000 (Vaude)	Hold Your Man $16,500	Made on Broadway $15,000	Storm at Daybreak $11,500
METROPOLITAN (4,330; 30-40-65) High. $66,000 Low.. 12,500	I Loved You Wednesday $18,500 Stage Show	Heroes for Sale $17,800	Mama Loves Papa $19,000	Her Bodyguard $16,900

BUFFALO

	July 20	July 27	Aug. 3	Aug. 10
BUFFALO (3,000; 30-40-53) High. $42,000 Low.. 9,000	Bed of Roses $12,000 Stage Show	Private Detective $11,000	Mama Loves Papa $10,900	When Ladies Meet $13,500
CENTURY (3,400; 25) High. $21,000 Low.. 3,200	Professional Sweetheart and Jimmy Dolan $5,500	Melody Cruise and Blondie Johnson $6,200	Disgraced and Don't Bet on Love $6,100	Mayor Hell and Kiss Mirror $7,300
HIPPODROME (2,400; 25-40) High. $22,000 Low.. 3,600	Gold Diggers $6,600 (4th week)	Baby Face $5,600	Heroes Sale $4,800	Reunion in Vienna $7,000

Colored Tab Musical Sends Rex, Seattle, To Big 7G with 'Devils'

Seattle, Aug. 14.

Again the Fifth Avenue holds the spotlight. Past two yrs it was the screen with 'Tugboat Annie,' a natural for this seaport town; this week it is the stage, with Al Pearce and his gang, from radio. 'Tugboat' goes for third week into the Paramount, at a price advance, 50c top, the same as during Fifth Ave. run.

Rex (Hamrick) comes into first run grind again this week, but stage is main attraction there.

Estimates for This Week

Fifth Ave. (Evergreen) (2,400; 35-50)—'Her Bodyguard' (Par) and stage show. Al Pearce gang in big type; admish tilted again to 35 and 50, which helps at the b. o. cumulative. Looks to hit $20,000 if building up. Last week 'Tugboat Annie' (MG) in second week, after strong $20,000 first week, reached a corking $13,200 in eight days.

Roxy (J-vH) 2,300; 25-35)—'Her First Mate' (U). Well exploited, with Don Smith and band in pit, brings okay value to this spot, headed for $4,500, fair. Last week 'Laughing at Life' (Maj) liked, around $4,700, good.

Paramount (Evergreen) (3,106; 35-50) — 'Tugboat Annie' (MG). Third week in town, hot release from Fifth Ave. for extended run, with prices raised from 40 to 50c; anticipates a good $3,500. Last week 'Midnight Club' (Par), 'She Had to Say Yes' (FN), nothing to get excited over, $3,200.

Music Box (Hamrick) (900; 25-35)—'Double Harness' (RKO). Second week, this one is good and patrons like it; should do fair $2,800. Last week, same film, big at $5,000.

Blue Mouse (Hamrick) (950; 25-35)—'The Rebel' (U). Hard to sell, Vilma Banky gets the big play in billing, $2,200 is slow trade. Last week 'Mary Stevens, M. D.' (WB), very good, $3,800.

Liberty (J-vH) (1,900; 10-25)—'Death Kiss' (Ed); 'Easy Millions' (Nat'l). Dual looks fair for $3,000. Last week 'Should a Woman Tell' (Maj); 'Fargo Express' (Ed), dual, fair $3,100.

Coliseum (Evergreen) (1,800; 15-25)—'Eagle and Hawk' (Par), 'Arizona to Broadway' (Fox), split, indicates a fair $3,000. Last week 'Devil's Brother' (MG), 'Keyhole' (WB), split, okay for $3,400.

Rex (Hamrick) (1,400; 15-40)—'Flying Devils' (RKO) and stage show. 'Change Your Luck,' colored revue, is the big attraction; headed for a mopping $7,000. Last week, grinding at a dime and 15c.

LOS ANGELES

	July 20	July 27	Aug. 3	Aug. 10
DOWNT'N (1,800; 25-70) High. $38,500 Low... 5,000	Silk Express $7,200 Vaude	Baby Face $7,200	Jimmy Dolan $6,700	Mary Stevens $8,000
HOLLYW'D (2,756; 25-65) High. $37,800 Low.. 3,100	Silk Express $7,600 Vaude	Baby Face $9,300	Jimmy Dolan $7,300	Mary Stevens $15,000 (Dave Hutton on stage)
PARAMOUNT (3,595; 25-55) High. $57,800 Low.. 5,600	Gambling Ship $16,200 Stage Show	Mama Loves Papa $14,200	Mid-Nite Club $15,900 (Will Mahoney on stage)	Her Bodyguard $16,100
STATE (2,024; 25-55) High. $48,000 Low.. 5,000	Ladies Meet $19,600 Stage Show	Arizona to B'way $12,100	Hold Your Man $18,800 (Ed Lowry on stage)	Great to Be Alive $8,100

BROOKLYN

	July 20	July 27	Aug. 3	Aug. 10
FOX (4,000; 25-35-50) High. $60,000 Low.. 00,000	Great to Be Alive $10,300	Woman I Stole $12,900	Detective '62' $11,500	
METROPOLITAN (2,400; 35-55-75) High. $00,000 Low.. 00,000	Waterfront $20,400 Vaude	Midnite Mary $20,000	Jennie Gerhardt $20,000 (Borrah Minnevitch on stage)	
ALBEE (3,600; 25-35-55) High. $40,000 Low.. 9,000	College Humor $14,400	Bed of Roses $12,400	Melody Cruise $9,000 (New Low)	
STRAND (2,000; 25-35-50) High. $28,500 Low.. 4,000	Lilly Turner $8,000	Mayor of Hell $12,500	Golddiggers $20,000	

SEATTLE

	July 20	July 27	Aug. 3	Aug. 10
FIFTH AVE. (2,400; 35-50) High. $26,000 Low.. 2,800	Nuisance $6,800	When Ladies Meet $7,400	College Humor $8,700	Tugboat Annie $20,000
ROXY (2,300; 25-35) High. $22,500 Low.. 4,000	Circus Queen Murder $5,100 (6 days) Stage Show	Blondie Johnson $5,800 (8 days)	Ann Carver $4,300	Marry Strangers $4,400
PARAMOUNT (3,106; 25-40) High. $21,000 Low.. 2,700	Great Life and Midnight Mary $3,600	I Loved You Wednesday and Girl in 419 $4,100	Storm at Daybreak and Gambling Ship $3,400	Mama Loves Papa $4,000
LIBERTY (1,900; 10-25) High. $12,000 Low.. 2,100	Parole Girl $3,900	West of Singapore and B'way to Cheyenne $3,400	What Price Innocence $3,200 (35c top)	Dangerous Crossroads $3,400
MUSIC BOX (900; 25-35) High. $17,000 Low... 2,100	Golddiggers $7,500 (2d week)	Golddiggers $5,700 (3d week)	Golddiggers $4,800 (4th week)	Golddiggers $3,000 (5th week)

MONTREAL

	July 20	July 27	Aug. 3	Aug. 10
PALACE (2,700; 60) High. $18,000 Low.. 7,000	Golddiggers $11,500	Golddiggers $10,500 (2d week)	Jennie Gerhardt $8,000	Hold Your Man $9,000
CAPITOL (2,700; 80) High.. $30,000 Low.. 5,500	Silver Cord and Professional Sweetheart $7,500	College Humor and irl in 419 $8,000	Looking Forward and Midnight Mary $7,500	I Loved You Wednesday and Best of Enemies $7,000
LOEW'S (3,200; 50) High. $18,000 Low.. 6,000	Hold Me Tight and I Love That Man $9,000 Vaude (Fight Film) (Carnera-Sharkey)	Letting in Sunshine and Silk Express $7,500	King of Jazz and iss Before Mirror $8,500	Mama Loves Papa and Sphinx $7,500
PRINCESS (1,900; 50) High. $25,000 Low.. 3,500	Good Companions and King of Ritz $5,000	20,000 Years in Sing Sing and Central Park $6,000	Cocktail Hour and Woman I Stole $5,500	Night of the Garter and King's Cup $5,500

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Gobs Spell Gobs Of Biz—It's Fleet Week in Frisco

San Francisco, Aug. 14.

Forty ships of the U. S. fleet are bringing pullenty dough into the town, as four houses select ace 'in person' cards for the entertainment deal they're shuffling for the gobs.

More than pictures it's a battle of personal appearance this week with Benny Rubin at the Warfield, Estelle Taylor at the Golden Gate, Sammy Cohen at El Capitan and David Hutton at the Fox.

This quartet is the fare counted upon to snare the fleet's dough, and also the money of the natives who have been doing right well by Frisco theatres these past weeks.

A quick scanning of b. o. records shows that a total of the average grosses for July and early August is probably 15% over intakes of late May and June. This despite summer is here, vacations, etc.

The NRA regulations giving more spare time to many workers is also the source for extra shekels. But currently it's fleet week.

Estelle Taylor is decisively the money magnet for the Golden Gate. Screen player is pulling 'em in in no mean fashion and credit goes to her, not 'Secret of the Blue Room.'

Other instance of a stage name supporting a weak film is Benny Rubin at the Warfield, where 'Midnight Mary' sans important stars is the screen offering.

Out at the naborhood El Cap Sammy Cohen is helping pull the fleet with Marion Davies on screen in 'Peg o' My Heart,' which did a poor first run biz downtown.

Aimee's spoutin' spouse, Dave Hutton, is attracting curiosity seekers to the Fox, where his Bryan Foy short played last week, and built up the take noticeably.

Paramount getting the class trade of the week with 'Another Language.'

United Artists still marking time, this week with 'Rebel,' waiting for its sock UA product to hit the scren in about two weeks.

Town's other double bill house, St. Francis, moseying along at its usual snappy pace, current pix being 'Best of Enemies' and 'Disgraced.'

Newest double biller is the Filmarte, screening 'With Williamson Beneath the Sea' and 'Virgins of Bali' at two-bits admish, and doing only fair.

With most of Frisco's houses doing quite well at the present time one, and possibly two, are due for reopening shortly.

Fox-West Coast, within two weeks, opens the Embassy as a second-run theatre, split week, double bill, and probably will play hob with its equivalent competition. And it's more than likely that Bill Wagnon will have the Orpheum running soon, what with nobody knows, although Pantages vaude and some of RKO's pix are generally reported.

Estimates for This Week

Filmarte (Pincus) (1,200; 25) 'Beneath Sea' and 'Virgins of Bali.' Maybe $1,000. Last week the second of 'India Speaks' (RKO) pulled $1,100.

Fox (Leo) (5,000; 15-25) 'Avenger' (Mono) and 'Reform Girl' (Maj) with Dave Hutton the house's first attraction on stage. Hutton getting the biz and $9,000 likely. Last week with Hutton's short pulling many 'By Appointment' (Chest) and 'Devil's Haste' (Mono) got nearly $8,500, good.

Golden Gate (RKO) (2,844; 30-40-65) 'Secret of Blue Room' (U) and Estelle Taylor on stage. Latter responsible for the neat $14,000, which is about even with last week, and 'Double Harness' (RKO).

Paramount (Fox) (2,700; 30-40-55) 'Another Language' (MG). Hayes and Montgomery a popular combo, and pic's title already well known, so is doing okay $14,500, class trade of the town. 'Stranger's Return' (MG) disappointed badly last week, getting but $11,500.

St. Francis (Fox) (1,500; 35-40) 'Best of Enemies' (Fox) and 'Disgraced' (Par). Continuing at its regular good clip, $7,200. Last week's 'Storm at Daybreak' (MG) and 'Girl in 419' (Par) not quite $7,000.

United Artists (1,400. 25-35-50) 'Rebel' (U). Poorly and under $5,000. Ditto last week on 'Don't Bet On Love' (U). House waiting for regular UA product, which commences soon.

Warfield (Fox) (2,700; 35-55-65) 'Midnight Mary' (MG) and Benny Rubin heading stage show. Starting big, may hit big $22,000. Last week Abe Lyman built healthily and smashed to great $21,500 with 'Mama Loves Papa' (Par).

MUSIC HALL, N. Y.

Something of a cheater at the Music Hall this week on that age-old and falacious theory that with strong pictures the stage end can be shoved down a bit, and vice versa. It's been some time now since the big Radio City house has gotten any extra talent. With an occasional exception the regular stock company is used for varied stage presentations, that being figured as sufficient as long as the novelty value of the house remains. This week they cut down even on the local talent thing.

'Pilgrimage' (Fox) is the reason, the film coming in five days after closing its $2 run at the Gaiety, being figured as a strong lure. To bear out this judgment, incidentally, the theatre was standing 'em up at the last show opening day, Thursday (10). Quarrel with this sort of judgment comes, of course, from the standpoint of future business, but maybe that doesn't count.

Show is cut into three sections, first being 'Melodies of Yesterday,' which it turns out, is a blending of stage show and overture. Viola Philo, Jan Peerce and Ross Graham and the choral ensemble in a simple but colorful set in one go on stage sing various operatic and near-operatic bits. One of the men, unbilled, steps out in front for a nice rendition of 'Donna Mobile.'

Orchestra still is spotty in its musical interpretations, so maybe they're being sort of punished by being kept in the pit. Certainly, the elevator should not be raised up again until they learn how to fight acoustics better than they do.

Second portion of the show is 'Feline,' and devoted entirely to the Roxyettes. Girls are cuter than ever in a dice line routine in which they impersonate kittens at play. One of their highlight routines and a sample of the sort of thing that makes them today the best draw on the regular week-to-week programs.

Newsreel cuts in here and then 'Blue Prelude,' an ambitious and quite effective ballet. Entire stage is used for a sumptuous silver-mirror set, with the ballet corps in a grotesque of blue tunes. Ross Graham sings without much effect and Hilda Eckler leads the ballet quite effectively. Central stage revolves for a finish with some steam let out also for effect purposes.

Ballet is effective, though somewhat too long. Also it ends the show, and one is suddenly cognizant of the fact that Patricia Bowman hasn't been seen and that there haven't been many stage tricks shown, the machinery being left alone for a change. Undoubtedly, Miss Bowman needs a rest once in a while, but benching her, the machinery and the overture, without adding something, is sort rubbing it in. *Kauf.*

ACADEMY, N. Y.

At the Academy, where they are so tough every performance sounds like a period of silent prayer in a deaf and dumb asylum, the score keeper on hits and misses by the various boys and girls on the rostrum must use an entirely different system. At the Academy, where they wouldn't applaud to see Ethel Barrymore do the shim-sham-shimmy, any act that gets enough of a mitt to two legitimate bows is a sensation. There's still a reward down here for anybody that dares to snatch a third bend.

Business was pretty nifty Saturday afternoon, but as far as response was concerned the folks might just as well have been home and in their own hay, where sleeping is more comfortable. As long as there's nothing else to do about it the Academy might just as well install chaise lounges in place of seats and make it 100%.

Three different and very capable sets of dancers on the first half bill did everything but break their own and each others legs all afternoon, but the most the Academy's customers would part with was a scowl. Still, a scowl at the Academy is as good as a hand at the Palace. When a 14th streeter scowls it means he's enjoying himself. When the audience stops scowling it's a sign that they're ready for the next victim.

The Kitaros, who opened, could have risleyed themselves silly as far as the mezzanine mob here Saturday was concerned. When the man who buys a ticket sees another man deftly juggle a third man on his footsies, that usually calls for a bit of hand clapping. The Kitaros, to this audience, were just another newsreel shot of a horse race. Yet the result had no bearing at all on the Kitaros, who are an extremely clever pair of Jap foot jugglers. Anywhere else they get plenty of attention.

Foster and Batie (New Acts), colored comedy and dancing team, both capable performers, woke up a couple of guys during the course of their 15 minutes, which is quite a feat down here. They're hard workers and comprise a new combo that should do all right by itself.

When the good looking Pickens Sisters walked on some of the Union Square chicken pickers perked up, if a squeaking of seats is evidence, and although the outfronters probably enjoyed the Pickens girls, the Pickens girls could only guess it.

Reis, Irving and Reis, comedy and dancing trio of No. 2 proportions, but next to closing here, are more along the lines of what the Academy folks prefer in the way of entertainment. As long as the boys socked each other around they were liked. On the whole they didn't do so badly for a natural deucer in the unnatural (for them) late spot. Turn is a combination of Val Irving and the Reis boys, who formerly did their own dancing act. It's one comedian with two straight men and the comic naturally stands out. He has his own tricks, and seems to be finding his own style, which brightens the future for Irving; but he's doing an unnanounced takeoff on Jimmy Durante toward the finish now, which will temporarily retard his progress. Despite the the Durante stuff is a large part of the act just now, Irving would do better if attempting to find something else. As long as it's retained as an important piece of business, especially as the closing bit, Reis, Irving and Reis, will remain a No. 2 act.

The 12 Aristocrats, former Fanchon and Marco mixed adagio line of six couples, and by now a standard vaudeville turn on its own, closed the show, being the first act on the bill to give the customers more than three people at once. They got to first base here, and that's like hitting a homer in any other ball park.

'Mama Loves Papa' (Par), the picture. *Bige.*

DOWNTOWN, L. A.

Los Angeles, Aug. 11.

Lacking names of known b. o. draw, and with nothing outstanding on the screen, house is not likely to bust any attendance figures currently. Of the five acts on the bill, four are standard vaude, the fifth (opener) being a local kiddie revue, which, while accepted as diverting entertainment, cannot hope to rate with its competitors.

The amateur presentation, labeled Ross Juvenile Starlets, embraces some 20 more or less talented youngsters, with their customary good dance, ordinary vocalizing and terrible attempts at comedy.

Clifford and Pearl, comedy singing and dancing couple, liven things up with their hoke drollery and click solidly with the femme doing a ventriloquial 'dummy,' while her partner works straight. Amusing act is presented by Gordon Dogs, with the act running largely to comedy antics by the well-trained canines, and Gordon constantly chattering in a broad German dialect.

Old-time vaude fans will relish the return after many years of the veterans, Ward and Van. Pair are still oke as topnotch musicians and the comedy interjections, including the falling trousers, evoke many howls. The team ties up the show completely.

Closing has the Two Levers, risley and hand-balancing act, that reveals plenty of class and keeps most of the pay customers in their seats, despite the hot weather discomfort.

Screen has 'She Had to Say Yes' (WB) plus News, comedy and Jones golft short. Biz good opening mat second day. *Edwa.*

HOLLYWOOD, L. A.

Hollywood, Aug. 11.

Hollywood has dumped vaude completely this week, and is giving a straight presentation. House will return to half vaude, half presentation next week. Current switch is an experiment.

Eddie Peabody tops the bill, hands out a lot of stock entertainment of the type Hollywood likes. Peabody, on the air for Safeway Stores on the NBC coast network, doesn't fail to mention the commercial account during his act. He thumps out four numbers on the banjo, violin and guitar, winding up with a banjo duet with Teddy Joyce, which left the patrons yelling for more, but Peabody begged off.

Rest of the presentation is only fair. Talent has been sacrificed to meet the Peabody cost. Don Raymond warbles one number. Al Woods, picture juve, does an eccentric dance, and pleases. Foster Sisters, harmony trio, do one number, but fail to impress with corney harmony. Girls are lookers, should get better arrangements.

Three Blue Blazes, tapping trio, landed solidly with a single routine of bucking. Boys sell their offrhythm dancing for all it is worth. Karson and Brient come on for a ballroom waltz for the finale. Line of 16 girls has been added. They work in the opening and closing, do little but pose, but are well costumed by the studio. Currently they are wearing the costumes from two numbers in 'Gold Diggers.' Teddy Joyce, outside of the duet with Peabody, is satisfied to be a regulation leader this week.

'She Had to Say Yes' (WB), the feature, with a Bobby Jones short and Universal News clips filling the bill. Business capacity downstairs, despite record heat for the first afternoon show Friday. *Call.*

PARAMOUNT, N. Y.

Light but diverting de luxe show this week provides house with an even chance to get average business or more. Between the picture and the George Olsen unit on the stage, which is neatly and tastefully presented, plus the organ, overture and other trimmings, everyone gets a little more than their money's worth and ought to be inclined to talk favorably.

In addition to Ethel Shutta and Joe Morrison, carried with Olsen, Par has booked in the Pops and Louis, colored kid team for flavor. Kids are an NBC booking but as yet have not been heard on the air. Par date is a return for them.

They'll arrive, via the stage if in no other way. Kids have a novel harmony style and cute personalities. In the single sample of their delivery winding up the singing assignment there is much to suggest that one of the kids has some real dancing ability.

Miss Shutta stands away out and above everyone else, but in Joe Morrison, who's been on the air with the Olsen band a real find has been uncovered. Morrison has a voice and style of delivery, aided by personality, that will take him far afield, probably both on radio and the stage. Olsen sends Morrison on early, right after the introductory, to handle a couple of numbers. He does 'The Last Roundup,' an American folk song, and 'Learning to Croon.' Morrison does both in hit fashion. Few might essay such a number as 'Last Roundup' but in the hands of Morrison it's a surefire proposition. Besides being different for a change. Further down Morrison returns to sing 'Brother, Here's that Dime You Had to Spare,' a fair number. It was written by a couple boys in the Olsen band.

Miss Shutta saves for the last and to show her versatility, opens with 'Lazy Bones' in accent and follows with a German number, also with accent. She goes into character for the German novelty and, with a hick hat, follows up on 'I Love Mountain Music.' On both of these numbers members of the band assist.

The musicians' double in other ways, also, going for some agreeable comedy as a quartet in a parable on 'Rigoletto.' Olsen is around at all times, conducting and in a minor way taking part in routines downstage. A very likable personality, George is as much an asset to his band as his melody makers are to him. Between the two much that is diverting results from the efforts made.

Stage show is shorter than they have been of late, running 42 minutes, just about right for Olsen and his bunch.

Band is set on what might be regarded as the roof of some New York skyscraper, windows upstage revealing panorama of the town's spires and heaven-scrapers. Similar to sets as used here before but always effective.

No girls this week.

House not crowded Friday night, but fairly good. *Char.*

Golden Gate, Frisco

San Francisco, Aug. 10.

Estelle Taylor can wear a life-saver around her shapely shoulders because that's what she is to the Gate box-office this week, what with 'Murder in the Blue Room' on screen and run of the mill vaude on stage.

Screen looker started this opening day off in nice style and a good gross should result. All of which is eggs in the coffee for Miss Taylor, who's getting a guarantee and a percentage.

As a vaude act she did quite well, making a striking appearance and uncorking a voice of surprising quality. Did a pair of pop tunes and 'Indian Love Call'; latter could have been swapped for almost anything else, though. Also did a brief dramatic bit on which she had a tendency to swallow her words, making them inaudible beyond the front rows. Supported by the Beale Brothers at a pair of pianos, who did one tune while Miss Taylor made a change. Boys could have chosen something more decisive than the number they did.

Show's honors went to Swor and Goode, first blackface team to work here in some time. Struck a popular chord with the customers who came in for the mystery picture.

Lois Torres and her Barcelonians opened with fast tumbling. Petch and Deauville, mixed hoofing team, deuced with varied hoofing. The Morgan family chalked up as one of the oddest acts yet seen—five kids of graduated sizes, in clown makeup and costume, sang hillbilly tunes in varied voices, while their pap, also in clown makeup, tooted the harmonica. But got the laughs.

Heidt band did a medley of southern tunes and another medley of Romberg compositions, Lee Lykins getting the best response with a comedy number. *Bock.*

NEWSREELS

EMBASSY

Embassy audiences are in a predicament this week. They can't decide whether to give Hitler the hiss or hand because in a current clip his Nazi young men are shown fraternizing over frankfurt baskets with visiting junior Fascists.

While both theatres had Hull's visit with Roosevelt, Embassy wisely let the Secretary of State get over his message that the trade conference is far from dead and should bear fruit.

With everyone in the film industry, at least pretty much balled up over codes, Professor Moley, largely credited with conceiving the idea, now is turning to coding racketeers. He is calmly confident, at least on the Emb screen, that they can be reduced.

Any act wanting a newsreel plug these days should be able to get it if they re-christen it NIRA. The F-H boys fell for the first one this week, a dance number reminiscent of the old one step.

Fashion shows seem an excuse for anything these days. If the titles hadn't identified girlies walking around in their undies this subject could have passed for burlesque dancers on the runway. The one by Paramount dealing with Hollywood stylists was just a case of bad lighting.

There are enough crying babies in the home of the average fan without him having to go to a theatre and pay to see a half dozen of them bawling at once. This was a high light of a subject on tenement youngsters getting a free ride up the Hudson. Right after this came some more babes in a Michigan parade.

Bavarian dancers, Wyoming cowboys, Spanish musicians, Coney Island beauts, German gymnasts, Quantico sham battle were in the regular vault category.

Japan came in for three subjects. View of some of its ships was the excuse for the title re-writing newspaper reports of that country's plan to strengthen its navy. Doll funeral and plague ceremonials were others. Choir of South Sea priests furnished some interesting character studies, as well as good harmony. *Waly.*

TRANSLUX

Newsreels are doing their part to publicize NIRA. Where the Embassy had Richberg doing some more explaining, Pathe got to Rosenblatt and had him quote filmdom's promise to write its own code. Both houses had the Farley-Johnson ceremony about NIRA stamps. Pathe sent men around to catch various eagles in stores, and had a miner talk about work.

Luxer was the only house to touch on the tear gas bomb incident in Wall Street, Pathe lining up four suspects and photographing various odds and ends picked up by police.

The Cuban trouble was covered by both houses, Luxer leading off with this and using Universal's material, which was more complete than that at the Embassy.

Party to Mollisons on an airship over New York seems to have had a U cameraman aboard. Universal's method of covering small places through correspondents also served it on two other stories, the prehistoric limbs in Illinois and a plane that didn't take-off in Ireland.

Sports at the Luxer were poor all around, photographically. Paramount and Pathe crews took long shots on the Saratoga races and tennis matches with the result that horses and players were pinpoints to the reel audience.

World's Fair balloon that didn't get very high was slighted in the Luxer. The Emb, however, followed it to its descent on railroad tracks and interviewed the navigator.

Paramount got an exclusive on Wilkins' expedition to the South Pole in conjunction with Ellsworth. But it was a week behind the Emb on Aimee's return to L.A. Prohibition leaders are always good for laughs. This week Par has Upshaw's alibi.

Both houses had a three-wheel auto that looks like a real bet, Colorado flood, burning of N. Y. oil tanker, and several others. *Waly.*

WARFIELD, FRISCO

San Francisco, Aug.

Two reasons for the packed house and holdouts this opening matinee. First, the presence of Benny Rubin, who undoubtedly is a boxoffice factor, bolstering up the otherwise weak draw of 'Midnight Mary' (Metro) with no outstanding names.

Second reason is that the Warfield has been clicking consistently with ace stage shows and pretty good choice product, clicking so well that the Warf is definitely established as a house with okay entertainment.

Current presentation needs about four bars of sapolio and a sharp pair of scissors. It needs plenty of shearing and that can be centered right on many of the gags that are so blue the atmosphere is charged with nance stuff and unduly rough stuff with gals. Rubin, Stuart and Lash and Carl Shaw are the three laugh acts of the show, each holding the rostrum too long and doing so much stuff that virtually the same gags and bits are repeated several times.

Rubin spins a few dialect yarns, m.c.'s, works with Stuart and Lash and does a bit with the trombone, all to good reseults. The fact that he follows a newsreel clip of Hitlerites is good enough for a giggle. But he, too, is guilty of off-color material.

Stuart and Lash are the chief offenders, but other than that give out a smart brand of comedy packed with ha-has. Randall Sisters (formerly Aaron Sisters) are three lookers singing smart arrangements of hill-billy stuff.

Carl Shaw lands heavily with his exceptional hoofing and also draws the laughs. Works with straight man and gal in a semblance of a sketch in which he is a dizzy guy on the make. Sketch is merely a framework on which to hang the gags; its Shaw's jigging that really taps the bell.

House's stock line of 18 girls do a routine in semi-sailor outfits, honoring the 21,000 officers and men of the Pacific fleet that drops anchor this afternoon; closing the show with a stilt number that is a sock finish, and plenty difficult.

Jan Rubini batons the concert orchestra in a Viennese medley, well arranged and smartly conducted, and with Adele Crane sopranoing one of the tunes. As a second number Rubini steps into the spotlight for a violin solo that, as always, is well received here. *Bock.*

STATE, N. Y.

Sluggish vaude here this week, but with some nice high spots. As addenda to the film it will probably suffice to make for sufficiently high grosses, picture being 'Hold Your Man' (Metro).

Morton Downey is the stellar stage attraction and does nicely by himself. Audience Friday night couldn't get enough of his warbling and Downey didn't seem to mind handing it out. After a half dozen numbers, plus encores, he still listened to the handwork out front and tried to oblige. It meant difficulties. His mike was gone, his piano had disappeared, none of the stage hands seemed to want to put either of them back, his pianist had disappeared but the audience seemed to want another Irish ditty, so he gave it to them. Possibly he's inclined to hand out too freely, is Downey. It doesn't hurt a bit to let the audience want more than it gets.

Downey's program was the usual song collection of pops, with a healthy intermingling of Irish songs. One good thing about Downey is the fact that he has that quality so rare in radio singers, stage presence. He comes from the stage originally, of course, despite having reached fame via the ether waves. But it's a pleasure, for once, to see a radio luminary who doesn't hug the mike as if for dear life.

Show starts pretty badly with Georges Campo, a French dead pan tumbler. Campo's work is along a new line on this side, although he's quite well known abroad. He's very clever and his work outstanding but, unfortunately, too slow to open a show.

In the deuce is Fred Zimbalist, who plays a harmonica. A pretty girl sings nicely while he's playing, which helps, though the act still lacks pep. Steve Evans follows with his imitations.

Collette Lyons in the fourth spot actually gets some interest warmed up in the audience. The gal is okay every way. She clowns, sings and hoofs a bit and all with a pleasant personality. She's a cinch for musical comedy, incidentally. Her straight man could improve on his diction.

Downey is penultimate and then Roye and Maye, one of the classiest dance acts around. Team does three numbers beautifully, with interruptions by a pretty blonde singer who doesn't know how to sing. Best of the dances is that caricature of 'Stormy Weather' which, however, may possibly be a bit too finely etched and highbrow for average vaude consumption. *Kauf.*

CAPITOL, N. Y.

One thing they can't accuse the Capitol of this week, and that is that it isn't patriotic. This is NRA Week at the Capitol, in the billing and on the stage, and they're waving so many flags at the customers that nobody has a chance to dislike anything.

Dressler-Beery's 'Tugboat Annie' (Metro) is the picture. That was a signal to the Loew booking office to turn off the steam for these seven days. The picture also did some advance wig-wagging to the public, because they lined up outside early in the morning and kept coming all day. If the codes are being written to further business recovery, this week's Capitol show is a code all by itself.

Ilomay Bailey and Lee Sims, here on a run, were dropped after the first show Friday, necessitating a hurry-up replacement. The booking office then discovered that it had included everything but comedy in the show. That's only a slight mistake as picture house stage shows go nowadays; Comedy is the lesser element. The Bailey-Sims dropout paved the way for a comedy replacement, and Senator Murphy got the nomination. He went in Friday afternoon and when caught at the Friday night performance it seemed the stage show was built around the Senator, so perfectly did he fit. Starting slowly, due to an overlong routine which could easily be trimmed, he built up a big score of laughs and at the finish he was elected. It was a political show, and wonder is they didn't think of Murphy in the first place.

Not much otherwise in a talent way, there being but two other turns with Murphy—Harrison and Fisher, ballroom team, and Serge Flash. It's mostly all production stuff and NRA 'ideas' from the Chester Hale line to the Phil Spitalny 'overture,' which reverses the usual order by closing the show.

A novel opening utilizes the sound track from a newsreel talk by President Roosevelt, leading into a series of brief behind-the-scrim tableaux in which the heads of various industrial houses are phoning their patriotic sentiments to Gen. Johnson. General Motors, U. S. Steel and Metro-Goldwyn-Mayer are among the firm names mentioned.

The Hale girls have four spots, opening with an arm and leg drill while seated, attired in red, white and blue costumes. Old idea but it fits. Next they're a military line in black tights, third, on their toes as background and atmosphere for Harrison and Fisher, and lastly as toters of banners which, when placed side by side on a flight of steps, spell out the American flag on one side and the Blue Eagle on the other.

Spitalny drew considerable audible comment via the buzzing route for his new idea in pit orchestras—six grand pianos along with the voices and other instruments, which also include seven violins. Using a medley of opera arias as a starter, he went into a pop and wound up with a rousing march, glorifying the Blue Eagle, announced as Spitalny's own composition. It had to close the show. Doubtlessly, nothing else could have followed it. *Ige.*

FOX, BROOKLYN

With Freddy Mack in as guest m.c. and a nice spread of stage entertainment things were quite lively here at the first matinee Saturday, both in the way of business and customer reaction. Though there was nothing individually outstanding about the vaude array the performance as a whole packed enough corking diversion to send this mob away satisfied. By the time the initial runoff reached the finis travelet there was a hefty holdout behind the main arena, with the inflow that followed giving testimony to the fact that the boxoffice is looking up for this spot.

Scenic investiture is limited to a single backdrop, a skyscraper transparency of silver on black, while the line of 16 have three numbers that show the girls off all to the favor of the director responsible. Both the Moorish and waltz fan ensembles were far above the usual level for the prancing bevies they put on exhibition here. In Freddy Mack, who made a run of it here some three years ago, the house has a personable lad who knows his way about this m.c. business, always smooth and quick on the introductions, never cluttering up the path for the others and with a neat knack of selling a pop ditty to boot.

From the applause angle it was easy going for every act on the bill. Dault and LaMarr led off with a collection of table and chair equilibristic bits that took well all around, and the Wykoff family of three generations followed to whip up the palm pounding in a big way. Granddad of the trio, as usual, brought the house down with his lithe and strenuous pedal ramifications, while the little blonde's fast pirouetting served as a smooth starting point for the buildup.

Preceded by the line in an arresting routine of similar genre, Beuvell and Tova glide through their bizarre Moorish dance to bangup returns and again scored at the finale with a waltz interpretation that left nothing wanting. Theirs was the class touch to the occasion and it shouldn't be long before this pair attain a repute including it among the ace ballroom teams of the country.

Radio was represented on the bill by William Hall, who has developed stage presence and a knack for feeding it to them across the footlights. They liked Hall's baritone here and unanimously brought him back for an encore. Hall got his buildup from CBS but hasn't been on the air in months. Art Henry and his brunet stooge took the next spot and gave them lots to laugh about. Most of the outbursts derived from the slaps he handed the partner, but the rest of the act's clowning also fitted in with the general mood here.

Screen fare combines 'Arizona to Broadway' (Fox), a Mickey Mouse revival and the newsreel. *Odec.*

HIPP, BALTIMORE

Baltimore, Aug. 11.

Variety fans are in for a new season of 'personal appearances' if Edmund Lowe (New Acts) is going to keep his word. Overcome by his really surprising reception here on Friday (11), Lowe stated that he hadn't expected anything like this and that he's going back to the Coast and tell the other fellows to hop the Chief and hit it out for Baltimore where show-stopping receptions are in order.

And if the other fellows can be assured of such a greeting as Lowe received, they're suckers if they don't come. Lowe is getting excellent coin for a nine-minute workout, which includes five minutes for the act and four minutes for 'gee, this is the thrill of a lifetime; so different from Hollywood; Hollywood is cold, cut and dried, etc., etc., etc.'

It was an amazing occurrence. This town has been surfeited with personal appearances at both this house and Loew's Century. They had become as common as 3.2 and about as potent. Yet the records must state that Lowe stopped the proceedings cold when he walked on, that he was literally forced into a speech and had a tough time getting away. It's tough to explain how all this happens, unless Lowe has been underestimated. Maybe it's the intimacy of this house, one of the best built-for-vaude spots in the country. Lowe's under New Acts.

Show itself represented more coin than this house has been spending for talent since summer. Looks like the cashier is going to meet people again after a long time living the life of a hermit. Picture is counting the Richard Dix 'No Marriage Ties' (RKO).

Opening the show unusually is a single, and not even an acrobat. Name is Don Larry, but seems more familiar than the name indicates. Opens with a sequence on an accordion, pumping jazzically and then into a dance. Finishes nicely with a slow-motion shim-sham-shimmy routine. Odd in the opening spot, but okay. Would have been a better bet for deuce, but the deuce was occupied, sadly, by Margot and Lilly Robin, a couple of impersonating gals who need new material, method and lots of other things. In a vaude field overcrowded as it is at present with impersonators, these girls are pushed back badly. Audiences have seen the same people done before, and much better. Mae West, George Arliss, Schnozzola Durante, Zazu Pitts—they're largely old stuff for the impression-doers, and these girls do them without punch. They finish with a dance, but it doesn't help. Girls have excellent appearance and perfectly okay on personality, but they need another idea for an act.

Lowe followed in full stage with a special set and stopped the show. Then came Joe and Jane McKenna, back in town after a short absence, having shown here recently for Loew's. No act works harder than the McKennas, but so much of it is wasted riot. The rough-house slapping, the prattfalls, the rolling on the floor, all largely impress an audience as so much stalling. More to the point is the burlesque adagio. It has been done often, but it's still something definite in the way of material. Six Avalons finished the show with an excellent flash on two wires.

Avalons make an unusual mistake for show business, however, and that's an excess of modesty and under-emphasis. They finish with two of the biggest acrobatic bits in the business and pass them off as they were nothing. They evidently expect the audience to recognize how excellent the stunts are without being told. But audiences know from nothing. That teeter-board work to the wires deserves a short introduction. In the act as it runs now there's not even a roll from the drums to signify that this is a climax stunt.

Business good at the first show Friday. Besides the feature were the Pathe newsclips, the long and boring plug for the 'Sunpapers' and a Vitaphone short of Primo Carnera.

ROXY, N. Y.

Apparently the old Roxy is developing a clientele all its own. It does not react according to Broadway standard but rather suggests a neighborhood crowd come downtown to get a load of vaudeville. Maybe that's the answer. Generous, if somewhat erratic, in the bestowal of applause and they even pat hands when main title for an Andy Clyde comedy went on. Often the applause comes unexpectedly, as when Gil Lamb got a bigger hand for a single posture than they handed when the act walked. Almost a fight with Schooler, who already had given a small boy turn more than it's allotment of time.

In these circumstances the Roxy is not to be regarded as in competition with the other Broadway stands. It does not have to offer as luminous stars, and often the hit is not the headliner. It's not the price alone. This style of putting a show together seems to be the attraction.

Gae Foster girls get a poor deal this week. Two long-skirted numbers, with only one eight showing legs in the opener. All in floor lengths on the second number, which doesn't fit the costumes, and the closer passing out. Seems to be a growing tendency to regard the girls more in the light of scenery than as dancers, which is not helping.

First number is in black gowns in three styles, which leads into the adagio team, three men and a girl, who deliver good work, though nothing along novelty lines. George Andree foursome with all three men working hard. Must have been reading about the ban on shirtless bathing suits around here, for they are clothed clear to the neck. With the stage vacated, five small boys push Schooler onto the stage atop a studio piano. In return for the ride he plays their accompaniments. They are billed as the Madison Square Boys' Club quintet, which probably is on the level. Just five small boys with lustry, untrained voices and no idea of harmony, but eager to please and getting the break kid acts almost invariably are given. Make up in naviette what they lack in finish and after three songs and four or five bows they were still being redemanded.

Belett and Lamb follow with their usual routine with the brief talk getting over in this big house, but the hit of the act Lamb's posturing. One pose seemed especially to hit the crowd and got a vigorous hand. Miss Belett got hers for her fast flips toward the close. Only fairly good on the chatter in spite of the fact it could be heard.

Line back in fanciful costumes that did not match the march around and arm manual used. Toward the close Mildred Patterson comes up out of the former orchestra pit on a black pedestal not 30 inches square, on which she accomplishes a few difficult bends. Stunning figure and a pretty face were more of a hit than the tricks.

Stan Kavanaugh had a nice inning with his juggling, the comedy stuff getting him so solidly established he got a recall that was good for a repeat had time permitted. Lillian Shade closed with a couple of songs straight and a bit of foolery with Schooler that might have been funnier, but could not have been much louder. For a finish she does another song with the line in stockinet Negro masks and red and white check dresses, hoop skirted to show vast expanses of pantalettes with colored patches on legs and seats. In poor taste and about as sloppy a bit of staging as the Roxy has shown. Lets the show down to a falling note after 66 minutes, which seem much longer.

Film section is 'Tarzan the Fearless' (Principal) newsreel, an Andy Clyde comedy and a Mickey Mouse cartoon, the entire show running close to three hours. House practically full thanks to cooler weather, but still room on the lower floor and on the top shelf. Just a big house for these times, but if it holds should be in the black. *Chic.*

ORPHEUM, N. Y.

As usual, a slim house in the early hours Saturday. Good film bid in 'When Ladies Meet' (Metro) and satisfactory stage program, though it lists only one well-known name, three of the acts being new. Feature of the bill is that it shows five very pretty girls in two acts. Badly laid out in that the fourth and fifth sectors are both dumb acts.

Opens with Mayfair Revue (New Acts), which was caught under undue wraps at the Hipp during Cooper and Carroll nameless vaude regime there. Act has been much improved by smarter dressing. Got the show off to a vigorous push for they are in action all the time and woke the audience up with their accordian quintets, punctuated by a little dancing. Deucer is also a newcomer, Louis Deppe, who is so new his overalls haven't a spot on them. Shirt (silk) is also new. For the songs he's singing he should go out and roll around the alley a little to age the get-up. Fine voice and a good stage presence with a knowledge of how to use his hands as well as his voice.

Hilton and Garon, who used to have a revue, but are down to just the pair of them, slid over a cross-talk that had the house responding, chiefly because of the way the chatter was projected. Pretty poor stuff as just words, but sounds well when put over with adroitness. Some of the gags are a bit too wide but not offensively done.

Colby and Murray Revue (New Acts) is virtually a duo and a trio alternating, though it knits together well enough. Two nice looking girls in the trio and the name woman doesn't hurt the eyes any, either. Well costumed and put over at a smart pace.

William and Joe Mandel have done a lot better than they did at the show caught. Acrobatics as good as ever, but the comedy was listlessly done and this is more a comedy than an acrobatic turn. Possibly the small crowd worked against them, though the reception was flattering enough.

Ted King and his band, in a seven-minute 'Roses' overture with violin and muted trumpet solos, brought the show just over the full hour mark, running 61 minutes. *Chic.*

MET, BROOKLYN

Nice combination of vaude and film ought to bring good biz to the Met this week. 'Another Language' (Metro) on the white sheet is pretty sure to have some b. o. draft and the stage end boasts of the Ingenues, Everett Marshall and Pat Rooneys.

Show starts smartly with Van Cello, pedal juggler, who's been around ever since the early days. He still is nimble with his tootsies and puts on a good show. Using the standard back rest, a la risley, he goes in for barrel and ball work which is quite exceptional. Using the ball for juggling in and out of a barrel looks like a new tangent.

Joe May and Dotty, deucing, are weak. It's another of the wise guy and sap dame routines but with bad material. Girl could mean a lot in vaudeville or elsewhere if she'd get some pep into her work.

Everett Marshall follows and does beautifully, registering a clean cut show stopper. Marshall is one of the very few men coming out of opera who's made the vaude grade. He's adapted himself to vaude and fits. Instead of the routine he used when starting in vaude, which was a bit concerty, Marshall has gone into straight pop numbers. And yet he isn't using ordinary cheap pops.

Tough to follow, was Marshall. And the assignment fell to Pat Rooney and his kid. They're taking it easy, as usual with the nice hoofing and reminiscing.

The Ingenues to close the bill are a cinch. Girl band is undoubtedly the best around. They knew their tunes and their staging. Possibly they're on a bit too long, but all of it is good and entertaining, so it doesn't matter. *Kauf.*

STATE, L. A.

Los Angeles, Aug. 10.

Taking advantage of the early mob on hand to lamp Marie Dressler and Wallace Beery in 'Tugboat Annie' (MG), house went into a five-stage show policy from the start, with expectations the extra session will be necessary throughout the week. With the screen feature a natural, West Coast did not extend itself on expensive talent to back Ed Lowry and band, and it was just as well.

The recently imported m.c. has already established himself with State patrons, and in a pinch the combo might be able to handle the entire assignment. However, a line of eight girls of the elongated type have been added, to inject a little more stepping in a bill already over-crowded with hoofing. For the first time since the Lowry debut, stage setting is a somewhat pretentious one.

Opening band number is 'Night for Love,' with Lowry doing the vocal introduction and Vic Delory of the band singing the refrain, and putting it over jake. Lowryettes, as the femmes charmers are labelled, then reveal some ensemble tapping, after which most of them do a solo of stepping or near-singing.

James Isherwood, garbed ala Beery in the pic, sings a nautical number in a clear, bass voice and then clicks nicely with 'Old Man River.' Lowry follows with a maternity ward blackout bit that seems unnecessary, although it is funny.

Three Society Steppers, all boys, are just an ordinary dancing trio except when they go into their solo stepping and then they uncork a lot of nifty stuff. Show really hits its peak with the arrival of Hal Sherman, diminutive comic, assisted by Inez King, who is mostly a foil. Sherman's goofy dancing and his pantomime soon have the customers yelling and he mops with a vengeance.

Lowry gives an impression of Al Jolson singing 'Brother Could You Spare a Dime,' and tops this with a topical prosperity number, 'Marching Along,' that has the band boys vociferously joining in. The mob out front eat it up. Then into the finale with everybody on for a lively bit of dance and song, and Lowry 'signing off' at curtain.

Also on screen, News and Pete Smith short, 'Handle Bars' (MG). *Edw*

PALACE, N. Y.

Looks like the Palace and vaudeville are washed up again—just when the house was definitely operating to profit. Takings of about $12,000 last week regarded satisfactory, gross being about $1,000 over the previous week.

However, the Palace is reported leased to Sydney Cohen who operates Bronx houses on straight picture policy and whether the house will continue vaude shows under the management of the new man, appears not to have been decided. He takes possession the first of the month.

Frank and Milt Britton plus their nut musikers top the stage bill, played to a fair house for the first show Saturday, considering the weather and usual weekend exodus. The Brittons say they have a new act but although routined differently, the 'refined' turn is as roughhouse as ever. And how they liked it.

Principal nuts were plenty wet when Walter 'Mouse' Powell handled the seltzer bottles, plus a bucket partly filled, too. After the first show squirting seltzer between a guy's legs went right out. Powell was with the Meroff band and is a new addition to the Brittons' outfit replacing Gene Gory. He brought along the Neon lighted trombone, a novelty. His specialty stuff with that instrument is at times excellent. The boys wigged up like famous composers is the opening, the bit formerly being later on in the routine. In addition to Powell, Tito is also given billing.

Dora Maugham after an absence which included quite a colorful engagement in London, is back with a new group of songs. All have sexy lyrics, which appears to be her stock in trade. Very much bleached hair, but attractive. For contrast a black frock which didn't give her the best of it. But its litties she is selling, being a mistress of enunciation, and the house went for the songs in a big way.

Another high scorer was Rex Weber, next to closing. No billing for the straight man, but at least they divide the bows. His ventriloquist tricks put him across rather than the chatter. Weber is billed as being with Sanford's Show Boat (anchored on the Hudson) which seemed odd. No mention of 'Americana' a revue which 'made' him on Broadway last season but the exit music was 'Brother Can You Spare a Dime?' the number with which he scored in the show. No mention either of 'Three Penny Opera,' also a legit flop, which didn't do Weber any good. There are one or two grammatical mistakes in the talk which ought to be corrected.

Madie and Ray scored in the deuce position with a varied acrobatic, dance and lariat routine. Girl is a surprise and quite a contortionist, feats of that type landing her. Act is in the show for five days, leaving Thursday to make an opening in Buffalo. Cine, De Quincy and Lewis with a travesty on adagio opened and also clicked mostly on the novelty of the idea.

Picture is 'Midnight Club' (Par). *Ibee.*

Paramount, New Haven

New Haven, Aug. 11.

After a series of dodo weeks of double features, with many days finding the pews vacant as a Slim Summerville stare, Par brought in a stage show of 40 people to see what would happen. Results were highly gratifying both from a house and company standpoint. Connie's Inn 'Hot Chocolates' was the fare, and it was booked on a guarantee plus percentage basis. If the troupe happened to work on the same plan, then this week could sport a few cakes along with the coffee.

Off to a fair opening in face of stiff opposish from 'Tugboat Annie' (Metro) at Palace, Par built steadily throughout week and finished with a nice gross. Audience reception to the long-absent stage stuff was enthusiastic. However, one swallow doesn't make a summer, and one nice reception doesn't necessarily mean that locals are clamoring for it as a steady dict. A second try, pencilled in for week of 25th, may tell a more definite story.

As for the show itself, it's a typical hotcha Harlem patchwork quilt whose main object seems to be to beat the Capt. Hawks record for speed. Offers more varieties of dancing than Hei has pickles. Practically the same as staged for Connie's Inn, with a few embellishments along the ensemble line. Revue runs 61 minutes, and works in a single set (full) with Baron Lee band seated downstage throughout. Only changes are handled with lights, and troupe works mostly on a subdued stage.

Revue opens with Lee and the San Domingo band showing through a scrim to hot overture. Scrim flies as 12 girls come on for short dance as intro for Alberta Perkins, in a mummy outfit, who scores with 'Darkness on Delta' as show's first vocal number. Three Kent Bros. break out in some fast comedy, stepping as others scram, leaving

(Continued on page 14)

TUGBOAT ANNIE

Metro production and release. Starring Marie Dressler and Wallace Beery. Directed by Mervyn LeRoy. Adapted by Zelda Sears and Eva Greene from 'Saturday Evening Post' series by Norman Reilly Raine. Additional dialog by Raine; Gregg Toland, photog. At Capitol, New York, week Aug. 11. Running time, 85 minutes.

Annie	Marie Dressler
Terry	Wallace Beery
Alec	Robert Young
Pat	Maureen O'Sullivan
Severn	Willard Robertson
Shiftes	Tammany Young
Alec as a Child	Frankie Darro
Pete	Jack Pennick
Sam	Paul Hurst

One of those rare naturals in the picture business—a flicker that sells itself immediately the stars' names go into the lights. Marie Dressler and Wallace Beery are both soft and sweet for business, and when there's a picture to back them up, as in this instance, there is no question at all about the results.

With Min and Bill again on the waterfront and everything helpful tossed in their laps, they deliver as is expected of them and make it a personal affair. There is just about enough picture accompanying them to mount and enhance their performances, which is sufficient. It so happens that 'Tugboat Annie,' while weak in many respects, is on the whole perfectly suited to the Dressler-Beery requirements. In the hands of the co-starring couple its deficiencies are barely noticeable.

Those who will be irritated or annoyed by the story's hokey, sobby, stale boloney nature are likely to be a very small minority. The average Dressler-Beery fan, of whom there are many, will eat it up as is without asking for Worcester sauce.

Making Miss Dressler the femme skipper of a harbor tugboat, Beery her shiftless, soused but likeable husband, and giving them a son of which to be proud, was giving Dressler-Beery a blue print and then going home, resting assured that the result would copesettic. That the son is lots too young to captain an ocean liner, despite the plot's explanations, is a considerable flaw, but leave it to Dressler and Beery to make 'em forget it. The story is full of such discrepancies, yet audiences won't mind.

Beery is always stewed and Dressler constantly trying to keep him dry. That provides the comedy. Beery is getting the family into all sorts of jams—stupidly, drunkenly, tragically, but unintentionally. That provides the pathos. At the finish Beery redeems himself, crawling into the tug's steaming boiler to plug a leak, a job that saves the son's ocean liner and its passengers.

Audiences will go right along with Miss Dressler in burning at Beery for his blunders, yet loving him just the same. When the son, whose only motive is to get his mother out of the mire and away from the father's influence, attempts to effect the break, she slaps the boy in the face, defending the father who a moment before almost brought them all disaster. It gives Miss Dressler a perfect opportunity to do her stuff, and she does it.

The staging was excellent, from plain eye stuff on the waterfront to action in the sea storm and boiler-fixing scene, and the direction understandingly handled all the way. Mervyn LeRoy managed somehow to cover the story's inherent sloppiness yet retain its heart interest.

Robert Young and Maureen O'Sullivan are the juves, and just juves, with no chance to be anything more. It's a Dressler-Beery icture. *Bige.*

Three Cornered Moon

B. P. Schulberg production and Paramount release. Features Mary Boland, Claudette Colbert, Richard Arlen, Lyda Roberti. Directed by Elliott Nugent. From play by Gertrude Tonkonogy; screen adaptation, S. K. Lauren and Ray Harris; photography, Leon Shamroy. At Paramount, N. Y., week Aug. 11. Running time, 70 mins.

Elizabeth Rimplegar	Claudette Colbert
Dr. Alan Stevens	Richard Arlen
Mrs. Nellie Rimplegar	Mary Boland
Kenneth Rimplegar	Wallace Ford
Ed. Rimplegar	Tom Brown
Jenny	Lyda Roberti
Douglas Ri	William Bakewell
Ronald	Hardie Albright
Kitty	Joan Marsh

Comedy of a typical American brand built around the difficulties and helplessness of a family, the Rimplegars. Won't cause stampedes but through its laughs it will please and should reach an average rating. May better that in spots.

Picture is based on a last season's play which had a mild Broadway run.

One of the difficulties is supplying action within the confines of the Rimplegar Brooklyn home where virtually everything occurs. Elliott Nugent directed.

So many persons involved and so much moving about the Rimplegar house that one of the problems has been to follow things around. A lot of closeups and not enough long shots. Further, little attempt has been made to get away from straight shooting of characters and action by use of novelty camera work, dissolves and the like.

Plot is built around a helpless but sympathetic mother who has squandered all her dough. With a brood of useless children she is faced with trying to make a living for all of them. Their plight lessens as a doctor, the boarder, marries the Rimplegar daughter and one of the boys passes his bar exam. Other characters include boys who are trying to be actors, etc., without getting anywhere. Mary Boland steals the picture and photographs exceptionally well here.

Claudette Colbert hasn't much to do so impresses but mildly. Little more can be said for Arlen. Good performances from Miss Roberti, Wallace Ford, Tom Brown, Joan Marsh and Hardi Albright. Miss Marsh sparkles as a flirting flapper. *Char.*

SHEPHERD OF 7 HILLS

Faith Pictures Corp. production presented by David A. O'Malley. No distribution credited. Musical arrangements, Lew White; choral numbers, 'The Mediaevalists'; narration; by Basil Ruysdael. At Vanderbilt theatre, N. Y., beginning Aug. 7. Running time, 58 mins.

A strictly religious subject but unusually well assembled, dialoged and edited. Certain to have a wider draw than just Catholic patronage.

Picture comes under newsreel classification since most of the clips assembled are news views. But, unlike many others in this class, the print is good and scenes are blended into continuity, through the narration of Ruysdael, emphasizing the international perspective from Rome. Choral and organ arrangements also contribute to the superiority of this production.

Other religious sects wi find little, if anything, offensive or slighting. Excellent and careful editing responsible for this, since the subject matter capable of almost any interpretation in the hands of a careless dialog writer.

Because of this, even though the picture is essentially Catholic propaganda, exhibitors booking it for special occasions can stress 'Shepherd' as one of the most complete film documents yet released on Rome and the Vatican. To increase the appeal emphasis could also be made of the intimate study of the Holy City, from close-ups of rare tapestries, paintings and moasic art to implements handed down through the centuries of the Church.

The life of Pope Pius XI is interwoven throughout the reelage. It concludes with the recent newsreel release of the Pope's address over the Vatican radio. *Waly.*

Tarzan the Fearless

Lesser production and Principal release. Stars Buster Crabbe and features Jacqueline Wells. Directed by Robert Hill. Supervisor, William Lord Wright. Story, Basil Dickey and George Plympton; Walter Anthony, dialog; Harry Neuman, Joe Brotherton, cameramen; sound, Charles J. Hunt; editor, Carl Himm. At Old Roxy, N. Y., week Aug. 11. Running time, 60 mins.

Tarzan	Buster Crabbe
Mary Brooks	Jacqueline Wells
Dr. Brooks	E. Alyn Warren
Bob Hall	Edward Woods
Jeff	Philo McCullough
Nick	Mathew Betz
Abdul	Frank Lackteen
High Priest	Mischa Auer

According to the sales plan the idea is to show the first chapter as a feature and then explain there will be eight more two-reel installments. Where the explanation is given in advance it probably will be regarded as an innovation in the serial houses but at the Old Roxy, where nothing is said about the continuation, the film nosedives when the tailpiece shuts down on a lot of unfinished business. Probably many customers at this house are still wondering what happened to the rest of the story. In its feature length plot is spread plenty thin.

One ordinary plot has to last nine weeks, and that's made possible only by padding. First full hour episode is loaded with shots clipped from hunt films and burdened with forced situations and yard after yard of Buster Crabbe doing his daily dozen in the jungle gym. Same old chimp whispers secrets in his ear and the same old lion tries to put a little spirit into a man-and-lion wrestle that has become boresome to him. This time the lion has two bouts with Crabbe and a prelim with one of the heavies, all inside of 60 minutes. Crabbe also has a struggle with a crocodile, this sequence being hurt by the fact that a prop animal is towed in the scenes in which the girl is shown. Crabbe does his rough and tumble with a real croc.

Plot concerns Tarzan's interest in the daughter of a scientist who is looking for the people of Zar and is made prisoner. His safari is guided by a couple of scoundrels who are after the emeralds which tradition ascribes to Zar. Tarzan rescues the explorer and although he cannot understand human speech, readily enough starts to find the daughter and the rest of the party, falling in love with her when he rescues her from the crocodile. Action ends rather abruptly with Tarzan admiring the girl in his cave. For all the Roxy audience knows, they set up light housekeeping there.

Story is haltingly told in poor dialog and no one in the cast gets a chance with the material at hand. Picture should be sold as a serial in advance of the showing. And probably only in those houses which like serials. *Chic.*

Miniature Reviews

'Tugboat Annie' (Metro). Dressler and Beery in a natural for them and for business. Story could be better, but star team makes up for all shortcomings.

'Three Cornered Moon' (Par). Troubles of a mother and a helpless family in a comedy manner. Enjoyable but smash. Nice cast array.

'Shepherd of the Seven Hills' (Faith). Excellent religious picture. While having to do with the Roman Catholic Church so handled as to have wider appeal than the average subject of its kind.

'Tarzan the Fearless' (Principal). Eight reel as the first chapter of a 12 episode serial. All right when sold as a serial, but a diver unless it is explained there's more to come.

'Sing Sinner, Sing' (Majestic). Inuendo and exploitation possibilities are this film's best features. Warms over the headlines mess involving a torch singer and a murdered moneyed youth.

SING SINNER, SING

Majestic release of Phil Goldstone production. Features Paul Lukas and Leila Hyams. Directed by Howard Christy. Play by Wilson Collison, adapted by Edward T. Lowe; camera Ira Morgan. At Rialto N. Y. week Aug. 11. Running time 67 mins.

Phil Carida	Paul Lucas
Lela Larson	Leila Hyams
Ted Rendon	Donald Dillaway
Margaret Flannigan	Ruth Donnelly
Spats	George E. Stone
Gwen	Joyce Compton
Sadie	Jill Dennett
Uncle Homer	Arthur Hoyt
Louis	Walter McGrail
Cecily	Gladys Blake
Jerry	Arthur Houseman

A mad, jazz picture of the usual indie class. Disjointed and rambling, its prime audience appeal will be the rehash of a notoriety involving a torch singer and her millionaire husband. The suggestion is further carried through by the murdered youth's name being Renden, in the film. Otherwise it holds little. Looks more expensive than the average indie in some respects but cheats otherwise. In view of its ingredients it may fare fairly as a commercial proposition.

'Sing, Sinner, Sing,' a good title, had possibilities but the false economies nullify whatever good opportunities this Phil Goldstone film had. For one thing, in view of the title and the torch song background, a good torch number instead of that anonymously-composed 'He's Mine' song should have been one of prime consideration. 'He's Mine' is a false start, a cross between 'The Man I Love' and 'My Man,' and by no means approaching either in quality.

Miscasting is brutal. Leila Hyams is never convincing as the torch songstress nor is Paul Lukas the type for a gambling ship impresario. As for the premise of pursuing the singer, after she has walked out on him, that's just another Hollywood false premise.

Too many opportunities for critical captiousness throughout. The vocal dubbing for Miss Hyams' singing is obvious. Donald Dillaway tries hard as the youthful dipsomaniac but it's all so inane. Ruth Donnelly more than sustains a hoke comedy contribution that borders on being a female Durante, but goes in for such ridiculous bon mots as 'Vas you dere Sharlie?' for comedy points.

Lots of stock library stuff for the jazz and cabaret clips. Theme and title, plus the newspaper-publicized antecedents, may mean something for exploitation values. *Abel.*

You Made Me Love You

(BRITISH MADE)

London, Aug.

British International Picture, released through Wardour Films. Directed by Monty Banks. In cast: Stanley Lupino, Thelma Todd, James Carew, Hugh E. Wright, Charlotte Parry and others. Running time, 70 mins. Previewed Hippodrome, London, Aug. 3.

Probably the fastest farce with music ever produced in this country. Not only has it speed, but considerable class.

Story is a modern adaptation of 'The Taming of the Shrew.' Situations are humorously ludicrous, commencing a moment or two after the picture starts and carrying through continuously until the last spasm necessary for the clinch.

Stanley Lupino is a popular draw here. Thelma Todd (American), as the shrew, was a runner-up such as could not be commandeered among native talent.

There is a scene in which Lupino brings his vixenish wife home to his 'folks,' who are hired from a theatrical agency. These pseudo relatives are played by Hugh Wright as the father, Charlotte Parry as the mother, and Arthur Rigby, Jr., as the brother. They give the wife a taste of what she is apparently in for, that is a wow to the audience which is in with the plot. Even the director has a bit well worth the time.

'You Made Me Love You' gives every indication of being 100% entertainment value in this country and looks like a bet for America. *Jolo.*

Variety House Reviews

Paramount, N. H.

(Continued from page 13)

boys to work alone. Next on is comedy team, Joyner and Joyner. Although still billed as J. & J., younger member, died suddenly of blood poisoning while playing Worcester, Mass., and Sol Immerman, company mgr. and only white in troupe of 40, blacked up and filled in with no notice. Doing so well, he's still in the act. Team puts over some slow tempo gagging and gets a handful of laughs, closing with a comedy razor-slashing bit.

Baby Cox steps to the foots in a ragamuffin rig and sings a chorus which, fortunately, gives way to an acro dance that rates—and gets—a nice reception. Girl has a trick of walking backward on hands while doing a series of splits and whirls. Right here is where Baron Lee steps out and lets the customers know he's among those present. A blues number, in subdued lights, with a vocal (mike) chorus by Louis Stockman, is the musical highlight of the revue. A second tune gives Lee a chance to bound around the stage in the Teddy Joyce manner while directing, and he adds a vocal chorus for good measure. Number over big. Mrs. Louis Armstrong at the piano to accompany Avon Long in her own composition.

Line girls on for a feathered dance, followed by dance specialty by Baby Cox. Armstrong and Long return for more piano and vocal stuff, with Long closing with an acro dance while singing. Boy's vocal stuff not so good, but can step. By way of variety, Lucky Seven Trio follow with some top-notch tap work, after opening with a vocal medley. Go into the usual challenge stuff and off to a big hand. Back for a tap on foot-high blocks representing dice. It's a show-stopper, and the extra bows were not pilfered ones.

Back to comedy again with Gans and Perkins, a couple of Zeppelin-sized femmes who fling verbal abuse back and forth at each other to the accompaniment of a flock of audience snickers. A solo by Perkins girl in an amber spot on a blue stage is well received and team closes with more gagging. Line girls on again in formation dance with Baron Lee. Girls fill one-half of stage, with Lee on opposite side for a neat bit of work. Aida Ward on alone for two songs. A disappointer in 'Stormy Weather,' but makes it up in 'Can't Give You Anything But Love.' In 'Weather' a sweet voice goes to waste through lack of emotion in putting the song across, despite the boost of a striking appearance in a half-white, half-blue spot on a black stage. In 'Love,' a knockout piano accompaniment means a lot to the number.

Just when the audience is wondering if it is possible to offer any additional dance stuff in a single revue, they bring on Peg Leg Bates as a next-to-closer. And does the boy with the wooden gam panic them. He stops the show right where it is. It's an effective lead into the finale, with everybody on for a bow.

News, comedy and 'Midnight Club' (Par) completed bill. *Bone.*

ALBEE, BROOKLYN

ill this half nicely balanced and entertaining, providing close to an hour's amusement that will receive no complaints from any quarter. The Notre Dame Glee Club may serve as a fair draw, among the five attractions on the stage show, but outside of that no especial lure.

Picture is 'Mama Loves Papa' (Par), which, while not doing so hot at the New York Paramount on first run, is showing up pretty fairly as a grosser around the country. Charlie Ruggles and Mary Boland as team are in it. Again not big names for box office uses, but with show on whole enjoyable, Albee ought to wind up its week in the okay brackets.

Glee Club (New Acts) is in the middle of the bill, with able support in front and behind. This is an attraction that will particularly appeal to the Irish and possibly to football followers who may have a soft spot in their heart for N. D. and its gridiron exploits. There are 20 voices in the glee club, with Prof. Joseph J. Cassasanta as conductor and John Ryan, soloist, receiving billing.

Two good comedy acts on the show, Sid Marion second and Eddie Garr this side of closing. Latter indulges in talk at the opening, following by a swell drunk bit, then turns to impressions, something that appears to be getting popular these days among vaudevillians. Garr has several that are away up front among the best seen around vaude, notably his Jimmie Durante, Chevalier and Wynn and the travestied Vallee crooning interlude. Landed solidly at the Saturday matinee.

In the second position Marion allows some old gags to creep in, but notwithstanding that he sells his material effectively with the aid of Estelle Jayne, an eye-killer doing a French mamselle. Marion may be forgiven for the propaganda (proper ganda) gag, through the manner in which he builds up laughs leading to it.

Jack Randall adagio quintet closes the show, lending the flash touch. This is a three men-two women combination doing their tossing and twisting on the deck of a pirate ship which provides some fighting and shooting for a bangup finish. The girls are Jean Renee and Alice Logan, adagio workers from Hollywood. They alternate in routines with the three men, one displaying considerably more grace than the other, but latter redeems to some extent those contortions in the air from the shoulder and other positions.

Inaugurating the proceedings with speed, skating trio of Earl, Jack and Betty went well in a routine that features pirouetting, swinging and carrying. Very sure on their rollers, this mixed triumvirate.

Business a little under fair Saturday afternoon. *Char.*

SONG YOU GAVE ME

London, July 27.

(BRITISH MADE)

British International picture distributed by Wardour Films, Ltd. Directed by Paul Stern. Cast: Bebe Daniels, Victor Varconi and others. Length, 7,600 feet, approx. Previewed Hippodrome, London, July 25.

In the quest for film stars with Hollywood reputations, British International has made a felicitous selection in Bebe Daniels for the stellar role and a generally competent supporting cast. Production, direction, lighting, etc., admirable, and the story, while elemental, has the sort of romance that is attractive to the masses.

Main criticism here is Victor Varconi. He is too ponderously Mittel-Europe. English-speaking amusement seekers like their heroes a trifle more slender.

Miss Daniels has never looked or played better. She sings with charm and the numbers fit her. Her American accent is not too marked, either.

Smartly cut, the picture should prove a draw on both sides of the Atlantic. *Jolo.*

PARAMOUNT, L. A.

Los Angeles, Aug. 10.

Current stage show falls somewhat short of the brand that Fanchon & Marco have been dishing out lately. Aside from a unique ballroom dancing team, brought in by F&M from the middle west, and a novelty dance routine by the line girls, stage bill doesn't offer much in the way of diversion. Barto and Mann are playing a return date and click as usual with their knockabout hoke and dancing.

The dancers, new to Coast audiences, are the Texas Redheads, brother and sister, who, from reports received here, have been creating somewhat of a furore in Chicago night clubs and other spots. The pair live up to the reputation by presenting a decidedly different type of ballroom stepping than locals have been accustomed to view. Their initial showing brought a quick stamp of approval.

Benny Ross and Co. with Maxine Stone is the way the billing reads, but it's mostly Miss Stone when it comes to delivery. Her nonchalant, bored, half-asleep attitude makes for droll comedy that completely overshadows Ross' warbling. When she climbs on the piano for a nap the customers howl with glee.

Opening has the line girls garbed in flashy attire, doing a chain dance to accompaniment of a 'Prisoner's Song' version. What the routine lacks in tempo and melody it makes up in novelty, with the 16 girls stepping dexterously in a continuous chainup. A blues number by the band with Max Lerner tenorizing and Rube Wolf doing a bit of cornet soloing is oke, followed by Ross and Miss Stone. Former has a strong pair of pipes and vocalizes well, but it remains for the femme partner to make folks sit up and take notice. A couple of off-color gags by Ross might well be eliminated from the routine.

Another band number, with the girls on as a prelude to the Texas Redheads. Their first is a sensuous routine, but so cleverly executed that not the slightest offense can be taken. Then into a more modernized ballroom version that sends them off to neat applause.

Barto and Mann on for the semi-windup with the gals cavorting in a lively finish. Screen feature is 'Three Cornered Moon' (Par) with a Tarzan serial episode, News, Sportlight and 'Hollywood on Parade' for fillers. Biz opening show, lower floor capacity, balcony two-thirds filled, which is oke. *Edwa.*

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WARNER BROS.

EUROPE'S FILM SUBSIDIES

France's Quota Not Too Severe; If Not For Wine Angle Could Be Worse

Paris, Aug.

Stil considerable grumbling on the part of American foreign filmmen on the French quota. Admitted in most spots, however, that it's a matter of sour grapes.

Chief of the American exporter objections is from the standpoint that the Americans had intended boosting business in France considerably this year. Actually the law does not hurt from the standpoint of current and past business, but it will hinder any sort of expansion.

New French quota law will allow for the import of 140 picturcs during the year for local dubbing. Last year, with no limit on imports, the total brought into the country was only 106.

What Americans Forget

Another angle not officially mentioned that will be of assistance to Americans is the fact that Metro and several other companies rushed to the French censor office for quota permits prior to passage or enactment of the bill. About 80 such permits have been issued. Metro, for one, got sufficient for their entire year's output. That figure of 80-odd films, it is officially learned, will not be counted in the year's quota limit of 140, thus making the figure actually 220, and way over the likely needs.

Another thing that most American exporters to Franco are not bothering to figure out is the fact that there was considerable agitation in France against American films and the producers' association had asked the government to bar all imported films for one year. In the face of which the government felt somc sort of bar was absolutely necessary, but figured that putting the bar at a higher point than the current rate of entry ought to keep Americans from being offended.

France's anxiety to avoid offending America on the import business is explained by the fact that the country, politically, is still playing with the notion of a growing market for wine on this side.

ARGENTINE'S PROPOSED $1,000 TAX TOO TUFF

American foreign offices are girding for still another important duty fight, this time in the Argentine. It's been proposed by the government down there to make the new duty law call for payment of $1,000 on each imported print. American companies say that's a hopelessly high figure to combat and that they'll close the offices there rather than give in.

Matter is not officially law yet but has been taken before the Film Board of Trade in the Argentine and is being fought.

Carl Burger's Blighty

Carl Burger, special foreign scout for Metro, is in New York after a six-month survey of M-G's affairs in the Far East.

Burger will remain in New York some weeks discussing his finds with Arthur Loew.

Wong's Vode Dates

Paris, Aug. 4.

Anna May Wong is set for a vaudeville tour in England and a contract for two pictures in London.

Basil Dean wants her for the Hergesheimer novel, 'Java Head.'

'Jekyll' Cleared in S. Africa

Capetown, July 20.

'Jekyll and Hyde,' reported banned by the Censor Board of Southern Rhodesia, was subsequently viewed by the Executive Council, which decided to lift the ban, subject to some cut-outs in the bedroom scene at the opening of the picture.

Russian-Made Yiddish Pic With Dubbed Talk

Worldkino has bought 'Jews Without Love,' Yiddish talker made by Amkino in Russia for distribution in the U. S. It's based on a novel by Sholem Aleichem, most famed of Yiddish writers.

Picture was shot in sound without dialog but the New York distributors are having a speaking track put on. Film may also get English titles besides the talk.

CUBAN RUMPUS SHUTTERS PIX

All theatres in Cuba have completely shuttered because of the rumpus going on down there according to word in New York home offices. For the past month several of the bigger houses in Havana tried to do business but found it hopeless. With a tightening of the ill-feeling among the revolutionary faction, it was decided as too much to fight.

Too dangerous for persons to even walk down the street, these days, it is understood. Persons living there are sticking strictly to themselves. Mighty few visitors are coming in.

The excursion boats to Cuba, generally pretty heavy this time of the year, are steering clear of the Isle whenever possible, several of them having changed their planned routes.

PATHE-NATAN DISTRIBS RKO'S 35 IN FRANCE

RKO and Pathe-Natan have completed a deal calling for the latter company to rclease all Radio Pictures product in France for the next year. Fifty pictures are mentioned as to be sent over, with P-N allowed a pick of the films for 35 releases or more.

Pathe-Natan may dub the pictures into French or release them with titles or treat them in any way desired.

Last year Radio had a similar deal with Jaques Haik, since gone into bankruptcy, although that deal was for only 18 pictures.

HOLLAND CENSORS

The Hague, Aug. 4.

Dutch Censor has been lying low for a while and remains rather tame in film-clipping: Warner's: '42d Street' though and Meteor's: 'Oliver Twist' were earmarked for review by full Board which cut away a bit here and there.

At Amsterdam the Austrian Revue in the Rika Hopper Theatre was viewed with scrutiny by Police, who found that parts were indecent, which were therefore deleted.

'LAST MAN' PREMIERING

Los Angeles, Aug. 14.

Fox's Spanish picture, 'The Last Man On Earth,' gets its first showing in this territory Friday (18) at the Teatro Hidalgo in the Mexican district.

Studio is rounding up Mexican and Spanish stars to make personal appearances in the 'cholo town' shooting gallery.

MALE FASHIONER

Hollywood, Aug. 14.

'King of Fashion,' story of a male clothes designer, is being adapted for Warners by Kathryn Scola and Gene Markey.

Story was bought by Warners from Warren Duff in a deal that also put Duff on the writing staff.

3 NATIONS SET, OTHERS LATER

Denmark and Czechoslovakia Alone with Definite Financial Committments —Germany Via State-Governed Bank's Financing

ALL, SAME PURPOSE

Belgrade, Aug. 5.

Governmental entrance into film biz is spreading like wildfire all over Europe. Germany, Denmark and Austri have already formed official governmental film bodies which are, to all practical purposes, state film subsi Jugoslavia last week officially announced a State Film Central and France is understood seriously considering a similar move.

In all European countries the thing has a different name and is composed somewhat differently, though all carry dictatorial governmental powers for the operation of the film industry with a view to building up home product. Nowhere, except in Denmark and Czecoslovakia there a definite financial subsidiary involved, although in Germany finance is made available through state-governed film bank.

Czechoslovakia, one of the few world countries that has definitely announced itself as willing to subsidize films made within the country's borders, even if made by foreigners, has no film body as yet, but is willing to officially co-operate any way possible.

Italy, too, is in a similar sort of position. Government officially has nothing to do with film biz but there is a governmentally subsidized film company, Luce, supposedly for educational and propaganda purposes.

Latest Is Jugoslavia

Newest move along this line comes from Jugoslavia. Several days ago, a State Film Central was formed. S. F. C. is an independent office S. F. C. is an independent office under the Ministry of Commerce and Industries. Members of the Central are composed of two representatives of the Ministry of Commerce and Industry and one each from the Ministry of Education, Central Press Bureau of the Council of Ministers, Minister of the Interior, Ministry of Social Politics and Health, Ministry of War and Navy, and Ministry of Finance. These representatives are in for a period of three years. President of the Film Central and his deputies are to be elected by members of the Central via secret ballet and for the duration of one year retroactive to April 1, 1933.

State Film Central is to periodically summon as experts for consultation representatives of domestic film producers, film distributors and exhibitors.

Functions are: To operate with the competent authorities; manage and control production, import and trade; to furnish the Ministry of Commerce and Industries with proposals of regulations and rules when necessary for proper application of the law and administer them when approved; to sponsor domestic production; to render assistance to educational efforts and useful propaganda in films.

How It Works

Film Central will in detail give its opinion regarding the opening and maintenance of offices for import and trade as well undertaking for production and adaptation of pictures within the country; it will prescribe conditions, issue permissions and control the work of domestic and foreign film enterprices as well as persons producing or aiding in the production of pictures in the country; intervene in controversies and the settlement of affairs and relations between interested parties in the film industry.

One important clause calls for the Central to announce rewards for and aid in helping quality production in Jugoslavia and the awarding of financial help to experts for accomplishing of film study.

All pictures scheduled for distribution must first be submitted to this Central for registration nd possible censoring, with a charge made for the Central's functions. Moneys to go to a special bank fund to be created to help the industry.

Theatres will be, governmentally obliged to show at every performance one or several films of a cultural nature approved by the Film Central. They must also show in their regular programs domestic pictures of at least 5% of the total length of programs shown terly.

Several other important angles are gone into, making the thing practically a film code for the country.

Film Co. Can Alter Play or Story As It Pleases, French Court Rules

Paris, Aug. 4.

A picture company buying a story has the right to do with that story whatever it pleases, change it as it wishes and produce it as it sees fit with no consultation of the original author necessary. Such was the decision of a local court last week in throwing out the case of Henry Bernstein against Pathe-Natan.

Bernstein, France's leading playwright, sued on his play, 'Melo.' After seeing it as a film, he told the court, he didn't recognize his own play and he figured that was a serious mar to his reputation.

Affair gained considerable attention not only because of Bernstein's prominence, but because of the fact that the Society of Authors stood back of the playwright helping him fight the case. Society's attorneys, in fact, did most of the fighting, after Bernstein had started the action.

Judge threw the matter out completely, but told the writer that his society might re-edit standard contracts to include a clause which forbade tampering with story, that being the only safeguard for such action.

Hummell's Far East Objective for Warners

Joe Hummell, assistant chief of the Warner foreign department, leaves next week for the Far East to make a survey of the territory for his company. He just returned a few weeks ago from a Continental survey.

Warner Brothers never went in much for Far Eastern build-up but is now flirting with the idea of expansion in that part of the world. If Hummell finds conditions satisfactory, several exchanges may be established there.

Pommer's First For Fox, 'Liliom,' In French, Eng.

Paris, Aug. 14.

'Liliom,' stage play by Ferenc Molnar, will be Eric Pommer's first picture for Fox under the new production arrangement in Paris. It will be made in French and English versions, with production to start about the first week in October.

Pommer has finally gone through the technical details of incorporating his Parisian producing company and is now occupied with preparing the story and building the production details.

Charles Boyer will probably handle the lead in both versions of thc film. Boyer is a French star, who was in Hollywood for a couple of years playing for Metro and Paramount. Others in the cast have not been chosen yet.

Shooting on Fox's first European-made picture, 'Matrivule 33,' was finished Wednesday (9) at the Paramount Joinville studios by Fred Bacos. It's being cut and sounded now, with showing scheduled for late this week. Bacos will probably start to work immediately on his second picture, with thc two films to go out pronto at the head of the Fox French release schedule.

Jannings Back at Ufa

Berlin, Aug.

Germany has regained one of its biggest stars for film purposes, with the announcement that Emil Jannings is to go back to work for Ufa.

Jannings has been cast in 'Zum Sewarzen Woifisch,' scheduled to go into the works pronto.

SAVINY TAKES 'HE'

Bob Saviny has taken over American distribution rights to 'Le Roseler de Mme. Husson' for the U. S.

Film has been dubbed into English and will be retitled 'He.'

Spanish Govt. Agent In Hollywood for O.O.; Mulling Prod. in Spain

Hollywood, Aug. 14.

Antonio Robert y Robert, representing the Spanish government and private interests, is here for a two months' study of picture production on which he will base a survey of the advisability of producing pictures in Spain.

He had previously been doubleo'ing British and French studios and will go to Ufa in Berlin for a further survey on leaving in September.

LONDON POW-WOW CALL FOR U FOREIGN HEADS

Carl Laemmle leaves for Europe in about two weeks with the double intention of getting a vacation and looking over European conditions. First stop scheduled is London where a conference is scheduled with the Univcrsal chieftains from all the European spots. Orders have gone out for all the Laemmle clan to gather at the time Laemmle arrives for a general mulling-over of all angles.

German production is one of the headaches to be ironed out. Universal was set for a heavy production program in Germany, but now doesn't know whether to give up or go ahead, with conditions there what they are.

When settling the business affairs about Germany, France and England, Laemmle will go to Carlsbad, Czechoslovakia for a rest at the thermal spas. He will pass up Germany in his itinerary.

French Dubbing Actors Form Protective Ass'n

Paris, Aug.

he French actors who earn their living dubbing foreign films have banded together and formed 'L'Association des Acteurs de Synchronization.' New organization takes in musicians and singers and all those who have anything to do with dubbed versions, and pledges protection of their interests and special needs besides assisting producers in finding dub talent.

Harry James of the Odeon is president and Fernand Ledoux of the Comedie-Francaise v.p. The secretary is Jean Erlande and Allain Durthal, treasurer.

It is the privilege of RKO-RADIO to present as the first attraction of the new season a production of such superlative merit that it feels impelled to express in print a tribute to all who have contributed toward its greatness . . . its stars, its cast, its director, its producer, Mr. Merian C. Cooper.

Never before has a picture swept to such emotional heights . . . vaulted on wings of the transcendent art of Katharine Hepburn.

★

KATHARINE HEPBURN
DOUGLAS FAIRBANKS, Jr.
in
"MORNING GLORY"
with
ADOLPHE MENJOU
Mary Duncan C. Aubrey Smith

From the play by Zoe Akins . . . Directed by Lowell Sherman . . . A Pandro S. Berman Production. MERIAN C. COOPER, Executive Producer

RKO RADIO PICTURE

EXPLOITATION

By Epes W. Sargent

Touch It Off

There no longer is a general week in which to celebrate the opening of a season. Producers found what was too early for the north was too late for the south, and stopped spending money on Greater Movie Season. Some towns form local combinations for the observance. All towns should. Even opposition managements can afford to hide, if not bury, the hatchet and get together for one week of harmony in order to launch the season properly.

The bigger it's made, the better the effect. There should be some sort of written contest and, if possible, a visual contest, perhaps for the queen or sponsor of the week. Merchants should be enlisted to co-operate, and all theatres should try to get better than usual pictures, with this angle used to draw them in from the surrounding towns.

There should be some sort of parade, with cups to the merchants making the best float displays, perhaps a band concert between matinee and night times, and anything else that will add to the general whoopla. If the others won't come in, play a lone hand, but make some noise to overcome the summer inertia, and wait until you feel reasonably safe that a hot wave won't slap the idea over. Better to be a little late than to have to do it all over again. That was the big trouble with the season. August is too early.

Telephone Cards

Sometimes an idea is better than advertising cash. It got a permanent advertisement for one theatre and loosened up the telephone co. for further schemes. Man who navigates his own house sold the phone people the idea of a business directory, the town not being large enough to support a Red Book. It's done on good paper, with a smooth surface cover and is just small enough to go into the regular commercial 6¾ envelope.

Cover is printed up 'Use the telephone to save your steps and speed your errands. Consult this list and fill your wants.' Top of the first inside page is printed with 'If you want—' and there follows in alphabetical order a number of listings. 'Starts off with 'amusement' with 'Call 963 and learn what's at the Gem.' Local tradesmen pay $1 an issue (quarterly) or they are not listed. The newspaper, the library, hospital, police station and fire house are listed free.

House supervises the editing and a local boy gets the listings, getting about $25 an issue for himself. It is sent out by the phone co., which feels it gets its own return in the increase in calls, so that saves postage, and the number of calls asking about attractions has gone up by degrees to a 300% increase. With the bill it does not add to the cost.

Probably good for a sectional use in the cities, but a hit in the smaller places.

Let Them Argue

'Stranger's Return' is a great picture, with plenty back of it other than the star names, but it has something of a handicap in that the heroine does not get the hero. He sticks to his perfectly good wife. There is bound to be a certain disappointment where they expect the clutch at the end of everything but a scenic, but much can be done if the finish here is sold in advance to the possible objectors.

To tell the story in advance would be to spoil some of the effect. Don't give it away. Sell it on a campaigned contest in which the awards are to be made following the showing, with the idea that contestants will have seen the picture. Use some such text as this:

In 'Stranger's Return,' by Phil Stong, author of 'State Fair,' there occurs a conclusion which is certain to evoke comment. The State theatre will present (mention prizes) to the writers of the best letters in which they express their acceptance or rejection of the ending. See the picture and then write whether or not you think Guy made the better choice.'

That will help.

Hooks to NRA

Nonamaker, who used to do the exploitation page for the Philadelphia 'Exhibitor' (and a darned good page, too), is working for the Park theatre, in the northwest section, and reports on a stunt in which George Sobel, the manager, made a quick hook-in to the NRA and broke the Stanley-Warner house into the downtown papers with art.

Himself a member of the N. Y. Chamber of Commerce, he had no difficulty in persuading his fellows to get back of the idea of a public registration office where men desiring work might register and to which intending employers could apply.

Nat he suggested the use of the Park, with the registration book in the lobby, which did not require the applicant to buy a ticket. Each name was checked and classified and 16 men were placed the opening day, the downtown papers sending reporters and cameramen to get a story.

The second day local factories and small employers were canvassed and a blackboard was set in the lobby to record the employments, with top place for the largest user of labor.

Working up the scheme through the papers and on the screen, it looks as though Sobel is a little more than doing his bit, and making a legitimate use of the blue eagle to push the house over.

Hired Doubles

Omaha.

New angle on the Hollywood opening stunt was developed here by Stanley Brown, Orpheum manager. Omaha version of the Hollywood gag has been a copy of the original except that the notable film personalities have been missing. Brown developed the idea of substituting doubles for the actual stars. Want ads in the dailies brought out more of the second editions than Brown would have believed contained in Hollywood itself. About thirty of the nearest resemblances were selected.

Fake notables were driven to the theatre in limousines via a tie-up with a local Nash dealer. Platform and canopy were erected leading into theatre lobby from street, and runway was made into a little white way by use of bulbs, spots, and any other studio effects that could be mustered. Theatre also hired a camera and films of the event were ground out to be shown on the screen later in the week. Gag was used early in evening Saturday, August 12, for opening of double feature program including 'Moonlight and Pretzels' and 'The Narrow Corner.'

Sizable crowd thronged the lobby, and Brown's idea was justified by more than average Saturday business. Cost to theatre for gag was negligent, heaviest item being hiring of camera and building of platform and canopy. Doubles were taken care of with ducats, and automobile dealer was satisfied with advertising he got.

Plenty of Help

Fox Pictures goes in strong for press book on 'Pilgrimage,' getting out a double sized book for the feature. One angle of interest is the preparation of three sets of ads, selling the picture from its various slants of live interest, mother love and general importance. So planned that the exhibitor can specialize or take his pick of the three for mixed appeal.

One suggestion that will be valuable in most towns is to omit gold star mothers from the publicity scheme, which would convey the suggestion of just another war story, whereas the war slant, though prominent, is merely motivation for the real story, which is that of a woman who prevents another woman from making her own mistake.

On the other hand, the value of a fashion show might be questioned. It scarcely seems to fit into the general scheme of things and in spots may belittle the dignity of the title.

Selling Dead Nights

Tuesday and Friday nights were dead in a certain house. Scores of schemes seemed to give no relief and finally the pilot decided to try a new form of season ticket. Hard tickets were printed up, good only one of these nights for a 10-week period. Sold for the sum of eight admissions, but no rebates on unused punches. Tuesday tickets were yellow and Friday's were on green stock, to differentiate.

Check was kept on business the other nights, to see if it fell off in favor of the pulmotored days, but it seemed to have no particular effect, so new tickets have been ordered for the next set, with these on pink and gray stock, to prevent confusion. Rebate seems to get them coming, but the manager is still at a loss to know why. He has questioned every buyer, but they can't tell him, either. They buy the tickets because they are a bargain. That's all they know.

With a Painting

Washington.

Metropolitan got a good break in a painting for 'Samarang' which United Artists is touring. Done by Vladimir Chenkoff after seeing the film and a real painting instead of the varnished litho.

Good enough to get into the window of a firm of jewelers where it got plenty of attention from the shoppers. Artist's name, plus the subject proved good selling. Also drew newspaper mention.

Changing Signs

During September and October a lot of money is going to be lost to numerous theatres through failure to watch the weather and the signs. The first cold snap that catches the iced appeal still visible is going to slap business down. People are feeling cold, and the 'comfortably cool' idea will not appeal.

As suggested before, the best idea is a reversible sign with the cool appeal in light green and white and with a reverse in red or white, or a general sign which reads 'Hot or cold, our theatre is always just right.' This latter works particularly well where the days are hot and it gets chilly after sundown. Sell the idea of equitable temperature at all times, and people will not remember the iced air of the day-time as they reach for their light coats after supper.

With Sound

One sheet or painted sign in the bottom of the barrel has been pretty well worked out, but a new lease of life can be given it if it is provided with sound, which can be done if power is handy.

Make up the usual layout of a barrel with the sign in the bottom and with chicken netting over the open top, but add a 'voice' from some toy, either a talking doll, a vocal cat or the like. This can be hooked to a small motor with an eccentric wheel to operate the voice, and the effect of a cry, apparently made by an animal, proceeding from the barrel will catch even those who know all about the older form of the idea. As a rule these are the quickest to investigate the new trick.

Almost any good gag can be given a new whirl by jazzing it up a little. Sometimes the second use pulls better than the first form merely because it's known and yet different.

Books and Schools

Time for the annual suggestion that now is the time to prepare for school days. Most skippers are so busy trying to wrest business from the heated streets that they forget that presently the schools will be opened and the children will need to adjust their schedules to study periods.

Book covers are always sure-fire for an ad that will last for a time, at least. They should be of good quality paper and of a size that will fit the books locally used.

Pads and blankbooks can be printed up with the theatre ad if they are given as premiums or if they can be sold at a cost lower than the stores, but this latter is more or less apt to be an irritant to local stores. Be certain their sale will not bring resentment.

Pencils lettered with the theatre name may be bought cheaply in quantity and will be prized by the kids, even of high school age, and propelling pencils, similarly lettered, will be even better.

But do something to mark the opening of school and make the children feel that the theatre takes a real interest in their affairs.

BEHIND *the* KEYS

Worcester, Mass.

James P. McGurl succeeded Russell Barrett as assistant manager of the Warner house. Barrett went to Woburn to manage the Warner theatre there.

Akron, O.

Jack H. Roth will be manager of the Palace when it reopens Aug. 31 with vaudfilm. He formerly managed the Indiana Publix circuit out of Indianapolis. Palace will split vaudeville with the Palace, Youngstown.

Akron, O.

Al Beckerich, manager of RKO Palace here until it closed several weeks ago, has been made manager of the RKO, White Plains, Ky.

Roger Sherer has taken over the Star, Delphos, O., formerly operated by Leo Jones. House reopens soon.

Webster City, Ia.

Floyd R. Puffer, who formerly operated the Granada, Webster City, later selling it to Finkelstein Bros., has purchased a house in Cresco.

Newark.

Sydney Franklin will shortly open the Warren Square with films.

Zanesville, O.

M. A. Shea, lessee of the Weller theatre here, known as his "western outpost' and farthest removed from his eastern office, has retained Harry Hobrook, Columbus, architect, to remodel the house, which will open with vaudfilm early in September.

Bronx, N. Y. C.

Consolidated, which once had the Jerome theatre, has the house back. Will reopen with pictures in the fall.

Montgomery.

Empire, will be added to the Wilby string and reopened around Sept. 20.

Oklahoma City.

Phil Isley and Bill Moran have opened the White Fair theatre at Picher, Okla.

Griffith Amusement Company announces a co-partnership in the Bison, Criterion, Ritz and Rex at Shawnee, Okla. A. F. Hornbeck has a one-fourth interest.

Roy Litsey now manager for WB at Dallas.

Allen Glenn exploitation manager for WB at Dallas.

Charles (Daddy) Camp, road-showman, who in his best days made all small towns of the Southwest, passed away in Dallas of heart disease. He was manager of the Joy theatre, Dallas, at time of his death.

E. P. Selz reopened the Queen at Pilot Point, Texas.

The Mayfair Pictures Corporation opened its exchange at Oklahoma City, with Carr Scott as manager.

Southern Pictures opened an exchange in Oklahoma City, with A. Noel manager.

Los Angeles.

Dave Bershon, head of Westland Theatres, will operate the LaJolla, at LaJolla, Calif., under a partnership arranagement with Joe Goldberg.

Mathe and Schaeffer have leased the long-dark Alhambra, on Hill street here, and opens with a grind pic policy Aug. 17. House for years belonged to the F-WC circuit.

Whittier Amusement Co. (J. H. Sellers) has taken over operation of the Wardeman (pix), at Whittier, suburb. Former operator was R. Wilkes.

Baltimore.

Europa, art spot which closed for six months, reopens Oct. 1, renamed the Little. Herman Blum, who also operates the Idle Hour, nearby is setting a policy of foreign flickers for the small seater, but German flickers are out.

Birmingham.

N. H. Waters has reopened his Norwood, suburban, after installation of new RCA sound.

Joe Steed, former operator of the Norwood, was in Sylacauga looking over ground for new theatre.

T. E. Watson, manager of the Strand, Montevallo, has closed for remodling.

Cowan Oldham has moved to McMinnville, Tenn., as manager of Dixie.

Los Angeles.

Wayne Daillard replaced Homer Skillon as manager of the F-WC Lyric, Huntington Park, Calif. Skillon is transferred to the San Diego division, so far without assignment.

San Francisco.

Fox-West Coast reopens the Embassy about Aug. 28 with second runs, double bill, split week at 25c top. Gives F-WC five Market street theatres, three of them first runs.

Toledo, Ia.

The Welting has passed into the hands of Floyd J. Sichra, Belle Plaine theatre owner, from Carl Fisher and S. B. Comley.

Denver.

Three of the theatres in Albuquerque, N. M. have been pooled: the Kimo (Bechechi Amuse. Co.); Pastime (Bechechi Bros.), and the Rio (R. E. Griffith).

Geo. Luce has bought and reopened the Limon theatre, Limon, Neb. He has moved the equipment from the Aladdin, Minatore, Neb., closing that house.

Mrs. C. D. Bebard has reopened the Star theatre at Fowler.

Rochester.

Regent opening Aug. 18, two weeks earlier than planned, due to improved business locally. Starts with films but expects to shift to vaudfilm within fortnight. John J. O'Neill will return as manager. Publix shut the house two months ago.

Phoenix.

Reorganization of the Teatro Obregan, Nogales, Sonora, Mex., has been completed, according to Harold Stetson, representative of C. A. Caballero, one of the backers. Theatre will be managed by Estaban Gonzales. Henry Preciado, who retains part interest in house has retired from active interest in operation of house, but has no definite plans for future.

WARNERS' SEARCH FOR MGRS' EXPLOIT. IDEAS

Exploitation ideas and campaigns by theatre managers or exhibitors, with practical application sought, is a new policy going under experiment in Warner Bros. this season. An exploitational advisory board has been set up and managers or exhibitors, including indie accounts of WB, will lay out campaigns on pictures, as assigned.

The first will be prepared by Earle Holden, manager of the Georgia, Atlanta, on 'Bureau of Missing Persons', tentatively set for national release Aug. 30. Holden, Lou Metzger, manager of the Spreckles, San Diego, and Harry Goldberg of Philadelphia are the present members of the special board. Others will be added, with independents not to be excepted, it is understood.

Warner Bros. and Charlie Einfeld, under whose supervision the board will function, believe that many practical ideas should come out of the new merchandising plan. Figured that exploitation campaigns by practical showmen should be of value to other theatres playing Warner product.

As campaigns are worked out on given pictures by the advisory board, they will be incorporated in the regular press book on such pictures.

Radio Lips

State theatre, Cleveland, put new life into an old idea by making the old lipstick impression into a radio stunt. It did not seek credit for the stunt, but promoted the prizes and gave them to the station, which announced and handled the idea as its own.

Announcement was made that the station had a lipstick impression of Jean Harlow's kiss and that a $50 wrist watch would be given those who sent in their own impressions and which most nearly matched those of the star. Three announcements were made daily for a week, in the morning, afternoon and once during the evening. The jeweler who contributed the watch took newspaper space to tie in to both the theatre and the station, figuring to collect on the air interest aroused.

Theatre also touted the picture at an industrial exhibit which ran concurrently and drew a lot of favorable comment from the fact that the girl in attendance was modestly gowned in black velvet. It was a reaction from the under-dressed girls generally used in picture exploitation. Like the white horse with Lady Godiva, it was a novelty.

Two-Way Peep

Maybe there's a patent on the idea, but probably not. Anyhow, a manager recently evolved an effective peep hole stunt by adapting the idea of the double picture which is viewed through differently colored glasses.

Two signs were printed on the same card, one in green and the other in red, done in such a manner that they overlapped. Two peep holes were provided, one covered with red and the other with green glass. Seen through the red peep the green sign stood out in black, while the red was faded. The reverse held true of the green eyepiece. Transparent color or dye must be used.

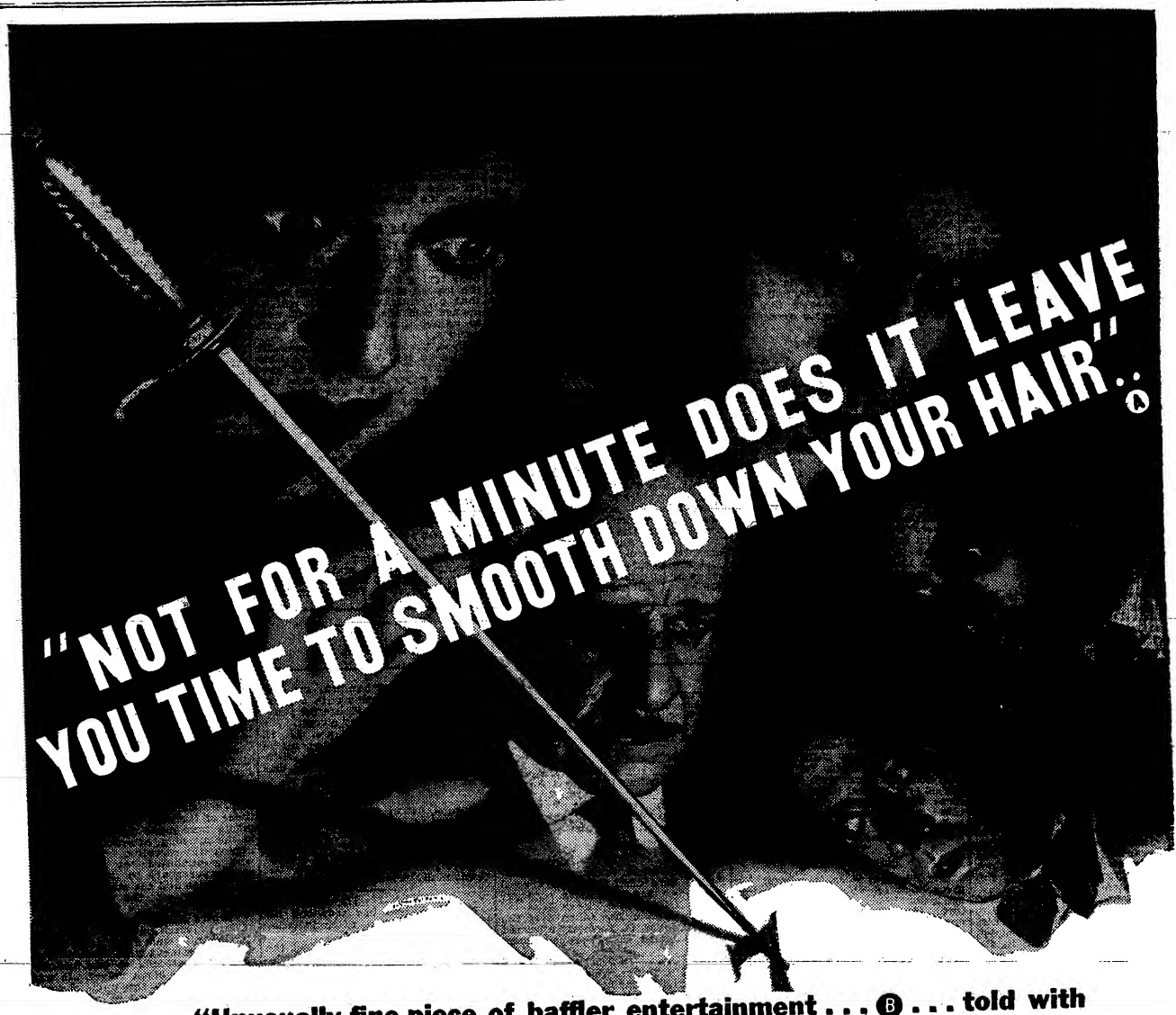
No longer a novelty, yet with the sign set up in the lobby with an attractor legend above, it held attention most of the day. The same man plans to work it on a larger scale in a show window with a bigger sign and more peep holes. Beauty of the gag is that it costs very little to make, and draws like a three figure expenditure.

Making Them Known

Most picture patrons are apt to play favorites and to ignore the newcomers, no matter how important the latter may be. In the last 10 or 12 years, the 'road' gradually has been shriveling until the small owners no longer follow the theatrical gossip, feeling that in due course the New York plays and stars will come within reaching distance. Time was when local oracles followed the plays and players and could spread the news. Today the stage hits are but slightly known in the provinces, and the stage stars might as well be known as Smith or Jones for all the value their names possess outside of a few cities. Generally it takes a couple of pictures to put a newcomer on the map.

No good idea worked by a small town man is an introductory frame. If he gets a play title or a star not known to his patrons, he places all

(Continued on page 21)



"Unusually fine piece of baffler entertainment . . . Ⓑ . . . told with more skill than usual . . . Ⓒ . . . expertly and excitedly presented . . . Ⓐ . . . don't miss Allen Jenkins and Frank McHugh as the dumb detectives they are great . . . Ⓓ . . . Chester Morris wears his part like a kid glove . . Ⓐ . . . looks to have all the elements that make for unusual audience entertainment . . . Ⓔ . . . mystery and fun in Tomorrow At Seven . . . Ⓕ . . . has all the earmarks of a pack-'em-in-feature . . . Ⓐ"

Ⓐ *Hollywood Reporter*
Ⓑ *N. Y. World-Telegram*
Ⓒ *N. Y. Herald Tribune*
Ⓓ *N. Y. Daily News*
Ⓔ *Motion Picture Herald*
Ⓕ *N. Y. American*

PRESS REPORTS. *NOT* ADVERTISING COPY ABOUT

TOMORROW at SEVEN

with **CHESTER MORRIS, Vivienne Osborne**

FRANK McHUGH • ALLEN JENKINS • HENRY STEPHENSON • GRANT MITCHELL

Directed by Ray Enright. Produced by Jefferson Pictures Corporation

RKO Radio Pictures

Comparative Grosses for August

(Continued from page 11)

PORTLAND, ORE.

	July 20	July 27	Aug. 3	Aug. 10
BROADWAY (2,000; 25-40) High..$21,000 Low... 2,900	College Humor $5,500	When Ladies Meet $8,300 (9 days)	Gambling Ship and Ladies Meet $6,600	Stranger's Return $5,900
UNITED ARTISTS (1,000; 25-40) High..$13,000 Low... 1,200	Hold Your Man $3,500	Jennie Gerhardt $3,000	I Loved You Wednesday $4,200	Storm at Daybreak $4,400
ORIENTAL (2,500; 25-35) High..$24,000 Low... 800	Tomorrow at Seven and India Speaks $3,000	Picture Snatcher $2,600	Ann Carver $800 (New low)	Gold Diggers $2,500

DENVER

	July 20	July 27	Aug. 3	Aug. 10
DENHAM (1,500; 15-25) High. $10,000 Low.. 2,000	Circus Queen Murder $2,600	Sucker Money $3,200	Strangers Marry $2,500	Ann Carver $2,000
DENVER (2,500; 25-35-50) High. $27,700 Low.. 3,200	Hold Your Man $5,000	Jennie Gerhardt $5,500	When Ladies Meet $6,000	Stranger's Return $6,000
ORPHEUM (2,900; 25-30-40) High. $20,000 Low.. 3,750	Mayor of Hell $5,500	Silver Cord $4,700	Baby Face $5,000	Bed of Roses $4,500
PARA-MOUNT (2,000; 25-40) High. $22,000 Low.. 1,700	Whoopee $2,500	The Nuisance $3,500	Temple Drake and Gambling Ship $2,600	Lilly Turner $3,000

LOUISVILLE

	July 20	July 27	Aug. 3	Aug. 10
LOEW'S (3,400; 25-40) High. $28,000 Low.. 3,000	Peg o' My Heart $4,000	Storm at Daybreak $6,500	Stranger's Return $6,500	Another Language $4,000
RIALTO (3,000; 25-30-40) High. $16,000 Low.. 1,900	I Loved You Wednesday $3,100 (Vaude)	Heroes for Sale $2,700	Warrior's Husband $3,600	Midnight Club $3,200
STRAND (1,788; 25-40) High. $12,500 Low.. 1,400	Arizona to Broadway $2,000	Baby Face $2,000	Mama Loves Papa $3,000	Moonlight and Pretzels $2,700
BROWN (1,500; 15-25-40) High. $14,000 Low.. 900	Bed of Roses $900 (New Low)	Double Harness $1,250	Big Brain $1,400	Don't Bet on Love $1,300
ALAMO (950; 15-20-25) High. $11,600 Low.. 900	Life in the Raw $1,000	Sunnyside Up $1,050	Flying Devils $900 (New Low)	Hypnotized and Price Innocence $1,100

KANSAS CITY

	July 20	July 27	Aug. 3	Aug. 10
MIDLAND (4,000; 25) High. $30,000 Low.. 5,100	Hold Your Man $16,000	Peg o' My Heart $12,000	The Nuisance $9,900	Stranger's Return $13,500
MAIN-STREET (3,000; 25-40) High. $32,000 Low.. 3,700	Professional Sweetheart $16,000 (Jack Benny on stage)	Bed of Roses $6,000	Cocktail Hour and Ann Carver $13,000	Don't Bet on Love $13,500 (25-35-50c) (Tom Mix on stage)
NEWMAN (1,800; 25-40) High. $33,000 Low.. 4,000	College Humor $6,000 (6 days)	Gold Diggers $17,500 (8 days)	Gold Diggers $12,700 (8 days (2d week)	Mama Loves Papa $7,800 (6 days)
LIBERTY (800; 10-15-20) High. $13,400 Low.. 1,500	King Kong and Ex-Lady $1,800	Out All Nite and Elmer Great $1,500	Central Airport and Working Man $2,300	Wax Museum and World Gone Mad $2,300

MINNEAPOLIS

	July 26	July 27	Aug. 3	Aug. 10
STATE (2,300; 40) High. $28,000 Low.. 3,800	Gold Diggers $18,000	Gold Diggers $7,500 (2d week)	When Ladies Meet $5,300	College Humor $12,000
ORPHEUM (2,650; 40) High. $25,000 Low.. 2,200	Cocktail Hour $2,700 (6 days) (Fight Film) (Sharkey-Carnera)	Bed of Roses $5,000 (6 days)	Ann Carver $10,500 (Jack Benny on stage)	Double Harness $4,400
LYRIC (1,300; 25) High. $17,000 Low.. 1,200	Mayor of Hell $2,800	Gambling Ship $2,000	Disgraced $600 (5 days)	Nuisance $3,600 (9 days)

SAN FRANCISCO

	July 20	July 27	Aug. 3	Aug. 10
PAR-AMOUNT (2,700; 30-40-55) High..$36,000 Low... 5,000	Reunion in Vienna $13,000	Gold Diggers $30,000	Gold Diggers $15,500 (2d week)	Gold Diggers $10,000 (3d week)
GOLDEN GATE (2,844; 30-40-65) High..$19,000 Low... 5,400	Professional Sweetheart $21,000 (Al Pearce on stage)	Tomorrow at Seven $11,000	What Price Innocence $5,400 (New low)	Bed of Roses $13,500 (John & Ned on stage)
WARFIELD (2,700; 35-55-65) High..$48,000 Low... 8,200	Hold Your Man $20,000 (Stage show)	When Ladies Meet $22,500 Myrt (Myrt & Marge) on stage)	Mayor of Hell $18,000 (Florence Desmond on stage)	Her Bodyguard $18,000 (Will Mahoney on stage)

(Continued on page 50)

Exploitation

(Continued from page 19)

of the dope in this frame three or four weeks ahead. As a result, his regulars know all about the new stars and titles before they arrive and pass along the news to others. It seems to work better than newspaper work, though this is also used.

Good Gag

Lou Goldberg, of Columbia pictures, has prepared a special press book with eight pages of special exploitation dope on 'Lady for a Day,' with an opening idea that should be a mop-up wherever it is tried.

It's not altogether new, but it possesses a strong human interest and is not dulled through overuse. Idea is to promote a complete outfit for some deserving woman and let her lead the life of Riley for a 24-hour period to harmonize with the title. A leading hotel contributes room and board, a car is placed at her disposal, she dresses to harmonize with her new station and, of course, visits the theatre and the co-operating stores. Not the only gag, but easily the best.

Chains Plug Peabody

Hollywood.

Exploitation campaign for Eddie Peabody's week at the Hollywood (WB) included a comprehensive tieup with Safeway stores (chain) which is comercialing the banjo-ist in a coast ether program. Banners were carried on 600 Safeway delivery trucks; 585 cartoon one sheets were posted, space taken in three metropolitan dailies and 90 naborhood newspapers; 150,000 handbills distributed in stores and frequent air plugs given in the Safeway air programs. Campaign was arranged by Jean Armand and Harry Maizlich.

A La Ghandi

Phoenix.

A few rags, a bit of make-up and a skinny man were resorted to by the Fox here when it ballyhooed 'India Speaks.' Garbed in true Ghandi fashion, he paraded the streets without any placard, pedestrians guessing what, why or whom he might be. It was suggested that the usherettes dress similarly but the idea wasn't used.

NEW YORK JOURNAL

ROSE PELSWICK CHEERS

May Robson, Aged Actress, Steals Show in Great Film And Soars to Stardom

By ROSE PELSWICK.

Disguised as a round-the-world flier arriving with a message for Damon Runyon, this column slipped past an assortment of guards, sentinels and watchdogs yesterday afternoon and got itself an advance look at "Lady for a Day," Columbia Pictures' filmization of the famous Runyon's equally famous Cosmopolitan Magazine story, "Madame La Gimp."

Rose Pelswick.

And what a picture this one turned out to be! Make a note of the title and when "Lady for a Day" opens (sometime in the next month or so) at your favorite theatre, drop whatever you're doing and rush over to see it. For here's a piece of entertainment that packs every kind of a movie punch there is. You'll laugh and you'll cry. You'll sit in the audience with your eyes glued to the screen and beg for more. You'll enjoy yourself so thoroughly that you'll want to dash out and tell everybody else in the block not to miss it. If I've made myself clear the picture is simply swell.

Runyon, who needs no introduction, rates raves for thinking up one of the most appealing story ideas of this or any other season. His yarn about a sodden old apple woman who has to impersonate a grande dame is rich in human interest, heart-warming in its sentiment and hilariously vivid and flavorous in its fast-moving comedy. To Director Frank Capra and Scenarist Bob Riskin go laurels for turning the brilliant yarn into a brilliant picture, and Columbia, who filmed it, is assured of one of the year's smash hits.

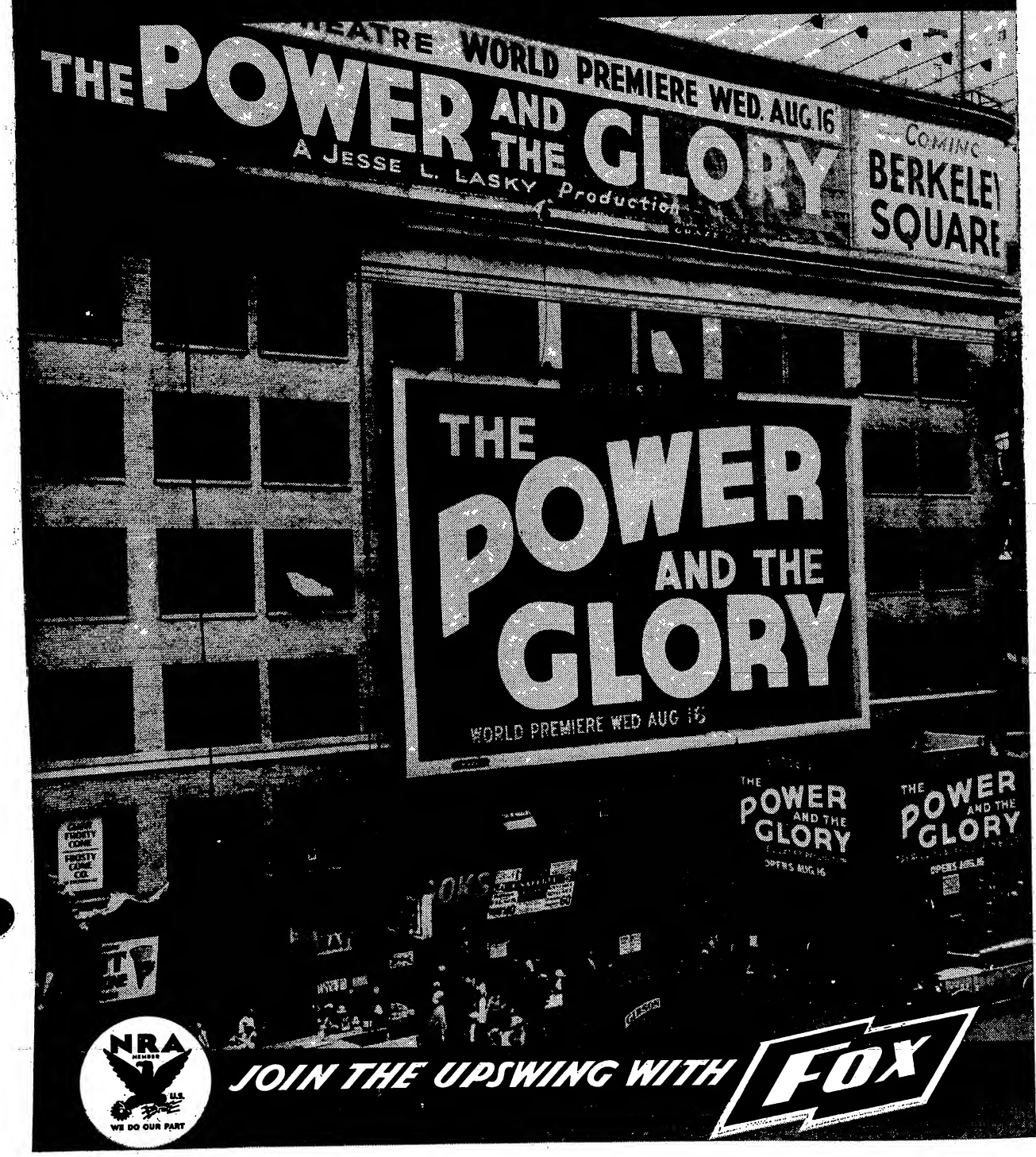
She Steals Show

What's more, "Lady For a Day" introduces a new screen star—May Robson. Hollywood, always crying for youth, has learned that dimples and long eyelashes aren't everything. Box-office records of pictures starring Marie Dressler, George Arliss, Wallace Beery, Lionel Barrymore, Alison Skipworth and other veterans, have proved that. And now add to that distinguished list May Robson, a Broadway stage luminary for decades when the Frohmans dominated the theatre world. Miss Robson recently celebrated her fiftieth anniversary in the theatre—and after the heart-tugging performance she gives in this production, is set for a long and successful career on the screen.

So now Miss Robson is the star. And her supporting cast is something to cable about, too. There's Warren William, as a big-time Broadway gambler. Glenda Farrell, as Missouri Martin, a dizzy night club hostess. Guy Kibbee, as a pompous penny-ante plunger. Also Ned Sparks, of the dry voice and the quizzical eyebrows; that superb actor, Walter Connolly; Jean Parker, the 17-year-old film "find," and a number of others—all written with the colorful and tangy understanding that is Runyon's. You have a treat in store for you.

WORLD PREMIERE

Tomorrow Evening • Gaiety Theatre, N. Y.



Sure Enuf Code Comin'

(Continued from page 5)

perusal by him. So Kent and O'Reilly each day have reported 'progress,' and talked of trade practices chiefly as 'points' without identifying them for the press record.

'Mob Scene' Stuff

Monday afternoon (14) industry strategists, who studied and laid plans for the code long before the Rosenblatt appointment, were describing the meetings during the past week as 'a mob scene,' expressing regrets that a man with the Deputy's authority hadn't been on the scene to wield the stick, and expecting momentarily peremptory demand of the Government that the film business stop talking and get anything that it had in writing. They were also predicting that, even after matters are typed, indie groups will recant. So, no matter how it is figured, filmdom is set to stage some kind of a show in Washington.

The Producers

The Kent announcement that producers were the first of the three groups to be in agreement didn't carry any great significance for insiders. After all the way they would like to make pictures might not jell with the way some of the exhibitor body would like to have them produced. What counted was the outcome of the scrambling process.

Producers who sat up late nights admitted all expectancy of a battle on this final intra-Industry—act, one which was scheduled to get under way Monday (14). And yet production, they declared, was the nearest to being independent of all branches in the business. The tug-of-war between distributors and exhibitors, the outcome of which has yet to be announced, was conceded all round to be the most involved and dubious.

According to some of the committeemen Monday morning, not a clause in exhibition or distribution correlation was 'actually set.' 'Virtually' was the word used. These spokesmen, who have participated in sessions from the start, declared that from the point of view of a code satisfying the entire industry, actually no progress had been made at all, except on those minor items, such as bicycling, etc., which the business has always regarded as a common evil.

How It Works, If—

The majority rule is prevailing. After a problem has been presented and argued, it is put to a vote. Whichever side polls the most gets it into the formula. This, however, is a highly parliamentary issue. Actually, the majority poll doesn't mean that the industry has approved or disapproved of the clause. It is simply license to include the clause with a notation of the dissenting elements.

Should the majority voice be against the clause, then it is listed as an exception. From the way in which this procedure was taking shape, the tentative industry code to be submitted to Rosenblatt may be more in the nature of a huge memorandum. Before, however, this merged writing of the industry is publicly aired at Washington, spokesmen are hopeful Rosenblatt, in private conferences, may be able to reduce some of its rough edges. Unlike oil and steel, picture business is confident that what finally comes out of Washington will not be rejected. Fact that the Government stepped in and is literally supervising the code machinery is sufficient for strategists to reason that with Federal aid from the start the business can't get sufficiently far out of kilter to have the governmentally-edited copy thrown back.

As illustration of the inconsistency and contradictory state of the industry's code mind, Co-ordinator O'Reilly's press statement, made as an aside, that the right to buy had been approved by the majority of the exhibitor committee, drew denials inside and without. Certain committeemen laughed at it, saying that exhibitors didn't know what it was all about. Others called it a gag. About it, at the time he made the announcement, O'Reilly, himself, said, 'Well, they thought I was crazy. Well, they'll see.'

The Exhibs

In other parts everybody at the h.o. was reported happy about uniform contract and arbitration. Protection was smoothed, being passed on to the local zoning committee. Double feature problems were coming along nicely. To them it didn't look as though there could be a cloud on the horizon.

But Monday it seemed that some exhibs wanted 20% rejection privileges, even the Motion Picture Theatre Owners of America were sticking to 15% while the distributors were reported adhering to 5%. This was on the subject of block booking.

And that 'uniform contract!' Exhibitors, O'Reilly revealed unofficially, were for 'a' standard contract, but the one which others said would be in use 'the' optional standard form drafted between the MPTOA and Hays organization a year ago, after Allied had refused to sit in—that is not the contract the code means, the Co-ordinator declared.

As for 'double featuring.' No solution so far as some of the indie producer codists are concerned. In fact Monday they were threatening to resurrect and insist upon a lot of conditions, like theatreless producers, if they didn't get their way on dualism.

When direct questions were put to the coordinators by reporters, Kent and O'Reilly, alike, invariably stood on their constitutional rights—that Rosenblatt would have to talk first. The thing got to be a muddle of tangents leading off into nowhere.

Button, Button

Even many of the committeemen sitting up late nights would say sincerely and in confidence to reporter friends, 'We're going to have a code. Honestly I'm dizzy, you know as much about it as I do.... The Government is going to write the code unless we get that.... Yes, we're making progress.... Oh, I don't know.'

As another illustration of the situation which existed yesterday (Monday), Ed Kuykendall, head of the MPTOA, told the lobby crowd that most of his own organization's code, previously attacked from many factional sides, would almost be represented in toto in the Government's document.

Monday there were almost as many lawyers going into the jury rooms as there were committeemen. A lot of them hadn't been designated by the Government. The legal angle is reported to have wriggled in with much confliction. First, it is said, Kent brought Gabe Hess into the meetings. Then George Schaeffer introduced Paramount counsel. After that even independent exhibitors started walking arm in arm with their lawyers. Again, it is stated, the Government started it by naming an exhibitor-lawyer a committeeman. This reference evidently was by way of Abram Myers, Allied's general counsel.

Over the week end it was recalled labor hadn't been consulted. It was remembered, however, that the code was to be submitted by employers and that labor could be conferred with later, so that this Friday or some other day wouldn't matter; at least it wouldn't delay the general code mould.

By way of meeting oblique reports and the disordered reporting, strategists, who were observing the week from behind the scenes, noted that at no time had the industry ever expected to have all parts and persons in agreement. Frankly, they said the best the business could do was to poll that majority, let the memorandum go through and the Government decide right from wrong.

The meetings, round by round, as gathered chiefly from the official press conferences, with occasional slight unofficially obtained elaborations, are further detailed herewith.

Friday's Confabs

While outwardly work on the code was continuing such progress to substantiate all indications of its submission to the government Monday, at the same time the strain of four days and nights of star-chambering was becoming apparent on industry representatives. Both coordinators continued to refuse details for publication, confining their comments to 'points' or milestones which they refused officially to identify.

At conclusion, Friday, it was almost a certainty that unless something unforeseen occurred over the week-end many of the major practices in the industry would not be included in the industry's own code but will be noted alongside as conditions which must be wrangled out in Washington and most likely decided by the government.

Most of the spokesmen were confident that the industry will be in agreement on 90% of the code. That remaining 10%, however, it was admitted, will probably include many of the most important headaches of the business.

istribs All Set, But—

The fact Friday that distributors were reported virtually completed with their contribution to the code and that exhibition and production were close to the finish line, sufficiently so to start putting the pieces together to make one code picture, did not hearten many of the committeemen drafted by the government. In their estimation when distributors and exhibitors got together late that afternoon the worst was only starting. Agreeing among themselves was one thing but to get other departments to see it their way was entirely another. The way exhibitors would like to buy pictures was a horse of another shade when it came to the manner in which distributors would like to sell them.

In order to expedite matters various sub-committees were named by the coordinators during the week. First drafting committees were named. Their job was to note all clauses agreed upon and to set them down for final coordination. Points that could not be agreed upon were noted on the side, to come up later.

'Conference' Committee

Conference committees were named Friday. The job of these was an effort to reconcile differences between departments over the same subject, also to act as a buffer for the general committees so that they could devote time to getting their own brackets into as complete shape as possible. These conference committees were definitely scheduled to remain in session over the weekend. It seemed Friday, according to Coordinator O'Reilly, that the general exhibitor committee might also have to remain in session over the weekend, although Coordinator Kent expressed belief that production and distribution would have their own brackets filled out by Saturday.

In observing that the departments closest related are distribution and exhibition, Kent indicated he did not deem it necessary, at least at that time, to appoint a conference committee for the producers. The conferees selected by Kent from his general distribution group included Ned Depinet, Felix Feist, Ed Golden, Charles Trampe and Sam Morris. Those designated by O'Reilly to appear for the exhibitors were Fred Wehrenberg, Sam Dembow, Sidney Samuelson, Jack Miller, Harry Arthur, Col. Ed Schiller, H. M. Richey and George Skouras.

First job reported tackled by the exhibs and distribs, in their final conference effort to see conditions in the same light, was the matter of selling and buying short subjects with features. No agreement was reached at the conclusion of the debate on this subject Friday night, modifications of exhibitor demands reported from inside being sought by distributors. Just before the sessions ordered by the government started last week it had been reported the MPTOA and distributors had reached an accord at a Hays Office meeting. Such understanding, it was pointed out by commiteemen designated by Deputy Administrator Rosenblatt, meant nothing to the official conferees.

Thursday Meeti

First material evidence of a wide rent in the code confusion cloud over the industry came Thursday when at noon, at the conclusion of that day's session of the producers in the Hays office. Coordinator Kent told VARIETY the general code would probably be ready for submission Monday (15) to Deputy Administrator Rosenblatt. Later that day Coordinator O'Reilly made the same observation, only more emphatically so, for the exhibitors.

Two of the knottiest problems in exhibition were revealed as virtually ironed out by O'Reilly. They are such as to change the entire sales map of the industry, being protection and unrestricted buying. Because of an agreement with the government that details are to be released only after they have been finally drafted and perused by Rosenblatt, little could be gleaned Thursday as to the nature of the changes in these two respects. It is reported, however, that the majority of the exhibitors were virtually in accord with the plan as originally conceived by O'Reilly, years before codism was dreamt of. This would mean, then, that exhibitors with the price can dip into any run for their product, if the clause lives through other codistic maneuvers. The entire Wednesday session was devoted to this unrestricted phase, it was also gleaned.

Distribution on the third day of its conferences ran into a heavy sea, being literally blocked by double-featuring. This was obtained by VARIETY unofficially, Kent designating Gabriel Hess to report officially on the session and Hess refraining from mentioning the cause for the delay except to admit there was one. Nevertheless some of the most strenuous backers of the dual bill admitted along with the coordinators that the code would be in Rosenblatt's hands Monday (15).

On the basis of data, already assembled by the industry, union schedules will be worked out. Both co-ordinators, it was learned, are leaving labor matters to the last, not expecting to reach them until the week-end, but in time to have them recorded as to principle by the 15th.

It was also revealed on Thursday that, contrary to general expectation, individual codes drawn up by the various trade associations were not considered as entities.

Exclusive Runs

The third of what O'Reilly described as the heaviest of the conwill be effected, was expected for Friday (12). Until Thursday night session. This was exclusive runs, a subject that seemed set for an automatic knock-out in view of the committee's reported favoritism for unrestricted buying privileges.

General session of all three committees, at which co-ordination of the brackets into a general formula will be effected, was called for Friday (12). Until Thursday night (11), production, distribution and exhibition had been meeting separately.

Wednesday's Code Meets

Necessity to establish three classifications for trade practice points made itself apparent on the second day (9) of the code committee coordination grind. Points on which departments were fully in accord as to principle composed one, while those in accord but not in agreement as to verbiage, and those in which there was a sincere division of opinion constituted two and three, respectively.

Exhibitors, Coordinator O'Reilly officially reported, were in agreement on about 12 points but strongly divided on six others. Despite this, work of drafting was to have been started the same night, O'Reilly expressing the belief that the tentative code would be ready Monday (14).

Point on which the exhibitor body had spent the greater part of the day, with no solution admitted in view at night, had to do with unrestricted film buying. With the exception of the Motion Picture Theatre Owners of America virtually all exhibitor organization bodies are in favor of this provision. It has been championed by O'Reilly, personally as head of the Theatre Owners' Chamber of Commerce, for years. If this is finally ratified it will mean a literal washing up of run restrictions, enabling any theatre owner who has the price to get first run product.

Considerable time early in the committee sessions had to be taken, it is reported, to explain that definition of principle, and not give or take on various items, as well as a completely national instead of local perspective is the purpose of codism.

Figures Vary on Theatres, Employes, Other Statistics from Several Sources

Statisticians in the business are in agreement on some of the figures and at variance on others even with the Government. In the last few weeks, certain sales heads have estimated 11,000 theatres open, Deputy Administrator Rosenblatt figured around 13,400 with about 6,000 dark. The Hays Organization still remains in the neighborhood of 15,000 with a few over 4,000 dim.

The Government may get some of its findings from the U. S. Department of Commerce. If so, Rosenblatt's total, spokesmen hold, would be correct for the period just before the bank moratorium. To date, however, it is claimed to be off a couple of thousand both ways.

Theatre groups, including representatives of the Theatre Owners Chamber of Commerce, calculate the industry now employs around 504,000 people. But the Hays Office can't see beyond 300,000, unless the others are including extras. Haysites concede about 250,000 are employed in exhibition, but not over 50,000 make up the payrolls of production and distribution. The Hays estimates are only for staff people on regular weekly payrolls.

Haysites concede the estimate of $135,000,000 expended for American production during '32-'33 to be essentially correct.

Nothing Gained

What is to be gained by the grand total figures in connection with the industry's permanent code, producer spokesmen can't understand. Charts have been worked out, it is admitted, but mainly to be in a position to deal with unions under government supervision on arranging new schedules. Under the blanket code, every employer in the business had to make his own report as to overhead, salaries and etc. directly to the Government. Whether all exhibitors, along with producers and distributors have reported under the blanket no trade association in the industry will admit knowing. No trade organization as well has ever been able to see itself in the position of gathering such intimate statistics about every theatre and component part of the industry. This includes the Hays Organization, which, while generally informed, has found it difficult to keep an accurate pace in various independent territories.

Title Changes

Allied's 'Red Kisses' switched to 'Picture Brides.'

Marion Davies' new picture, 'Paid to Laugh,' to 'Going Hollywood.'

This Tenor is a Box Office Natural
His Golden Tones Shake the Shekels

THERRIEN
"THE PAINTER OF SONGS"
Held Over, Fourth Week,
Loew's State, Boston

House doing capacity and he is sole stage build-up in this spot's record biz since "Grand Hotel."

Lauded by every paper in town—here's a sample—more to follow:

"NRA Prosperity comes in full tide this week at Loew's State, and riding on the crest of the New Deal wave is Therrien, a swell singer and an audience delight. The house is packed, with phalanxes waiting, and the tenor sets up something of a record of his own in a hold-over unmatched since the last pre-depression blue moon. His reception is tremendous, and the encores ditto. His third week's program opens with the popular number from 'Pagliacci,' grandly done, and continues with request numbers, all applausingly answered."—Harleigh Schultz, Dramatic Editor, Boston "Evening American."

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BOSTON, MASS.

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RIOT!!!
PARAMOUNT, NEW YORK, THIS WEEK (AUG. 11)
POPS and LOUIE
SENSATIONAL JUVENILE WONDERS
RETURN ENGAGEMENT WITHIN SIX WEEKS
Direction, NBC

● WHAT IF THE POLICE REPORTER WHO REVIEWS YOUR SHOWS THINKS HE IS GEORGE JEAN NATHAN?

THE BIGGEST WEEK IN THE YEAR'S COMING!

PARAMOUNT

WEEK SEPT. 3 · 9TH

Hollywood Productions

Week of Aug. 14

(Pictures now filming, or about to start, are listed below alphabetically by studios. Symbols are: D—Director, A—Author, C—Cameraman.)

COLUMBIA

'My Woman'
(7th week)
D—Victor Schertzinger
A—Brian Marlow
Cast:
Helen Twelvetrees
Wallace Ford
Victor Jory
Hobart Cavanaugh
Wm. Jeffry
Lorin Raker
Edwin Stanley
Boothe Howard
Lester Crawford
Chas. Levison

'A Man's Castle'
(3d week)
D—Frank Borzage
A—Lauren Hazard
Cast:
Loretta Young
Spencer Tracy
Helen MacKellar
Walter Connolly
Arthur Hohl

'Above the Clouds'
(1st week)
D—Roy Wm. Neill
A—Geo. B. Seitz
Cast:
Richard Cromwell
Dorothy Wilson
Robert Armstrong

FOX

'My Weakness'
(7th week)
D—David Butler
A—David Butler
R. G. DeSylva
Bert Hanlon
James Ryan
C—Arthur Miller
Cast:
Lilian Harvey
Lew Ayres
Sid Silvers
Charles Butterworth
Harry Langdon
Irene Bentley

'He Knew His Women'
(1st week)
D—Irving Cummings
Cast:
Warner Baxter
Heather Angel
Mimi Jordan
Roger Imhof

'Smoky'
(1st week)
D—Eugene Ford
A—Will James
Paul Perez
Cast:
Victor Jory
Irene Gentley

'Walls of Gold'
(2d week)
D—Kenneth McKenna
A—Kathleen Norris
Lester Cole
Edmond Sullivan
Wallace Seward
C—George Schneiderman
Cast:
Norman Foster
Sally Eilers
Ralph Morgan
Rochelle Hudson
Rosita Moreno

METRO

'Eskimo'
(20th week)
D—W. S. Van Dyke
A—Peter Freuchen
C—Clyde De Vinna
Cast:
All Native

'Dancing Lady'
(9th week)
D—Robert Z. Leonard
A—James Warner Bellah
F. G. Wolfson
Allan Rivkin
C—Oliver Marsh
Cast:
Joan Crawford
Franchot Tone
Grant Mitchell
Frank Morgan
Ted Healy
Winnie Lightner
Jean Howard
Ferdinand Gottschalk
Florine McKinney

'Tarzan'
(3d week)
D—Cedric Gibbons
Cast:
Johnny Weissmuller
Maureen O'Sullivan
Neil Hamilton

'The Late Christopher Bean'
(6th week)
D—Sam Wood
A—Sidney Howard
C—Bill Daniels
Cast:
Marie Dressler
Lionel Barrymore
Jean Hersholt
George Calouris
Beulah Bondi
Helen Mack
Helen Shipman
Russell Hardie

'Stage Mother'
(5th week)
D—Charles Bragin
A—Bradford Ropes
C—Geo. Folsey
Cast:
Alice Brady
Franchot Tone
Maureen O'Sullivan
Una Merkel
May Robson
Laura Hope Crews
Frank Morgan
Russell Hardie
T. Roy Barnes
Garry Owen
Ben Alexander

'Queen Christiana'
(3d week)
D—Rouben Mamoulian
C—Bill Daniels
Cast:
Greta Garbo
John Gilbert
Lewis Stone
C. Aubrey Smith
Elizabeth Young
Akim Tamiroff
Ian Keith

'The Hollywood Party'
(1st week)
D—Russell Mack
A—Edmund Goulding
Howard Dietz
Cast:
Marie Dressler
Joan Crawford
Jean Harlow
Jimmy Durante
Lupe Velez
Jack Pearl
Charles Butterworth
Jean Hersholt
Albertina Rasch Ballet
Eddie Quillan
Polly Moran

'Meet the Baron'
(1st week)
D—Walter Lang
Cast:
Jack Pearl
Jimmy Durante
Charles Butterworth
Ted Healy and Stooges
Lyda Roberti
Jimmy McHugh
Dorothy Fields

METROPOLITAN
(Monogram)

'Sweetheart of Sigma Chi'
(1st week)
D—Ed. Marin
A—George Waggner
Al DeMond
C—Bill Warrenton
Cast:
Mary Carlisle
Buster Crabbe
Charles Starrett
Florence Lake
Sally Starr
Ted Flo Rita
Eddie Tamblyn
Tommy Dugan
Burr McIntosh
Franklin Parker
Purnell Pratt
Grady Sutton

PARAMOUNT

'The Way to Love'
(7th week)
D—Norman Taurog
A—Gene Fowler
Benj. Glazer
Claude Binyon
Frank Butler
C—Charles Lange
Cast:
Maurice Chevalier
Ann Dvork
Edward Everett Horton
Arthur Pierson
Miana Gomell
Blanche Frederici
Nydia Westman
George Rigas
Douglas Dumbrille
Sidney Toler
Grace Bradley
Arthur Houseman
Jason Robards
Mutt (dog)

'The Way to Love'
(7th week)
(French Version)
D—Norman Taurog
A—Jean Boyer
C—Chas. Lange
Cast:
Maurice Chevalier
Jacqueline Francell
Marcel Vallee
Bruce Wyndham
Germaine De Noel
Adrienne D'Ambricourt
Leonie Pray
George Hagen
Georges Renavent
Emile Chatard

'Duck Soup'
(7th week)
D—Leo McCarey
A—Bert Kalmar
Harry Ruby
Arthur Sheekman
Nat Perrin
C—Henry Sharp
Cast:
Four Marx Brothers
Raquel Torres
Louis Calhern
Margaret Dumont
Verna Hillie
Leonid Kinsky
Edmund Breese
Edwin Maxwell

'I'm No Angel'
(6th week)
D—Wesley Ruggles
A—Mae West
C—Leo Tover
Cast:
Mae West
Cary Grant
Edward Arnold
Russell Hopton
Kent Taylor
Gertrude Michael
Gregory Ratoff
Dorothy Peterson
Wm. Davidson
Ralf Harolde
Nigel de Brulier
Irving Pichel
Geo Gruegoman
Nat Pendleton

'Too Much Harmony'
(7th week)
D—Edward Sutherland
A—Joseph Mankiewicz
C—Theodor Sparkuhl
Cast:
Bing Crosby
Judith Allen
Jack Oakie
Skeets Gallagher
Harry Green
Kitty Kelly
Lilyan Tashman
Ned Sparks
Grace Bradley
Shirley Grey
Dell Henderson
Billy Bevan
Cyril King
Sammy Cohen

'Torch Singer'
(6th week)
D—Alexander Hall
George Somnes
A—Grace Perkins
Doris Malloy
Bradley King
Doris Anderson
C—Karl Struss
Cast:
Claudette Colbert
David Manners
Lyda Roberti
Baby LeRoy

(Continued on page 48)

Florence Rober
Ethel Griffies
Helen Jerome Eddy
Mildred Washington
Charley Grapewin
Virginia Hammond
Albert Conti
Kathleen Burke
Wm. B. Davidson
Bobbe Arnst

'Golden Harvest'
(6th week)
D—Ralph Murphy
A—Nina Wilcox Putnam
Casey Robinson
Cast:
Richard Arlen
Chester Morris
Genevieve Tobin
Roscoe Ates
Burton Churchills
Elizabeth Patterson
Julie Haydon
Charles Sellon
Frederick Burton

'Design for Living'
(5th week)
D—Ernst Lubitsch
A—Noel Coward
Ben Hecht
C—Victor Milner
Cast:
Fredric March
Gary Cooper
Miriam Hopkins
Edward Everett Horton
Franklin Pangborn
Emile Chautard
Isabel Jewel

'To the Last Man'
(6th week)
D—Henry Hathaway
A—Zane Grey
Gerald Geraghty
Agnes Brand Leahy
Cast:
Buster Crabbe
Jack LaRue
Esther Ralston
Noah Beery
Gail Patrick
Fuzzy Knight
Barton MacLane
Muriel Kirkland
James C. Eagles
Randolph Scott
Egon Brecher
Eugenie Besserer
Harlan Knight

'Tillie and Gus'
(1st week)
D—Norman McLeod
A—Nunnally Johnson
John McDermott
Walter DeLeon
Francis Martin
Cast:
W. C. Fields
Alison Skipworth
Baby LeRoy

'Captain Jerico'
(1st week)
D—Grover Jones
Wm. S. McNutt
A—Max Miller
Jones and McNutt
Cast:
Richard Arlen
Frances Fuller
Charles Grapewin
Sir Guy Standing
Baby LeRoy
Gertrude W. Hoffman
Matsui
Wm. Frawley

'White Woman'
(1st week)
D—Stuart Walker
A—Norman Reilly Raine
Frank Butler
Samuel Hoffenstein
Gladys Lehman
Cast:
Charles Laughton
Charles Bickford
Percy Kilbride

RADIO

'Beautiful'
(1st week)
A—Al Santell
A—Humphrey Pearson
Myles Connolly
Mildred Cram
Cast:
Ann Harding
Robert Young
Paul Lukas
Sari Maritza

'Little Women'
(9th week)
D—Geo Cukor
A—Louisa May Olcott
Sarah Y. Mason
Victor Heerman
C—Henry Gerrard
Cast:
Katharine Hepburn
Joan Bennett
Frances Dee
Jean Parker
Paul Lukas
Edna May Oliver
Douglass Montgomery
Henry Stephenson
Spring Byington
John David Lodge

'Ann Vickers'
(6th week)
D—John Cromwell
A—Sinclair Lewis
Jane Murfin
C—Dave Abel
Cast:
Irene Dunne
Walter Huston
Edna May Oliver
Conrad Nagel
Bruce Cabot
Sam Hardy
Mitchell Lewis
Kitty Kelly
Ferdinand Gootschalk
Murray Kinnell

'Without Glory'
(3d week)
D—Geo. Archinbaud
A—Jane Murfin
Albert Shelby Levino
Cast:
Constance Bennett
Gilbert Roland
Vera Lewis
Wm. Wagner
Doug. Dumbrille

'Chance at Heaven'
(3d week)
D—Wm. Seiter
A—Vina Delmar
Julian Josephson
Sarah Y. Mason

Par Goes Yarn Buying, With One for Dietrich

Hollywood, Aug. 14.

Paramount went on a story buying spree last week, adding 'The Whipping' 'Thirty Day Princess' and 'Pink Chemise' to its material coffers. Trio goes into immediate adaptation stage for fall production. Deal was also closed for the play, 'Alien Corn,' previously tioned.

'Chemise,' to be retitled, is set for Cary Grant, Philip McDonald adapting.

Tossup whether 'Alien Corn' is for Dorothea Wieck or Marlene Dietrich, with former having the current edge.

Mascot Sets Thriller

Hollywood, Aug. 14.

Mascot has started preparation on a new serial, 'The Mystery Squadron,' which goes into production Oct. 1.

Sherman Lowe, Barney Sarecky and Jerry Lynton are writing the cliff-hanger. It follows 'The Wolf Dog,' Mascot's next serial.

DIALOG AND GAGS

Hollywood, Aug. 14.

H. M. 'Beany' Walker has been called in by Universal to add dialog to the script of 'Broadway or Bust,' which Edward Sedgwick will direct.

Clarence Marks will help on the gags for the Slim Summerville-Andy Devine co-starrer.

Bob Collier East to Set Old Roxy's Air Programs

Los Angeles, Aug. 14.

Bob Collier, who has been handling radio shows for Fanchon & Marco at the Paramount for the last six months, is in New York to line up a series of broadcasts from the stage of the old Roxy, another Partmar house. Collier will first work out a stage broadcast for the Broadway house, similar to the Saturday-Sunday program from the Par stage here.

He hopes also to arrange other programs for eastern outlets.

THE Film DAILY

● ● ● **A VERY modern and gorgeously entertaining hard-boiled Fairy Story for grown-ups.....that gives you a rough idea of Columbia's smash pix, "Lady for A Day".....it is so crowded with Showmanship Values that we are dizzy trying to figure out the angles to present to you.....suffice it to say at the jump-off that it is a swell mixture of Smiles and Tears.....with an Emotional Kick like seven Missouri mules .....characterizations by May Robson, Guy Kibbee, Ned Sparks and Warren William that have you fighting with yourself as you scan the opus, trying to decide which characterization is the most engaging, appealing and entertaining...**

* * * *

● ● ● **AN AUDIENCE of metropolitan exhibs, their wives, sweethearts and daughters.....along with the fan crits and the trade fellers.....crowded the auditorium of the Waldorf-Astoria to the number of 1,000.....and all about us the ladies were dabbing their eyes as May Robson hit her emotional and tremendously gripping human bits.....and the next moment laughing uproariously at some swell piece of business by Guy Kibbee or Ned Sparks.....and exhibs who only laugh when they put something over on their local exchange.....(shall we name them?.....why?.....you know the Type).....laughed right out loud and were unashamed.....what if their laugh added another ten berries to the rental?.....they were in a Holiday Mood.....t'hell with the Expense.....it is that kind of A Picture.**

* * * *

● ● ● **COMPARISONS?.....they are always odious .....especially in the film biz where producers are so touchy .....but as a matter of fact there can be no comparison.....'Lady for A Day" is so INDIVIDUALISTIC that it simply defies comparison.....it is one of that rare breed that automatically enters a Class By Itself.....**

* * *

● ● ● **.....we're tellin' you that it's a honey for downright Entertainment.....a bear for continuous sparkle, suspense and surprise punches.....a lulu for what it takes to get the femmes all fluttery and weepy with the Cinderella Stuff and the mother-love and human touches that tug right at your heart.....add to this the hard-boiled Ned Sparks humor and the polished finesse of the Guy Kibbee drolleries.....and if you can't get two dozen intestinal guffaws out of it we hope your face muscles freeze and you never crack a smile till your toes turn up.....you deserve it if you're that hopeless.....saying which, we sign off on "Lady for A Day".....with deep obeisances to Damon Runyon for the type of Story this biz sadly needs.....to Frank Capra for beautiful pace and consummate cunning in masterly direction.....to Joseph Walker for cinematographic composition that is Art Work .....and to members of the Ace Cast aforementioned who deliver about the best work of their separate distinguished**

the immortal star team of "Daddy Long Legs" in another FOX sensation

Says VARIETY (Hollywood edition): "*'Paddy'* will rank with *'State Fair'* as a money-maker!" That's the golden tip-off on this tip-top hit. With Janet Gaynor full of pep and sparkle . . . Warner Baxter more appealingly virile than ever. Another *completed* 1933-34 crowd-getter from FOX manpower.

JANET GAYNOR WARNER BAXTER *in* PADDY

the Next Best Thing

with

Walter Connolly Harvey Stephens
Margaret Lindsay Mary McCormic

Screen Play and dialogue direction by Edwin Burke. Directed by Harry Lachman

From Gertrude Page's novel

MORE GOOD NEWS!

Jesse L. Lasky's

THE POWER AND THE GLORY

opens tomorrow at the $2.00 Gaiety, New York. Heaviest road-show advance sale in years.

PILGRIMAGE

proves popular-price smash at Radio City Music Hall following its dazzling $2 run at the Gaiety, New York.

JOIN THE UPSWING WITH FOX

CALENDAR OF CURRENT RELEASES

: Pathe Studios, Culver City, Cal. **Allied** : 729 Seventh Ave., New York, N. Y.

Dude Bandit, The. Western story of retribution. Hoot Gibson. Geo. Melford. 65 mins. Rel. May 1. Rev. June 27.

Ieventh Commandment, The. From the play by Brandon Fleming. Marian Marsh, Theo. Von Eltz, Alan Hale. Dir. Geo. Belford. 64 mins. Rel. Feb. 20.

Fighting Parson, The. Hoot Gibson is mistaken for a revivalist. Marceline Day, Ethel Wales. Dir. Harry Frazer. 66 mins. Rel. May 22. Rev. Aug. 8.

Shriek in the Night, A. Mystery murder story. , Lyle Talbot, Arthur Hout, Dir. Albert Ray. 65 mins. Rev. July 25.

Harold Auten

Office: 1540 B'way, Y. C.

Companion Wanted. Romance with music and singing, visualizing the dream of a spirited young girl. Annabella, Jean Murat, Duvalles. Dir. Joe May. 88 mins. Rel. June 3. Rev. June 6.

Footsteps in the Night. Based on the mystery novel by Mrs. C. Fraser Simson. Mystery story of a rudely interrupted honeymoon. Benita Hume. Dir. Maurice Elvey. 59 mins. Rel. April 18. Rev. May 16.

ight and Day. Farce comedy of a thief chase in a wax museum. Jack Hurlburt, Cicely Courtneidge. 76 mins. Rev. May 30.

Savage Gold. Commander Dyott's thrilling adventures with savage hunters. Comm. Dyott. Dir. Commander George Dyott. 67 mins. Rev. Aug. 8.

Chesterfield

Offices: 1540 Broadway, New York, N. Y.

By Appointment Only. (Invincible.) A man's man who was a woman's doctor. Lew Cody, Sally O'Neill, Aileen Pringle. Dir. Frank Strayer. 65 mins. Rel. July 7.

I Have Lived. A girl's attempt to live down her past. Allan Dinehart, Anita Page, Allen Vincent. Dir. Rich. Thorpe. Rel. June 16.

Notorious, But Nice. Story to come. Marian Marsh, Betty Compson, Donald Dilloway. Dir. Rich. Thorpe. Rel. Aug. 1.

: Gower at Sunset, Hollywood, Cal. **Columbia** 729 Seventh Ave., New York, N. Y.

Ann Carver's Profession. Woman lawyer saves her husband in a murder trial. Fay Wray, Gene Raymond. Dir. Eddie Buzzell. 71 mins. Rel. May 26. Rev. June 13.

Below the Sea. A thrilling tale of treasure on the ocean floor. Ralph Bellamy, Fay Wray. Dir. Al Rogell. 79 mins. Rel. April 25. Rev. June 6.

California Trail, The. A buckaroo hero who combines old world gallantry with dashing twentieth century action. Buck Jones, Helen Mack. Dir. Lambert Hillyer. 67 mins. Rel. March 24. Rev. Aug. 1.

Ircus Queen Murder, The. Murder under the 'big top.' Adolphe Menjou, Greta Nissen. Dir. Roy William Neill. 66 mins. Rel. April 10. Rev. May 9.

Cocktail Hour. Girl illustrator narrowly escapes missing the right man. Bebe Daniels, Randolph Scott. Dir. Victor Schertzinger. 73 mins. Rel. June 5. Rev. June 6.

Dangerous Crossroads. A roaring romance of the rails. Chic Sale, Diane Sinclair, Jackie Searle. Dir. Lambert Hillyer. 69 mins. Rel. June 15.

Mussolini Speaks. The 1931 address with newsreel shots. Interpolations by Lowell Thomas. 74 mins. Special. Rev. Mar. 14.

Night of Terror. Bela Lugosi and his haunting eyes—blood-curdling suspense —mysterious disappearances. Bela Lugosi, Sally Blane. Dir. Benjamin Stoloff. 66 mins. Rel. April 24. Rev. June 27.

Parole Girl. From Dance of the Millions.' First offender, sent to jail, plots to be revenged on the man who put her there, but it boomerangs Mae Clarke, Ralph Bellamy, Marie Prevost. Dir. Eddie Cline. 67 mins. Rel. Mar. 4. Rev. April 11.

Rusty Rides Alone. Tim McCoy curbs crime at every turn with his ever-faithful police dog pal. Tim McCoy, Barbara Weeks. Dir. D. Ross Lederman. 58 mins. Rel. May 15.

Silent Men. Tim McCoy western original. ir. D. Ross Lederman. Rel. Mar. 3.

Soldiers of the Storm. The first film featuring the U. S. Border Patrol and the part played by planes. Regis Toomey, Anita Page. Dir. D. Ross Lederman. 69 mins. Rel. April 4. Rev. May 23.

The Woman I Stole. Jack Holt a swaggering overlord of the oil fields who outbluffs doublecrossers. Jack Holt, Fay Wray. Dir. Irving Cummings. 64 mins. Rel. May 1.

Unknown Valley. A full-of-fight western drama, replete with unique situations. Buck Jones, Cecilia Parker. Dir. Lambert Hillyer. 69 mins. Rel. May 5.

What Price Innocence. Story of a girl who didn't know. Jean Parker, Willard Mack. Dir. Willard Mack. 64 mins. Rev. June 27.

When Strangers Marry. Drama against the menacing magic of the tropics. Jack Holt, Lillian Bond. Dir. Clarence Badger. 68 mins. Rel. March 20. Rev. May 30.

Whirlwind, The. A round-up of thrills and action. Tim McCoy, Alice Dahl. Dir. D. Ross Lederman. 59 mins. Rel. March 14.

Woman I Stole, The. A swaggering overlord of the oil fields. Jack Holt, Fay Wray. Dir. Irving Cummings. 69 mins. Rel. May 1. Rev. July 4.

Wrecker, The. The season's timeliest story, with the recent California earthquake. Jack Holt, Genevieve Tobin. Dir. Albert Rogell. 72 mins. Rel. July 10. Rev. Aug. 8.

First Division

Offices: 1600 Broadway, New York, N. Y.

Releases Also Allied, Chesterfield and Monogram

lack Beauty. Anna Sewell's famous book. Esther Ralston, Alexander Kirkland, Gavin Gordon, Hale Hamilton. Dir. Phil Rosen. 65 mins. Rel. July 15.

Dassan. Life, customs, morals, habits and whatnot as lived by the penguin birds on 'Penguin Island.' Cherry Kearton produced and directed. Two running times: 38 mins. and 51 mins. Rel. June 15.

Dude Bandit. A clumsy cowhand turns to the disguise of a romantic dude bandit and solves a murder. Hoot Gibson, Gloria Shea. Dir. George Melford. 65 mins. Rel. June 15.

Forgotten. A kindly Jewish immigrant father, cast off in his old age by his sons, brings them to their senses. June Clyde, William Collier, Jr., Lee Kohlmar, Natalie Moorhead, Jean Hersholt, Jr. Dir. Richard Thorpe. 67 mins. Rel. May 1.

le Bride. A murder suspect is shipwrecked with his captors in the jungles. Anita Page, Charles Starrett. Dir. Harry Hoyt and Albert Kelly. 62 mins. Rel. May 25. Rev. May 25.

Love Is Like That. A seventeen-year-old youngster gets mixed up in a couple of domestic tangles and a minor murder mystery. John Warburton, Rochelle Hudson. Dir. Richard Thorpe. 65 mins. Rel. May 1. Rev. May 9.

Twist. The famous Charles Dickens classic. Dickie Moore, Irving Pichel, William Boyd, Alec Francis, Doris Lloyd, Barbara Kent. Dir. William Cowan. 74 mins. Rel. May 1.

Phantom Broadcast. A radio crooner attains phoney fame when his accompanist secretly does his singing for him. Ralph Forbes, Vivienne Osborne, Paulette Goddard. Dir. Phil Rosen. 71 mins. Rel. Aug. 1.

Return of Casey Jones. A young engineer surmounts his difficulties through the spiritual influence of the hero of his boyhood. Charles Starrett, Ruth Hall, Jackie Searle. 67 mins. Dir. J. P. McCarthy. Rel. July 10. Rev. July 4.

Shriek in the Night. A murder mystery in a swanky Park Avenue apartment house. Ginger Rogers, Lyle Talbot. Dir. Albert Ray. 67 mins. Rel. June 15.

Sphinx, The. A deaf mute and his twin brother are implicated in a series of crimes wherein four stock brokers are murdered in the same manner. Lionel Atwill, Sheila Terry, Paul Hurst. Dir. Phil Rosen. 62 mins. Rel. July 3.

Strange People. Thirteen men and women, twelve of whom recognize each other as members of a murder jury, find themselves gathered in the house of the murdered man, at midnight of a stormy night. John Darrow, Gloria Shea, Hale Hamilton. 64 mins. Rel. June 15.

Studios: Burbank, Calif. **First National** Offices: 321 W. 44th St., New York, N. Y.

Central Airport. A triangle in the aviation game. Richard Barthelmess and Sally Eilers. Dir. William A. Wellman. Rel. April 15. Rev. May 9.

Imer the Great. Baseball story. Joe E. Brown, Patricia Ellis. Mervyn LeRoy. 64 mins. Rel. April 22. Rev. May 30.

rand Slam. A burlesque on the popular bridge fad. Paul Lukas, Loretta Young, Frank McHugh, Glenda Farrell. Dir. William Dieterle. 67 mins Rel. March 18.

Heroes for Sale. Post war activities of American vets. Barthelmess, Loretta Young. Rel. June 17. Rev. July 25.

Lilly Turner. Side shows and grifters. Ruth Chatterton, Brent, Frank McHugh. Dir. Wm. A. Wellman. 55 mins. Rel. ma Rev. June 20.

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who service subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state consorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage by the New York state censorship, since pictures are reviewed only in actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of exactness 'Variety' will appreciate the co-operation of all managers who may note discrepanci

Hollywood

(Continued from page 6)

late, awaiting the delivery of Buster Crabbe from Paramount, with Mary Carlisle, Charles Starrett, Marion Byron and Florence Lake. Edwin Marin megs.

Marcella Burke goes to Majestic to write the script for 'The Diary of a Bad Woman.' Bernard Schubert is scripting 'My Life' by Isadora Duncan for the same company.

Paramount is dickering with Richard Blumenthal to return to Joinville, France, as head of the studio. Blumenthal wants to remain here. With his Par contract up Aug. 1, Universal has offered him a production spot here.

Dick Pearl is in charge of the Tiffany plant as studio manager for a new New York company now being organized. Studio also due soon for a change of monicker.

Jason Joy is back in the Hays office on loan from Fox for a month to help sapollo the present crop of pictures. He is working in collaboration with Dr. James Wingate, who succeeded him as censor contact.

Warren Doane's next short for Universal is 'Mountain Musical,' a hillbilly tuner starring Louise Fazenda, with William Hackney megging. Starts Tuesday (15).

Helen Twelvetrees draws the femme lead in Paramount's bull-fight pic, 'Trumpet Blows,' with George Raft to do the chief bull tossing.

'Funny Page' Tuff

'Funny Page' is no laughing matter for Paramount, with six treatments on story already scrapped. Lewis Gensler and Harlan Thompson are on the seventh.

Edward Griswold, once Albert Einstein's p. a., has joined Columbia publicity staff.

With Frances Fuller set to return to New York Sept. 1 to do a new Claire Kummer play with Roland Young, writer-producer team of Jones and McNutt are hustling for a new femme lead for 'Captain Jericho.'

Universal wants Gregory LaCava for direction of three pictures at $45,000 each.

Gloria Stuart will be elevated to stardom by Universal with 'Under Two Flags' as the probable initialer.

Horace Jackson due back in two weeks from his European vacation. Returning to Fox.

The Charm

Two previous assignments at Metro having blown up, William K. Howard for the third time goes to that studio to direct. He's set to do an original by Elizabeth Paradis.

Harry Frazer has been set by Mascot to co-direct 'The Wolf Dog' with Colbert Clark.

Ralph Staub, formerly cameraman at Columbia, went back to the studio as a director, megging the Will Mahoney short, 'The Entertainer.'

Carol Dunning has sent out 300 prints of 20-foot colored NRA trailers to theatres whose operators have endorsed the recovery act. Trailers were endorsed by Gen. Johnson.

Edward Norris, from Eastern stock, gets his first pic assignment as a juve in Garbo's 'Queen Christina.'

Phil Gersdorf, formerly Charles R. Rogers press agent, and Ed Churchill have joined the U pub staff. Kirtley Baskette is leaving the department to go with 'Photoplay.'

Little Giant, The. Robinson as a comedy gangster. E. G. Robinson, Mary Astor. Dir. Roy Del Ruth. 70 mins. Rel. May 20. Rev. May 30.

Mind Reader, The. Mind-reading as a new racket. Warren William and Constance Cummings. Dir. Roy Del Ruth. Rel. April 1. Rev. April 11.

Studio: Fox Hills, Hollywood, Cal. **Fox** : 850 Tenth Ave., New York, N

Adorable. Original. With music. Janet Gaynor, Henry Garat. Wm. Dieterle. 86 mins. Rel. May 19. Rev. May 23.

After the Ball. British made. Love at a diplomatic ball. Esther Ralston, Basil Rathbone. Dir. Milton Rosmer. 68 mins. Rel. Mar. 17. Rev. Mar. 21.

Arizona to Broadway. James Dunn, June 23. Rev. July 25.

Best of Enemies, The. Racial conflict comedy. Buddy Rogers, Marian Nixon, Joe Cawthorne, Frank Morgan. Dir. Rian James. 72 mins. Rel. June 23. Rev. July 18.

Bondage. Original. Drama. Dorothy Jordan, Alex. Kirkland. ir. Al. Santell. 67 mins. Rel. Mar. 31. Rev. April 25.

Devil's in Love, The. Harry Hervey novel. Foreign legion yarn. Victor Jory, Loretta Young, Vivienne Osborn. Dir. Wm. Dieterle. 70 mins. Rel. July 21. Rev. Aug. 1.

Five Cents a Glass. Love, music and beer. Buddy Rogers, Marian Nixon. Rel. June 30.

F. . 1. Futuristic plane landing field in mid-ocean. Leslie Fenton, Jill Esmond. Dir. Karl Hartl. 75 mins.

Hello Sister. Stage play. Jas. Dunn, Boots Mallory, Rel. April 14. Rev. May 9.

Hold Me Tight. Love in a department store. Jas. Dunn, Sally Eilers. David Butler. Rel. May 26. Rev. May 23.

Humanity. Original. Physician who seeks to save his son from a woman's influence. Boots Mallory, Alex. Kirkland, Irene Ware. Dir. John Francis Dillon. Rel. Mar. 3. Rev. April 25.

I Loved You Wednesday. Stage play of four tangled lives. Warner Baxter, Elissa Landi, Victor Jory. Dir. Henry King. Rel. June 9. Rev. June 20.

It's Great to Be Alive. An only man in a world of beautiful women. Raul Roulien, Gloria Stuart, Herbert Mundin. Dir. Alfred Werker. Rel. June 2. Rev. July 11.

Last Trail, The. Zane Gray story. O'Brien, rendel, Cl..ire Trevor. Dir. James Tinling. Rel. Aug.

Life in the Raw. Zane Grey story. Cowboy saves girl's brother from bandit gang. Geo. O'Brien, Claire Trevor, Greta Nissen. Dir. Louis King. 62 mins. Rel. July 7.

Man Who Dared, The. Imaginative biography based on life of Anton Cermak. Preston Foster, Lyda Johann. Dir. Hamilton McFadden. 77 mins. Rel. July 14.

Paddy the Next Best Thing. From the stage play. Warner Baxter. Dir. Harry Lachman. Rel. Aug. 18.

Pleasure Cruise. Play by Austen Allen. Jealous husband trails his seagoing wife. Dir. Frank Tuttle. Rel. Mar. 24. Rev. April 4.

Pilgrimage. Mother love from a new angle. From the I. A. R. Wiley story. Henrietta Crossman, Heather Angel, Norman Foster, Marian Nixon. Dir. John Ford. 95 mins. (roadshowing time). Rev. July 18.

Sailor's Luck. Original. Romance of a U. S. Navy gob. Jas. Dunn, Sally Eilers, Victor Jory. Dir. Raoul Walsh. Rel. Mar. 3. Rev. Mar. 21.

Shanghai Madness. Magazine story by F. H. Brennan. River pirates on a Chinese stream. Spencer Tracy, Fay Wray. Dir. John Blystone. Rel. Aug. 4.

Trick for Trick. Stage play of same title. Ralph Morgan, Victor Jory, Sally Blane. Dir. Hamilton McFadden. 68 mins. Rel. April 21. Rev. June 13.

Warrior's Husband, The. Stage play by Julian Thompson. An Amazon who had a heart. Elissa Landi, Marjorie Rambeau, Ernest Truex, David Manners. Dir. Walter Lang. 74 mins. Rel. May 12. (Lasky production.) Rev. May 16.

Zoo in Budapest. Original. Mystery story in a foreign zoo and an animal. Loretta Young, Gene Raymond, O. P. Heggie. Dir. Rowland V. Lee. R . April 28. Rev. May 2. (Lasky production.)

Freuler Associates

ce: R.K.O. Bldg., New York, N. Y.

Deadwood Pass. Original. Western. Hidden treasure and government agents. Tom Tyler, Alice Dahl, Wally Wales. Dir. J. P. McGowan. Rel. Mar. 15.

Easy Millions. Original. Reputed millionaire loses his job, an inheritance and almost his sweetheart. Skeets Gallagher, Dorothy Burgess. Dir. Fred Newmayer. Rel. June 30.

Majestic

Offices: ity, ity

Cheating Blondes. (Equitable.) Twin sisters tangled in a murder mystery. Thelma Todd, Rolfe Harold. Dir. Jos. Levering. 61 mins. Rel. April 1. Rev. May 23.

Curtain at Eight. Story of a murder mystery by Octavus Roy Cohen. Rel. June.

Free Love. Rel. May 1.

Gun Law. Western. Jack Hoxie, Betty Boyd. Rel. May 1.

Sing, Sinner, Sing. Torch singer marries a millionaire. Paul Lukas, Lelia Hyams. Dir. Christy Cabanne. Rel. May.

Trouble Busters. Western. Jack Hoxie, Lane Chandler. Rel. May 15.

Woman in the Case, The. Zita Johann. Woman is framed for a cri shield higher-ups. Rel. June.

World Gone Mad, The. Story behind present-day conditions. Evelyn Brent, Pat O'Brien, Dir. Christy Cabanne. Rel. Mar. 1. Rev. April 18.

Studios: 4376 Sunset Drive, Hollywood, Cal. **Mayfair** Offices: 1600 Broadway, New York, N. Y.

Alimony Madness. Story of alimony evils. Helen Chandler, Leon Waycoff. Dir. Breezy Eason. 65 mins. Rel. April 1. Rev. May 9.

Her Resale Value. Story of a disgruntled wife. June Clyde, Geo. Lewis. Dir. Breezy Eason. 63 mins. Rel. April 15. Rev. June 27.

Justice Takes a Holiday. Original. Father love drives a convict back to jail. H. B. Warner, Huntley Gordon, Audrey Ferris. Dir. Spencer Bennett. 63 mins. Rel. Feb. Rev. April 25.

Studios: Culver City, Calif. **Metro** ces: 1540 Broadway, New York, N.

Another Language. Story of the in-laws from Rose Franken's stage hit. Helen Hayes, Robt. Montgomery, Louise Closser Hale. Dir. Edw. H. Griffith. 70 mins. Rel. July 28. Rev. Aug. 8.

Barbarian, The. Ramon Novarro as an Egyptian guide who is really a prince. Myrna Loy, Reginald Denny. Dir. Sam Wood. 80 mins. Rel. May 12. Rel. May 16.

Clear All Wires. Picturization of the recent Broadway hit about a foreign correspondent. Lee Tracy, Benita Hume. Dir. George Hill. 78 mins. Rel. Feb. 17. Rev. Mar. 24.

Devil's Brother, The. Operetta 'Fra Iavolo.' Laurel and Hardy, Dennis King, Thelma Todd, Jas. Finlayson. Dir. Hal Roach. 91 mins. Rel. May 6.—Rev. June 13.

Fast Workers. John Gilbert as a skyscraper worker. Robert Armstrong, Mae Clarke, Muriel Kirkland. Dir. Tod Browning. Rel. Mar. 10. Rev. Mar. 21.

Gabriel Over the White House. From an anonymous novel. The U. S. under a dictator. Walter Huston, Karen Morley, Franchot Tone. Dir. Gregory La Cava. Rel. Mar. 31. Rev. April 4.

Hell Below. The submarine heroes of the World War. Robert Montgomery, Jimmy Durante, Madge Evans, Walter Huston. Dir. Jack Conway. Rel. June 9. Rev. May 2.

Hold Your Man. A smart aleck crook who escapes everything but love. Jean Harlow, Clark Gable, Stuart Erwin. Dir. Sam Wood. Rel. June 30. Rev. July 4.

Lady of the Night. Night life in a great city. Loretta Young, Ricardo Cortez, Franchot Tone, Una Merkel. Dir. William Wellman. Rel. July 14.

Looking Forward. The story of a great London department store. Based on the English stage success. Lionel Barrymore, Lewis Stone. Dir. Clarence Brown. 93 mins. Rel. April 7. Rev. May 2.

Made on Broadway. Original. Press agent power in politics and society. Robt. Montgomery, Madge Evans, Sally Eilers, Eugene Pallette. Dir. Harry Beaumont. 70 mins. Rel. ay 19. Rev. July 11.

Midnight Mary. Gangster story with the trial-flashback used. Ricardo Cortez, Franchot Tone. Dir. Wm. Wellman. June 30. Rev. July 18.

Nuisance, The. Lee Tracy as an ambulance-chasing lawyer. Madge E Frank Morgan, Charles Butterworth. ir. Jack Conway. 84 mins. June 2. Rev. ay 30.

(Continued on page 29)

THEY'VE got what it takes to take—and can they GIVE!... Four wise girls pining in a Park Avenue penthouse for food, finery and fools with money!... Do they get what they go after? Look 'em over, Mister—and didn't we just tell you that they have what it takes to take?... They're the hardest-boiled, most sentimental quartette of beauties that ever roved the 'Roaring Forties!...Your crowds will laugh uproariously at 'em and with 'em in Universal's smash comedy-drama!

LADIES MUST LOVE

The whole country soon will be whistling these hit tunes:

"I'VE GOT PERSONALITY"

"I'D WORSHIP HIM JUST THE SAME"

"THREE LITTLE MAIDS"

"TONIGHT MAY NEVER COME AGAIN"

With JUNE KNIGHT, NEIL HAMILTON, SALLY O'NEILL, DOROTHY BURGESS, MARY CARLISLE, Oscar Apfel, George E. Stone, Virginia Cherrill. Suggested by a play by William Hurlbut. Produced by Carl Laemmle, Jr. Directed by E. A. du Pont. Presented by Carl Laemmle.

CALENDAR OF CURRENT RELEASES

(Continued from page 27)

Peg o' My Heart. From the famous play. Marion Davies, Onslow Stevens, Juliette Compton, J. Farrell MacDonald. Dir. Robt. Z. Leonard. Rel. May 26. Rev. May 23.

Rasputin and the Empress. The Russian overthrow and its cause. John, Ethel and Lionel Barrymore. Dir. Rich. Boleslavsky. Roads low time, 133 mins. Rel. March 24. Rev. Dec. 27.

Reunion in Vienna. From Sherwood's stage play. Exiled royalty returns for a last fling. John Barrymore, Diana Wynyard, Frank Morgan. Dir. Sidney Franklin. Rel. June 16. Rev. May 2.

Strange Rhapsody. Love story with a background of Sarajevo and the assassination which precipitated the World War. Based on the Hungarian play of the same title. Nils Asther, Kay Francis, Walter Huston. Dir. Richard Boleslavsky. Rel. July 7.

Stranger's Return, The. Phil Stong's story of the middle western farm life. Lionel Barrymore, Miriam Hopkins, Stuart Erwin, Franchot Tone. Dir. King Vidor. 88 mins. Rel. July 21. Rev. Aug. 1.

Storm at Daybreak. Triangular story in a Serbian setting. Kay Francis, Nils Asther, Walter Huston, Phillips Holmes. Dir. Richard Boleslavsky. 78 mins. Rel. July 14. Rev. July 25.

Today We Live. An English girl ambulance-driver during [illegible] Joan Crawford, Gary Cooper. Dir. Howard Hawks. Rel. [illegible] Rev. April 18.

When Ladies Meet. Based on Rachel Crothers' Broadway success. Ann Harding, Robert Montgomery, Frank Morgan. Dir. Harry Beaumont. Rel. June 23. Rev. June 27.

White Sister The. Based on the famous F. Marion Crawford novel. Helen Hayes, Clark Gable. Dir. Victor Fleming. Rel. April 14.

: 6046 Sunset Blvd., Hollywood, Cal. **Monogram** Office: 723 Seventh Ave., New York, N. Y.

Avenger, The. Vengeance in prison. Ralph Forbes, Adrienne Ames. Dir. Ed. Marin. 72 mins. Rel. Aug. 25.

Black Beauty. Horse story. Alex Kirkland, Esther Ralston. Phil Rosen. 70 mins. Rel. Aug. 10.

Breed of the Border. Western in which an auto racer turns cowboy. Bob Steele, Marion Byron. Dir. R. N. Bradbury. 53 mins. Rel. Mar. 1. Rev. May 16.

Devil's Mate, The. Convicted murderer who dies in the electric chair ahead of the shock. Peggy Shannon, Preston Foster. Dir. Phil Rosen. 66 mins. Rel. Aug. 15.

Fighting Texan. Oil country story. Rex Bell, Luana Walters. [illegible] Armand Schaefer. 55 mins. Rel. Aug. 5. Rev. Aug. 1.

[illegible]itive, The. A $500,000 mail robbery. Western. [illegible]lia Parker. Dir. Harry Fraser. 54 mins. Rel. Aug. 10.

Gallant Fool, The. One ring circus in the cattle country. Bob Steele, Arletta Duncan. Dir. R. N. Bradbury. 56 mins. Rel. July 29.

[illegible]iver Twist. Dickens' story. Dickie Moore, Irving Pichel, Wm. Boyd, Doris Lloyd. Dir. Wm. Cowen. 80 mins. Rel. Feb. 28. Rev. April 18.

Phantom Broadcast, The. Radio crooner who sings by proxy. Ralph Forbes, Vivienne Osborne. Dir. Phil Rosen. Rel. July 8. Rev. Aug. 1.

Rainbow Ranch. Adventures of the welterweight champ of the Pacific fleet. Rex Bell, Cecelia Parker. Dir. Harry Fraser. 59 mins. Rel. Aug. 25.

Return of Casey Jones, The. Railroad story. Chas. Starrett, Ruth Hall. Dir. J. P. McCarthy. 67 mins. Rel. July 25.

Skyway. Aviation pilot's ship-to-shore line. Ray Walker, Kathryn Crawford. Dir. Lew Collins. 67 mins. Rel. Aug. 22.

Sphinx, The. Murder mystery with a neat twist. Lionel Atwill, Sheila Tracy. Dir. Phil Rosen. 68 mins. Rel. June 1. Rev. July 11.

Trailing North. Texas ranger gets far from home, but gets his man. Bob Steele, Doris Hill. Dir. J. P. McCarthy. 75 mins. Rev. June 6.

: 5851 Marathon St., Hollywood, Calif. **Paramount** Offices: 1501 Broadway, New York, N. Y.

Bedtime Story, A. Original. Chevalier adopts a baby. Maurice Chevalier, Edw. Everett Horton, Helen Twelvetrees. Dir. Norman Taurog. 95 mins. Rel. Sept. 21. Rev. April 25.

College Humor. Comedy. Bing Crosby, Jack Oakie, Rich. Arlen, Mary Carlisle, Burns and Allen. Dir. Wesley Ruggles. 6624. Rel. June 30.

Dead Reckoning changed to Turn Aboard. Original sea story by Robt. Presnell of a Flying Dutchman of today. Shirley Gray, Chas. Ruggles, John Halliday, Verree Teasdale. Dir. Paul Sloane. 6046. Rel. Mar. 24.

Disgraced. Story of betrayed love. Helen Twelvetrees, Bruce Cabot. Dir. Earle C. Kenton. 5740. Rel. July 7. Rev. July 18.

Eagle and the Hawk, The. Story of the Royal Flying Squadron in the World War. Frederic March, Jack Oakie, Cary Grant, Carole Lombard. Dir. Stuart Walker. 74 mins. Rel. May 19. Rev. May 16.

Gambling Ship. Explanatory title. Cary Grant, Benita Hume. Dir. Louis Gasnier. 6331. Max Marcin. Rel. June 23. Rev. July 18.

Girl in 419, The. Mysterious beauty in a hospital-drama. Jas. Dunn, Gloria Stuart, David Manners. Dir. George Somnes, Alexander Hall. 65 mins. Rel. May 26. Rev. May 23.

Her Bodyguard. A musical comedy star and her hired sleuth. Wynne Gibson, Edmund Lowe, John Hines, Marjorie White. Dir. Wm. Beaudine. Rel. July 21. Rev. Aug. 8.

I Love That Man. (Rogers production.) Romantic drama. Edmund Lowe, Nancy Carroll. Dir. Harry Joe Brown. 74 mins. Rel. June 9. Rev. July 11.

International House. Farce comedy. Peggy Hopkins Joyce, W. C. Fields, Rudy Vallee, Stuart Erwin, Sari Maritza, Burns and Allen, Cab Calloway. Dir. Eddie Sutherland. 68 mins. Rel. June 2. Rev. May 30.

Jennie Gerhardt. From the Theo. Dreiser story. Sylvia Sidney, Donald Cook, Mary Astor. Dir. Marion Gering. 95 mins. Rel. June 16. Rev. June 13.

Lady's Profession, A. Story by Nina Wilcox Putnam. Speakeasy prop. masquerading as riding master. Geo. Barbier, Sari Maritza. Dir. Norman MacLeod. Rel. Mar. 3. Rev. Mar. 28.

Mama Loves Papa. Trials of a henpecked. Chas. Ruggles, Mary Boland, Lilyan Tashman, Walter Catlett. Dir. Norman McLeod. Rel. July 14. Rev. July 25.

[illegible]an of the Forest. Western. Harry Carey, Randolph Scott, Verna Hillie. Dir. Henry Hathaway. Rel. July 14.

[illegible]idnight Club, The. London jewel thieves. Geo. Raft, Clive Brook, Guy Standing, Alison Skipworth. Dir. Geo. Somnes and Alex Hall. Rel. July 28. Rev. Aug. 1.

Murders in the Zoo. Original by Philip Wylie and Seton I. Miller. Drama largely held to a zoological garden. Chas. Ruggles, Lionel Atwill, Gail Patrick. Dir. Edw. Sutherland. 6557. Rel. Mar. 17. Rev. April 4.

[illegible]ck Up. (Schulberg.) A girl of the people and a service station sheik. Sylvia Sidney, Geo. Raft. Dir. Marion Gering. Rel. Mar. 31. Rev. Mar. 28.

Song of the Eagle. Beer problem from the angle of an honest brewer. Chas. Bickford, Rich. Arlen, Jean Hersholt, Mary Brian. Dir. Ralph Murphy. 65 mins. Rel. April 28. Rev. May 2.

Song of Songs. From Suderman's story and Sheldon's play. Marlene Dietrich, Brian Aherne, Lionel Atwill. Dir. Rouben Mamoulian. 70 mins. Rev. July 25.

Story of Temple Drake, The. From Wm. Faulkner's 'Sanctuary.' The story of an oversexed girl. Miriam Hopkins, Jack La Rue, Wm. Collier, Jr. Dir. Stephen Roberts. 68 mins. Rel. May 12. Rev. May 9.

Strictly Personal. (Rogers.) Original by Wilson Mizner and Robt. T. Shannon on the matrimonial agency racket. Marjorie Rambeau, Eddie Quillan, Dorothy Jordan. Dir. Ralph Murphy. Rel. Mar. 19. Rev. Mar. 21.

Sunset Pass. Zane Grey western. Tom Keene, Randolph Scott, Kathleen Burke. Dir. Henry Hathaway. 46 mins. Rel. May 26.

Supernatural. Original. Odd story of a transferred soul. Carole Lombard, Randolph Scott, Vivienne Osborne. Dir. Victor Halperin. 65 mins. Rel. May 12. Rev. April 25.

Under the Tonto Rim. From the Zane Grey story. Stuart Erwin, Verna Hillie, Ray Hatton. Dir. Henry Hathaway. Rel. Mar. 24.

R.K.O. Radio

ce: R.K.O. Bldg., Radio City, N.Y.C.

[illegible]rain, The. A small town barber becomes a big time gambler and crook. George E. Stone, Fay Wray, Phillips Holmes, Lilian Bond. Dir. George Archainbaud. 72 mins. Rel. June 16. Rev. Aug. 8.

Christopher Strong. From Frankau play. Story of a daring English aviatrice. Katherine Hepburn, Colin Clive, Billie Burke. Dir. Dorothy Arzner. 77 mins. Rel. Mar. 31. Rev. Mar. 14.

Cross Fire. Action western. Tom Keene, Betty Furness, Edgar Kennedy. Dir. Otto Brower. 55 mins. Rel. June 30.

Diplomaniacs, The. Wheeler and Woolsey are sent by an Indian tribe to bring peace to the Geneva Conference. Dir. Wm. Seiter. 59 mins. Rel. May. Rev. May 2.

[illegible]le Harness. A girl who got her man. Ann Harding, William Powell. Dir. John Cromwell. 70 mins. Rev. July 25.

Emergency Call. Exposing racketeering in city hospitals. Bill Boyd, Wynne Gibson, William Gargan. Dir. Edward Cahn. 61 mins. Rel. May 19.

Great Jasper, The. Novel by Fulton Oursler. Dix as a motorman who turns [illegible]palmist. Rich. Dix, Wera Engels, Edna May Oliver. Dir. J. Walter Ruben. 83 mins. Rel. Mar. 3. Rev. Feb. 21.

India Speaks. Travelog of India with Richard Halliburton as narrator. Dir. Walter Futter. 77 mins. Rel. April 28.

King Kong. Original. A 50-foot ape is captured in the wilds and creates havoc when it escapes while on exhibition in New York. Fay Wray, Robt. Armstrong. Dir. Merian C. Cooper. 100 mins. Rev. April 7.

Man Hunt. Junior amateur detective captures jewel thieves. Junior Durkin, Mrs. Wallace Reid, Virginia Henry. Dir. Irving Cummings. 64 mins. Rel. Mar. 24. Rev. May 9.

Melody Cruise. Musical novelty which takes place on a world cruise. Charlie Ruggles, Phil Harris, Greta Nissen, Helen Mack. Dir. Mark Sandrich. 76 mins. Rel. June 23.

No Marriage Ties. From an unproduced play. Satire on advertising agencies. Richard Dix, Elizabeth Allen. Dir. J. Walter Ruben. 75 mins. Rel. Aug. 11. Rev. Aug. 8.

Our Betters. From Maugham's play. English high society. Constance Bennett, Gilbert Roland. Dir. Geo. Cukor. 84 mins. Rel. Mar. 17. Rev. Feb. 28.

Professional Sweetheart. The story of a radio singer who is forced to live up to her publicized angelic character when her greatest desire is to be naughty-naughty. Ginger Rogers, Norman Foster, Gregory Ratoff, Zasu Pitts. Dir. William A. Seiter. 73 mins. Rel. June 9. Rev. July 18.

Scarlet River. Picture company films a western film. Tom Keene, Dorothy Wilson, Roscoe Ates. Dir. Otto Brown. 64 mins. Rel. Mar. 10. Rev. May 30.

Silver Cord, The. Mother love carried to excess. Irene Dunne, Laura Hope Crews, Joel McCrea, Frances Dee. Dir. John Cromwell. 76 mins. Rel. May 19. Rev. May 9.

Son of the Border. Action western. Tom Keene, Julie Haydon, Creighton Chaney. Dir. Lloyd Nosler. 55 mins. Rel. May 5.

Sweepings. Novel. Biographical study of a merchant prince. Lionel Barrymore, Alan Dinehart, Gloria Stuart. Dir. John Cromwell. 77 mins. Rel. April 14. Rev. Mar. 28.

Tomorrow at Seven. Novel murder mystery. Chester Morris, [illegible]borne, Frank McHugh. Dir. Ray Enright. 62 mins. Rel. July 4.

United Artists

Offices: 729 Seventh Ave., New York, N. Y.

I Cover the Waterfront. Adaptation of Max Miller's best seller about his exploits in the San Diego harbor. Claudette Colbert, Ben Lyon and Ernest Torrence. Dir. James Cruze. 70 mins. Rel. May 12. Rev. May 23.

Masquerader, The. Based on John Hunter Booth's adaptation of Katherine Cecil Thurston's novel. Cousins of identical appearance change places, with intriguing political and romantic results. Ronald Colman, Elissa Landi. Dir. Richard Wallace. 75 mins. Rel. Aug. 18.

Samarang. Love amid the pearl divers in Malaysia. Native cast. [illegible]ir. Ward Wing. 60 mins. Rel. June 23. Rev. July 4.

Secrets. Stage play. Man tries to hide from his wife secrets she pretends not to know. Mary Pickford, Leslie Howard. Dir. Frank Borzage. 83 mins. Rel. April 16. Rev. Mar. 21.

Yes, Mr. Brown. Farce comedy with music, laid in Vienna. Jack Buchanan, Margot Grahame and Elsie Randolph. Dir. Jack Buchanan. 69 mins. No date set.

Universal

Studios: Universal City, Cal. Offices: 730 Fifth Ave., New York, N. Y.

Be Mine Tonight. Comedy-drama. Love story unfolded in scenic beauty of Swiss Alps. Starring Jan Kiepura. Dir. Anatol Litvak. 85 mins. Rel. Mar. 23. Rev. April 18.

Big Cage, The. Original. Man against beast, different from jungle films. Clyde Beatty, Raymond Hatton, Anita Page, Andy Devine. Dir. Kurt Neumann. 78 mins. Rel. Mar. 3. Rev. May 16.

Cohens and Kellys in Trouble. Comedy. Famous team in story with nautical background. George Sidney and Charlie Murray. Dir. George Stevens. Rel. March 23. Rev. April 18.

Destination Unknown. Adventure on a rum runner adrift in the Pacific. Pat O'Brien, Ralph Bellamy, Betty Compson. Dir. Ray Garnett. Rel. Mar. 2. Rev. April 11.

Don't Bet on Love. Comedy-drama. Lew Ayres, Ginger Rogers. Dir. Murray Roth. 62 mins. Rel. July 13. Rev. Aug. 1.

Fiddlin' Buckaroo. Western. Ken Maynard. Dir. Ken Maynard. Rel. July 20.

Fighting President, The. Newsreel assembly of the life of F. D. Roosevelt. Screen lecture by Edwin C. Hill. Special release. Rev. April 11.

Her First Mate. Comedy. Summerville-Pitts. Dir. Wm. Wyler. Rel. Aug. 8.

Hidden Gold. Tom Mix pals with bank robbers to locate hiding place of their loot. Judith Barrie, Ray Hatton, Eddie Gribbon. Dir. Arthur Rosson. 58 mins. Rel. Nov. 2. Rev. Mar. 28.

King of the Arena. Ken Maynard in a circus story. Lucille Brown, Robt. Kortman. 6 reels. Rel. June 18.

King of Jazz, The. Reissue, with Paul Whiteman, John Boles. Dir. John Murray Anderson. 6 reels. Rel. June 1.

Kiss Before the Mirror, The. Powerful drama of human emotions. Nancy Carroll, Paul Lukas, Frank Morgan, Gloria Stuart. Dir. Jas. Whale. 67 mins. Rel. May 4. Rev. May 10.

Lucky Dog. Touching and dramatic story of devotion that exists between a man and his dog. Chic Sale. Dir. Zion Myers. Rel. April 20.

Moonlight and Pretzels. Musical. Mary Brian, Roger Pryor, Leo Carrillo. Dir. Brice-Freund. Rel. July 27.

Out All Night. Comedy. Slim Summerville-Zasu Pitts. Dir. Sam Taylor. Rel. April 13. Rev. April 11.

Rebel, The. Napoleonic story in the Austrian Tyrol. Vilma Banky, Luis Trenker, Victor Varconi. (Foreign made.) Dir. Luis Trenker, Edwin Knopf. Rel. June 1. Rev. Aug. 1.

Rustlers' Roundup, The. Action Western with Tom Mix, Diana Sinclair. Dir. Henry MacRae. 56 mins. Rel. Mar. 16.

Secret of the Blue Room. Mystery drama. Lionel Atwill, Paul Lukas, Gloria Stuart. Dir. Kurt Neumann. Rel. July 20.

Warner Brothers

Studios: Burbank, Calif. Offices: 321 W. 44th St., New York, N. Y.

Baby Face. The story of a hard-boiled girl who reached the top. Barbara Stanwyck, Geo. Brent. Dir. Alfred E. Green. 71 mins. Rel. July 1. Rev. June 27.

Ex-Lady. An experimental marriage strikes a snag. Bette Davis, Gene Raymond, Frank McHugh. Dir. Robert Florey. 67 mins. Rel. April 8. Rev. May 16.

42d Street. A musical production with the theatre as the background. Bebe Daniels, Warner Baxter, Ruby Keeler, George Brent, Ginger Rogers, Dick Powell, Guy Kibbee. Dir. Lloyd Bacon. 89 mins. Rel. Mar. 11. Rev. 14.

Girl Missing. Two girls cleverly foil a kidnapping plot. [illegible]lenda Farrell, Ben Lyon, Mary Brian, Peggy Shannon. Dir. Robt. Florey. 69 mins. Rel. Mar. 4. Rev. Mar. 21.

Golddiggers of 1933. New version of Avery Hopwood's stageplay done as a super-musical. Warren Williams, Joan Blondell. Dir. Mervyn LeRoy. 94 mins. Rel. May. 27. Rev. June 13.

Keyhole, The. A woman finds herself the wife of two men. Kay Francis, George Brent, Glenda Farrell. Dir. Michael Curtiz. Rel. Mar. 25. Rev. April 4.

Life of Jimmy Dolan, The. From a recent novel. Frizefighter finds regeneration. Doug Fairbanks, Jr., Loretta Young, Aline McMahon, Guy Kibbe. 89 mins. Rel. June 3. Rev. June 20.

Mary Stevens, M.D. Story of a woman doctor. Kay Francis, Lyle Talbot, Glenda Farrell. Dir. Lloyd Bacon. 71 mins. Rel. July 22. Rev. Aug. 8.

Mayor of Hell, The. From Islin Auster's drama. Reform school background. Jas. Cagney, Madge Evans, Frankie Darrow. Rel. June 24. Rev. July 4.

Narrow Corner, The. From the story by W. Somerset Maugham. South Sea locale. Doug Fairbanks, Jr., Patricia Ellis, Ralph Bellamy, Dudley Digges. Dir. Alfred E. Green. 67 mins. Rel. July 8. Rev. July 18.

Picture Snatcher, The. Semi-gangster story of a news photographer. Jas. Cagney, Patricia Ellis, Alice White, Ralph Bellamy. Dir. Lloyd Bacon. 70 mins. Rel. April 19. Rev. May 23.

Private Detective 62. From a fiction story. William Powell, Margaret Lindsay. 67 mins. Rel. June 17. Rev. July 11.

Silk Express, The. Mystery drama of silk shipments. Niel Hamilton, Allen Jenkins, Dudley Digges. 61 mins. Rel. June 10. Rev. June 27.

Telegraph Trail. Difficulties encountered in the building of the telegraph. John Wayne, Frank McHugh, Marceline Day. Dir. Tenny Wright. 55 mins. Rel. Mar. 18. Rev. April 4.

Untamed Africa. Thrilling African adventure. Under supervision of Wynant D. Hubbard, F.A.G.S. Rel. April 8.

Working Man, The. Original. Romance in the shoe business. Geo. Arliss, Bette Davis. Dir. John Adolfi. 77 mins. Rel. May 6. Rev. April 25.

World Wide

Offices: 1501 Broadway, New York, N. Y.

(Releasing Through Fox)

Constant Woman, The. From Eugene O'Neill's play 'Recklessness.' Conrad Nagel, Lelia Hyams. Dir. Victor Schertzinger. Rel. April 23.

(Continued on page 31)

Overboard Buys Alibi for Fast Return to Duals

Los Angeles, Aug. 14.

Threats of resumption double features in hundreds of southern California houses are being made as a result of the numerous deflections from single programs in the past two weeks. Latest nearby town to go heavily for duals is Long Beach, where virtually all subsequent run houses have switched.

Seriousness of the situation in several suburban towns and nearby cities has circuit operating chiefs considering ditching the single feature agreement entered into several months ago, and reverting to duals in every competitive spot.

Insistence of film distributors that picture buys be played in full is given as one reason why indie exhibs particularly have reverted to doubles.

Overloaded Buys

At the height of the duals during the past winter and early spring many indies went overboard on film committments. With the return to single features, many of these exhibs have been sidestepping play dates and in some cases have refused to live up to contractual obligations with the result that a number of petty suits have been filed by distribs to enforce agreements.

While exhibs are looking to the exchanges for relief, the distributors contend that as the theatre men themselves brought on the double feature policy more than a year ago, it is up to them to work their own solution now that single bills are agreed to be in effect hereabouts.

Circuit chiefs are loath to break the single pic agreement, feeling that once they do it will only be a matter of a short time before every subsequent run in the Los Angeles territory is back to dual features.

Milwaukee Operators Clash in Street Brawls

Milwaukee, Aug. 14.

Operators' battles were resumed when members of the independents and the regular union clashed at Second and Wisconsin, right in the heart of the loop.

According to Patrolman Schrubbe, who broke up the proceedings by taking three belligerents to the Safety building, Floyd Barfknecht, an independent, was having an old-fashioned fist fight with Henry Putzear, who quit being a motor-cycle cop several years ago to become a member of the operators' union affiliated with the American Federation of Labor. James Docter, business agent of the independents, was being chased down the main stem by one Earl Nawn, who claimed to be a salesman.

Barfknecht served three months in the house of correction last year for implication in theatre bombings.

Stories told by the participants in the fracas were somewhat at conflict so Judge Page continued the case a week.

A threatened strike was averted when members of the MPTOA yielded to the demands of operators for a restoration of the $77.70 scale which was junked by agreement last fall because of the bank situation and general business conditions. Operators have been getting $50. The agreement runs until September 1.

Lazarus Seeks Houses

Los Angeles, Aug.

Simon Lazarus, of Lazarus & Vinnecoff, indie circuit, left Friday (11) for New York in connection with several deals he has pending to acquire additional houses.

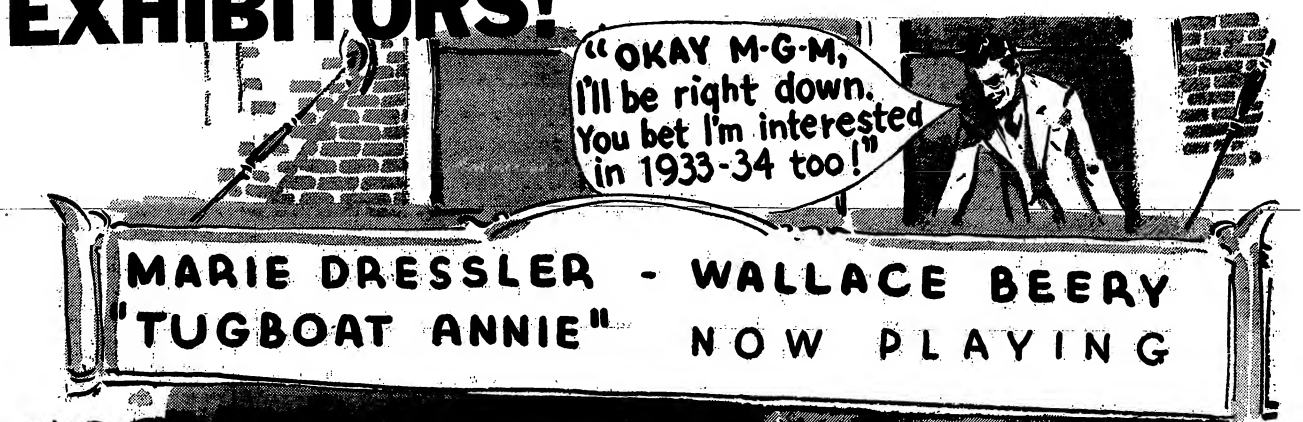
Circuit will move headquarters from the Million Dollar theatre to the suite formerly occupied by Fanchon & Marco in the Film Exchange Bldg.

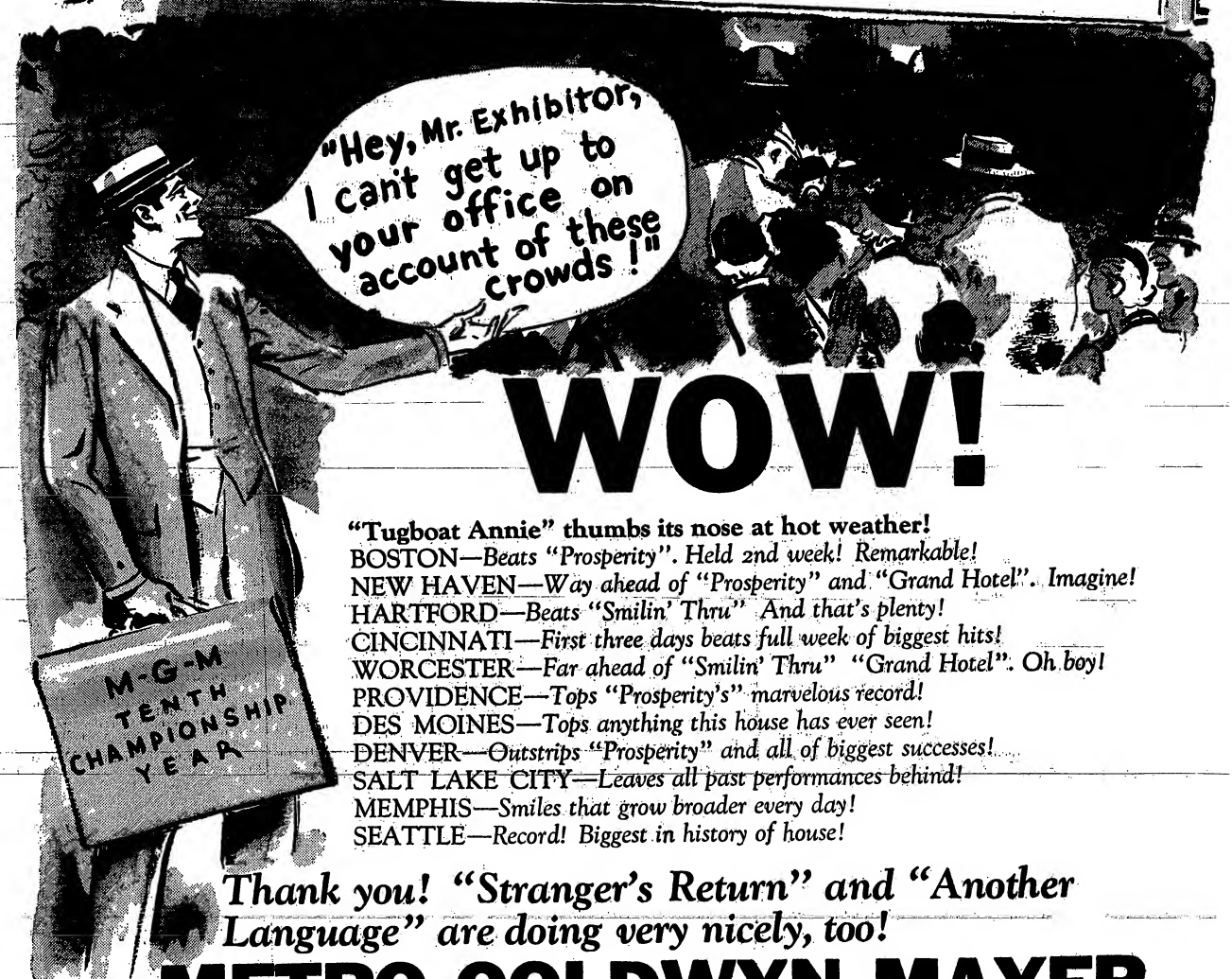
Riv Reopens Aug. 23

Reopening of the Rivoli, New York, has been postponed to Aug. 23. House bringing 'Bitter Sweet,' made in England and released by UA.

EXTRA!

M-G-M SALESMEN CAN'T GET IN TO SEE EXHIBITORS!





WOW!

"Tugboat Annie" thumbs its nose at hot weather!

BOSTON—*Beats "Prosperity". Held 2nd week! Remarkable!*
NEW HAVEN—*Way ahead of "Prosperity" and "Grand Hotel". Imagine!*
HARTFORD—*Beats "Smilin' Thru" And that's plenty!*
CINCINNATI—*First three days beats full week of biggest hits!*
WORCESTER—*Far ahead of "Smilin' Thru" "Grand Hotel". Oh boy!*
PROVIDENCE—*Tops "Prosperity's" marvelous record!*
DES MOINES—*Tops anything this house has ever seen!*
DENVER—*Outstrips "Prosperity" and all of biggest successes!*
SALT LAKE CITY—*Leaves all past performances behind!*
MEMPHIS—*Smiles that grow broader every day!*
SEATTLE—*Record! Biggest in history of house!*

Thank you! "Stranger's Return" and "Another Language" are doing very nicely, too!

METRO-GOLDWYN-MAYER

The Major Company

CALENDAR OF CURRENT RELEASES

(Continued from page 29)

Lone Avenger, The. Original. Ken Maynard western. Muriel Ir. Alan James. 61 mins. Rel. May 14. Rev. July 4.

Phantom Thunderbolt. Ken Maynard western in which he helps Coyote Gulch get the railroad by cleaning out a gang. Francis Lee. Dir. Alan James. 61 mins. Rel. Mar. 5. Rev. June 27.

Study in Scarlet, A. Sherlock Holmes story. Reginald Owen, June Clyde, Anna May Wong. Dir. Edw. L. Marin. 73 mins. Rel. May 14. Rev. June 6.

Miscellaneous Releases

Cougar. (Sidney Snow.) Jay ruce captures mountain lions with bare hands. 70 mins. Rev. May 30.

Hell's Holiday. (Superb.) Compilation of war scenes. 90 mins. Rev. July 18.

High Gear. (Goldsmith.) Auto race story. Jackie Searle, James Murray, Joan Marsh. Dir. Leigh Jason. 65 mins. Rev. April 18.

le Private Secretary. Girl converts her father-in-law to approval of his son's marriage. Evalyn Knapp, John Wayne. Dir. Phil H. Whiteman. 68 mins. Rel. June 10. Rev. Aug. 8.

Laughing at Life. (Mascot.) Story of a gun-running adventurer. Victor McLaglen, Conchita Montenegro, Ruth Hall. Dir. Ford Beebe. 71 mins. Rev. July 18.

leepless Nights (Remington). ritish made story on farcical lines. Polly Walker, Stanley Lupino. ir. Thos. Bentley. 63 mins. Rel. July 21. Rev. July 25.

Sucker Money. (Kent.) Exposé of fortune telling. Muscha Auer, Phyllis Barrington. Dir. Dorothy Reed and Melville Shyer. 65 mins. Rev. April 11.

ing of the Jungle. (Invincible.) Animal training methods. Rev. June 6.

What Price Decency. (Equitable.) From a stage play. Jungle background for story of a girl tricked by a mock marriage. Dorothy Burgess, Alan Hale. Dir. Arthur Gregor. 60 mins. Rev. Mar. 7.

Foreign Language Films

(Note: Because of the slow movement of foreign fi this list covers one year of releases.)

(Most of these available with English titles.)

Barberina, die Taenzerin von Sansouci. (Capital) (Ger.). Musical comedy. Lil Dagover, Otto Gebuehr. Dir. Carl Froelich. 83 mins. Rel. Nov. 20.

Berlin-Alexanderplatz (Ger) (Capital). Strong crime drama. Heinrich George, Maria Bard. Dir. Phil Jutzi. 90 mins. Rel. May 1. Rev. May 16.

roken Vow, The. (Capital) (Polish). From a novel. Krystyna Ankwicz, M. Cybulski. 89 mins. Rel. Aug. 25.

ing, Gentleman Maudit (Protex) (French). Mystery drama. Rene Lefevre, Harry Baur. Dir. Julien Duvivier. 78 mins. Rel. Jan. Rev. Jan. 24.

lown George (Russ.) (Amkino). A clown saves the nation. Dir. Soloviev. 58 mins. Rel. Aug. 21. Rev. Sept. 13.

Das Nachtigall Madel (Capital) (Ger). Love in Hawaii. ir. Leo Lasky. 80 mins. Rel. Jan. 15. Rev. Jan. 31.

Das Schoene Abenteuer (German) (Protex). Romantic comedy. Kaethe von Nagy. Dir. Reinhold Schunzel. 83 mins. Rel. Dec. 1. Rev. Dec. 13.

David Golder (French) (Protex). Drama. Harry Baur. ir. Julien Duvivier. 90 mins. Rel. Oct. 1. Rev. Oct. 25.

Der Ball (German) (Protex). Domestic comedy. Dolly Haas. Dir. Wilhelm Thiele. 83 mins. Rel. Oct. 9.

Der Brave Suender (Ger) (European). Fast comedy. Max Pallenberg. Fritz Kortner. 90 mins. Rel. April 1. Rev. April 4.

Der Falsche Ehemann (German) (Protex). Farce. ir. Johannes Guter. 85 mins. Rel. Oct. 1. Rev. Oct. 23.

Der Hauptmann von Kopenick (Kinematrade) (Ger). Comedy. Max Adalbert. Dir. Richard Oswald. 96 mins. Rel. Jan. 15. Rev. Jan. 24.

Der Schwartze Hueear (Protex) (Ger.). Costume romance. Conrad Veidt. Dir. Gerhard Lamprecht. 90 mins. Rel. Dec. 1. Rev. Jan. 3.

Dos Nochee (Hoffberg) (Spanish). Musical. Conchita Montenegro. ir. Carlos Borcosque. 95 mins. Rel. May 1.

Donna d'Una Notte (Portale) (Italian). Court adventure. Francesca Bertini. Dir. Marcel L'Herbier. 85 mins. Rel. March 1. Rev. March 14.

Drei Tage Mittelarrest (German) (Capital). Fast German farce with all-star cast. Dir. Carl Boese. 80 mins. Rel. May 1. Rev. May 23.

Drunter und Drueber (Ger.) (Germania). Musical comedy. Dir. Max Neufeld. 85 mins. Rel. Dec. 15. Rev. Dec. 20.

Ine Liebesnacht (German) (Capital). Farce. Harry Liedke. Dir. Joe May. 82 mins. Rel. May 1. Rev. May 23.

Ine Nacht in Paradies (Kinematrade) (Ger). Musical comedy. Anny Ondra. 90 mins. Rel. Feb. 1. Rev. Feb. 28.

Ine Tuer Geht Auf. (Protex) (Ger.). Mystery thriller. Alfred Zeisler. 68 mins. Rel. Feb. 1. Rev. Feb. 7.

False Uniforme (Russ.) (Amkino). Dir. Lopashinski. 63 mins. Rel. Nov. 15. Rev. Nov. 29.

Frau Von Der Man Spricht (German) (General). Mady Christians. Melodrama. Dir. Viktor Jansen. 75 mins. Rel. April 15. Rev. May 2.

Friederike (Kinematrade) (Ger). Dramatic operetta based on Goethe's life. Mady Christians. 90 mins. Rel. March 15. Rev. Feb. 28.

Gefahren Der Liebe (German) (Madison). Sex drama. Tony Van Eyck. Dir. Eugen Thiele. 65 mins. Rel. May 1. Rev. May 2.

Itta Entdeckt Ihr Herz. (Capital) (Ger). Musical comedy. Itta Alpar, Gustav Froelich. Dir. Carl Froelich. 90 mins. Rel. Oct. 4.

Iorla. (German) (New Era). Transatlantic aviation drama. Gustav Froehlich, Brigitte Helm. 75 mins. Rel. Nov. Rev. Nov. 1.

Hertha's Erwachen (Protex) (Ger.). Delicate life problem. Gerhard Lamprecht. 95 mins. Rel. March 10. Rev. March 14.

Heute Nacht Eventuell (Ger.) (General). Musical comedy. ir. E. W. Emo. 80 mins. Rel. July 1.

Holzapfel Weiss Alles (German) (Capital). Comedy. Felix Bressart. Dir. Viktor Janson. 85 mins. Rel. Jan. 1. Rev. Jan. 17.

Horizon (Russ) (Amkino). Jewish search for home. Dir. Lev Kuleshov. 62 mins. Rel. May 10. Rev. May 16.

Hyppolit a Lakaj (International) (Hungarian). ir. Szekely Istvan. 77 mins. Rel. Jan. Rev. Jan. 17.

Ich Will Nicht Wissen Wer Du Bist (Interworld) (Musical. Dir. Geza von Bolvary. Hald, Froehlich. . 15. Rev. Feb. 21.

Island of Doom (Russ) (Amkino). Two men and a woman on a desert isle. Dir. Timonshenko. 90 mins. Rel. July 15. Rev. July 18.

(Garrison) (Russ.). Transformation of peasants. Dir. Dovzhenko. 83 mins. Rel. Feb. 1. Rev. March 7.

Kamaradschaft. (Asso. Cinema) (Ger). Sensational drama. Alex Granach, Ernst Busch. Dir. G. W. Pabst. Time, 78 mins. Rel. Nov. 8.

Keine Feier Ohne Meyer (Ger.) (Germania). Musical farce. Siegfried Arno. Dir. Carl Boese. 83 mins. Rel. Oct. 28. Rev. Nov. 3.

Korvettenkapitaen (Ger.) (General). Military farce. 75 mins. Rel. April 1.

Le Bal (French) (Protex). Domestic comedy. Dir. Wilhelm Thiele. 83 mins. Rel. Oct. 1. Rev. Oct. 4.

Laubenkolonie (Ger.) (General). Dir. Max Obal. mins. Rel. May 15. Rev. June 6.

Lockende Ziel, Das (Ger.) (Bavaria). Musical. Max Reichmann. 85 mins. Rel. June 15. Rev.

Liebling von Wien, Der (Ger.) (European). Stolz musical. Willy Forst. ir. Geza von Bolvary. 75 mins. Rel. June 1. Rev. June 13.

Ljubav I Strast. (Yugoslav) (Croat). Drama of life among N. Y. imi rants. Rakel Davidovic. Dir. Frank Meiford. 60 mins. Rel. Dec. 15.

Luise, Koenigin von Preussen. (Asso. Cinema) (Ger). Historical. Henry Porten. Dir. Carl Froelich. Time, 92 mins. Rel. Oct. 4.

Lustigen Musikanten, Die. (General) (Ger.) Musical farce. Camilla Spira. Dir. Max Obal. 80 mins. Rel. May 30.

(Ger) (Foremco). Powerful dramatic study. Peter Lorre. Dir. Fritz Lang. 95 mins. Rel. April 1. Rev. April 4 and April 18.

arius (Paramount) (French). Marseilles satire. Dir. lexander Korda. 103 mins. Rel. Jan. 1. Rev. April 25.

Maedchen in Uniform (Filmchoice) (German). Polgnant drama. Thiele, Wiecke. Dir. Richard Froehlich. Rel. Jan. 10. Rev. Sept. 27.

Man Brauch Kein Geld. (Capital) (Ger). Musical farce. Dir. Karl Boese. Rel. Nov. 10.

Men and Jobs (Russian) (Amkino). An American engineer looks at Russia Dir. A. Macheret. 70 mins. Rel. Jan. 1. Rev. Jan. 17.

Amazon Savage Indian Pic Next for Futter

Hollywood, Aug. 14.

A feature built around the savage life of the head-hunting Indians of the upper Amazon is the next scheduled pictorial adventure of the W. Futter organization, to be made on the order of 'Africa Speaks' and 'India Speaks.'

Material will be gathered is wi by a camera and technical crew set to accompany the Tulane University's projected search expedition into the Inca and Mayan ruin territory of Peru.

South American picture will also probably be the first of new Futter feature productions be made in association with Herbert Ebenstein, Resolute Pictures, distributors, and Al Mannon, who has coast rights on the lue Seal sound equipment.

New Futter hook-up provides for total production of 15 features, five to be made with Ebenstein, and 10 with Mannon, who is coming out from New York with W. A. Futter next week.

Organization will occupy Vocational Studios on Romaine street, and is preparing to turn out a combination product which will supply complete program units, excepting only news reels, to any exhibitor.

Menech Ohne Namen (German) (Protex). Polgnant drama. Werner Krauss. Dir. Gustav Ucicky. 95 mins. Rel. Nov. 1. Rev. Nov. 15.

Mond Uber Morokko (Protex) (Ger). See Cing Gentlemen Maudit.

Morgenrot (German) (Protex). Submarine warfare's cruelty. Dir. Gustav Ucicky. 80 mins. Rel. May 15. Rev. May 23.

Moritz Macht Sein Glueck. (German) (Capital). iegfried Arno 85 mins. Rel. Dec. 15. Rev. Jan. 17.

Nameneheirat. (German) (FAF). Drama. 90 mins. Rel. Jan. 1. Rev. Jan. 17.

Noc Listopadowa (Polish) (Capital). Historical romance. Warnecki. 95 mins. Rel. May 1. Rev. May 2.

1914. (Capital) (Ger.) Prelude to the world war. ich. Oswald. Time, 73 mins. Rel. Sept. 1.

Oberst Redl. (Capital) (Ger). Spy thriller. Lil Theo. Loos. Dir. Karl Anton. Time, 79 mins. Rel. Aug. 30.

On Demande Compagnon (Fr.) (Auten). Musical romance. ir. Joe May. 85 mins. Rel. June 1. Rev. June 6.

Paris-Beguin (Protex) (Fr). Musical. Jane Marnac. Dir. Augusta Genina. 90 mins. Rel. Dec. 31. Rev. Jan. 17.

Pension Schoeller (Schneider) (Ger). Comedy with music. Berliner, Tiedtke, Schultz. Dir. George Jacoby. 90 mins. Rel. Sept. 17. Rev. Sept. 20.

Piri Mindent Tud (Arkay) (Hung.). Farce. ir. Stephen Szekely. 75 mins. Rel. Jan. 15. Rev Jan. 31.

Poil de Carotte (Auten) (French). Drama of adolescence. Harry Baur. Dir. Julien Duvivier. 90 mins. Rel. May 15. Rev. May 30.

Potemkin (Russ) (Kinematrade). Sound version of Eisenstein's classic. 70 mins. Rel. April 4.

Return of Nathan Becker (Worldkino) (Russian) (Yiddish). Comedy. ir. Shpias and Milman. 72 mins. Rel. April 1. Rev. April 25.

Rhapsody of Love. (Capital) (Polish). Hardships of an art career. Agnes Petersen. Mosjukine. Time, 89 mins. Rel. Aug. 25.

Scampolo (Kinematrade) (Ger.) Cinderella romance. Dolly Haas. Dir. Hans Steinhoff. 93 mins. Rel. April 1. Rev. April 11.

Schutzenkoenig, Der (Ger.) Herlitz. Max Adalbert, Gretl Theimer. Dir. Franz Seitz. 90 mins. Rel. April 15. Rev. May 9.

Shame (Amkino) (Russ). Problems of new Russia. Vladi ir Gardin. Dir. Sergei Yutkevitch. 75 mins. Rel. March 1. Rev. March 14.

Sniper (Russ.) (Amkino). The war terrors. Dir. Timoshenko. 61 mins. Rel. Aug. 25. Rev. Aug. 30.

Song of Life (Ger.) (dubbed English) (Embassy). Art and photography predominant. Dir. Granowsky. 70 mins. Rel. April 1.

Soviets on Parade. (Russ.) (Kinematrade). Historic record of current Russia. 55 mins. Rel. Feb. 1. Rev. March 7.

Storm Over Zakopane, The. (Capital) (Polish). (Synchronized.) Danger in the mountains. Time, 89 mins. Rel. Aug. 25.

Theodor Koerner (Ger) (General). Historical drama. Dorothea Wiecke. Dir. Karl Boese. 80 mins. Rel. May 1. Rev. May 16.

Traum von Schonbrunn (Ger.) (General). Musical. Martha Eggerth. Dir. Johannes Meyer. 85 mins. Rel. May 15. Rev. June 6.

Trois Mousquetaires, Les (General) (French). Duma's classic with songs. Dir. Henri Diamont-Berger. 128 mins. Rel. May 1. Rev. May 9.

Ulani, Ulani, Chlopcy Malowani (Polish) (Zbyszko). Musical comedy. 100 mins. Rel. Jan. 1.

Ulica (Capital) (Polish). Life of the newsboys. Dir. Alexander Ford. Time, 73 mins. Rel. Aug. 25. Rev. Jan. 31.

Unknown Heroes. (Capital) (Polish). Polish police activity. Mary Bogda. Adam Brodzicz. Time, 89 mins. Rel. Aug. 25.

Victoria und Ihr Husar (Kinematrade) (Ger). Viennese operetta. Michael Bohnen. Dir. Richard Oswald. 90 mins. Rel. April 1. Rev. April 11.

Voice of the Desert, The. (Capital) (Polish). Algerian story in authentic locales. Adam Brodzicz, Mary Bogda. Time, 89 mins. Rel. Aug. 25.

Walzerparadies. (Ger.) (Capital). Musical comedy. Charlotte Susa. ir. Friedrick Zelnick. Rel. March 1. Rev. March 7.

Weekend in Paradise. (Capital) (Ger). Farce. Otto Wallburg, Elsie Elster, Trude Berliner. Dir. Robt. Land. 81 mins. Rel. Nov. 1.

Wenn die Soldaten (Schneider) (Ger). Military musical. Otto Wallburg, Paul Heidermann, Ida Wuest. Dir. J. Fleck. 85 mins. Rel. Oct. 27.

Whither Germany? (Kinematrade) (German). Difficulties of life. Hertha Thiele. Dir. S. T. Dudov. 71 mins. Rel. April 15. Rev. April 25.

Yidishe Tochter (Yiddish) (Quality). Old-fashioned Yiddish drama. Yiddish Art and Vilna Troupes. 75 mins. Rev. May 23.

Viskos (Yiddish) (Gloria). Revamp of silent. Maurice Schwartz. Dir. Sidney Goldin and George Rolland. 80 mins. Rel. May 15. Rev. June 6.

Yorck (German) (Protex). Historical drama. Werner Krauss, Rudolf Forster. ir. Gustav Ucicky. 90 mins. Rel. Nov. 1. Rev. Nov. 27.

Zapfenstreich Am Rhein. (Whitney) (Ger.). Musical farce. Charlotte Susa, Siegfried Arno. Dir. Jaap Speyer. 90 mins. Rel. Feb. 1. Rev. Feb. 7.

Zirkus Leben. (German) (FAF). Circus drama. Liane Haid. Dir. Heinz Paul. 70 mins. Rel. Dec. 15. Rev. Jan. 3.

Zwei Herzen und Ein Schlag (German) (Protex). Lilian Harvey. Dir. Wilhelm Thiele. 90 mins. Rel. Sept. 1. . 13.

Key to Address

Amkino, 723 Seventh Ave.
Associated Cinema, 154 W. 55th.
Bavaria Film, 25 Spruce St.
Capital Film, 630 Ninth Ave.
Charles Herlitz, 25 Spruce St.
Embassy Picts., 729 Seventh Ave.
European Film, 154 West 55th.
Filmchoice, 33 West 42d.
Foreign American, 111 West 57th.
Foremco, 1560 Broadway.
Garrison Films, 729 Seventh Ave.
General Foreign Sales, 729 7th Ave.
Germania, 22-33 19th St., Astoria.
George Schneider, 575 Riverside Dr.
Gloria Films, 630 Ninth Ave.
Harold Auten, 1560 Broadway.
Internat'l Cinema, 1499 First Ave.
Interworld Films, 1540 Broadway.
J. H. Hoffberg, 729 Seventh Ave.
J. H. Whitney, 350 East 72d.
Kinematrade, 723 Seventh Ave.
Madison Picts., 111 West 57th.
New Era, 630 Ninth Ave.
Portale Films, 630 Ninth Ave.
Protex Trading, 42 E. 58th.
Quality Picts., 630 Ninth Ave.
Worldkino, 1501 Broadway.
Zbyszko Film, 274 Madison Ave.

Chesterfield's 'Sentiment'

Hollywood, Aug. 14.

'A Man of Sentiment' is being put into production by Chesterfield tomorrow (Tues.) at the Mack Sennett studios with Marian Marsh, Owen Moore, William Bakewell and Christian Rub in the top spots. Richard Thorpe directs.

Screen play is by Robert Ellis from the story by Frederick Hazlitt Brennan. Supporting cast includes Pat O'Malley, Jack Pennick, Genevieve Mitchell, Emma Dunn, Edmund Breese and Cornelius Keefe.

PORTLAND, ORE.

(Continued from page 8)

to okay $4,000. Last week, 'Another Language' (MG) surprisingly strong for this house at $6,200 in nine days.

Music Box (Hamrick) (2,000; 25-40) 'Private Detective 62' (WB). Hitting an average pace and looks good enough, $4,500. Last week, 'Melody Cruise' (RKO) good $4,800.

Oriental (Hamrick) (2,500; 25-35) 'Melody Cruise' (RKO). Extended run, a second week, shifted from the M. B., fair $2,500. Last week, 'Double Harness' (WB) did nicely, $3,000.

Liberty (vergreen) (2,000; 25) 'Best of Enemies' and vaude. Getting along fairly, with hot weather opposish, good enough around $3,-000. Last week, 'Broadway Bad' (U), with vaude, averaged fair $3,-300.

Playhouse (Hamrick) (1,400; 25-35) 'Back to Nature' (Shef). Nudist pic in second week and going strong at likely $4,000. First week stopped up with $7,500, topping the burg's grosses.

CANADIAN OPERATORS RESISTING SCALE CUT

London, Can., Aug. 14.

Forecasts of a strike of picture operators in Ontario around Sept. 1, have been intimated by official members of the local union. Threatened strike is due, it is claimed, to the attempt of theatre owners to cut wages for the third time.

Some time ago the operators were receiving the maximum rate of $60. Since then, they have yielded to pay cuts which, if the latest goes in effect, will bring their salary down to about $32.

Simultaneously the operators are informed the provincial government proposes to abolish the regulations requiring two fully qualified men in the projection room at the one time. If this ruling becomes effective, it is claimed that nine men will be thrown out of employment here.

H. J. Allison, secretary of the local union said last night that negotiations are now in progress which may be completed and prevent a strike. Operators are firm in opposition to the latest cut.

It was stated today that opposition will be raised throughout the province if the government considers doing away with two fully qualified men in the booths. It would throw half the operators in the province out of work.

Test of Anti-Giveaway Law by Fox-West Coast

Los Angeles, Aug.

Under the recent ruling by city attorneys and county authorities that theatre giveaways constitute a lottery, Fox West Coast will invite a prosecution using its Belmont, nabe, for a test case.

Studio Placements

Claire Dodd, Warren, 'My Woman,' Col.

Murray Kinnell, Marie Foy, J. Carroll Naish, 'Ann Vickers,' Radio.

Ben Hendricks, 'Without Glory,' Radio.

Kurt Neuman to direct 'Kid Gloves,' Universal.

LeRoy Prinz, dance routines for 'Funny Page,' Par.

James Gruen, Roland Asher, Joe Traub, to script Zasu Pitts-Pert Kelton film for initial production of Howard Green, Radio.

Seton I. Miller script 'Reunion,' Par.

Toby Wing, Grace Bradley, 'Search for Beauty,' Par.

Charles Ruggles, 'She Made Her Bed,' Par.

Kent Taylor, 'Cradle Song,' Par.

Kubec Glassmon and Carey Wilson, 'All of Me,' Par.

Maurine Watkins, script, for 'Beauty,' Par.

Lucille La Verne, Forrester Harvey, 'Romance of Manhattan,' Radio.

Charles Levison, Lorin Baker, 'My Woman,' Col.

Edmund Breese, Morgan Wallace, Sidney Bracy, Milton Kibbee, Ernie Adams and Walter Reagan, Robert Armstrong, Charles Wilson, 'Above the Clouds,' Col.

Eddie Welch, comedy construction, 'Tillie and Gus,' Par.

Tommy Bond and Matthew Beard in 'Our Gang' shorts, options lifted by Hal Roach for another year.

Madge Evans, option lifted, Metro.

Harry Green, 'Always Tomorrow,' Fox.

Ethel Wales, 'Ever in My Heart,' Warners.

Lane Chandler, 'Roman Scandals,' Goldwyn.

Franklin Parker, Grady Sutton, 'Sweetheart of Sigma Chi,' Monogram.

Patricia O'Brien, Thelma Hardwick, 'Beautiful,' RKO.

Julian Rivero, 'Christina,' Metro.

Kate Price, 'Stage Mothers,' Metro.

Walter Miller, 'Blood Money,' Century.

Grace Hale, 'Goodbye Love,' Jefferson Pictures.

Harry Green, 'There's Always Tomorrow,' Fox.

Sidney Blackmer, Mayo Methot, Ray Walker, Luis Olberni, John Kelly, Richard Tucker, Richard Hemmingway, 'Alimony Racket,' Jefferson Pictures-Radio.

Olin Howland, 'Sequoia,' Metro.

Ruth Hall, femme lead in 'Strawberry Roan,' Ken Maynard-Universal.

Thelma Todd, Jean Muir, 'Son of the Gobs,' Warners.

Brian Marlow, to dialog 'Take the Witness,' Columbia.

Laurence Hazzard, 'Among the Missing,' Col.

Garry Owen, 'Ki Universal.

Henrietta Crossman, 'House Connelly,' Fox.

Allen Edwards, 'He Knew His Women,' Fox.

Leo Carrillo, 'People,' Par.

Foreign Language Broadcasting Building Rapidly for Cross-Country

Branch of broadcasting that in the past season has been building strongly is the foreign language network. Though the part it has played in the general U. S. radio picture has been unobtrusive and of minor importance because of its limited audience and the less strategic standing of the stations involved, the linked non-English program gives indication of soon developing into a cross-country proposition.

Of the foreign language links now being used by commercials, the Italian-holds-the lead. Majority of these Italian programs originate out of WOV, New York, 1,000-watter. Hookups here taken in Brooklyn, Philadelphia, Boston, Montreal and Baltimore, with several of the advertisers concerned now discussing the advisability and expense of extending this web through to Pittsburgh, Wilkesbarre, Altoona and on to Cleveland. Among the accounts bankrolling links out of WOR are Pasteni olive oil, LaRosa macaroni and Brioski effervescent salts.

Originating points for Yiddish speaking commercials in New York are WINS and WMCA. General Foods has for its Postum coffee brand the Jewish Little Symphony under Nochim Goroschin getting a Tuesday night release by wire out of WINS over an outlet in Brooklyn, WBBC, and another in Philadelphia, with the possibility of Boston and other New England spots being added in the fall. Forhan toothpaste has under way a similar campaign.

KFI-KNX MEN IN N. Y. BID ON NBC FRANCHISE

KFI, Los Angeles, will continue for the time being as that town's release for NBC programs. Arthur Kales, KFI gen. mgr., was in New York last week and discussed with Richard C. Patterson, Jr., NBC executive v. p., a proposition to replace the agreement which expired July 12. Old arrangement with the network prevails pending action on the new deal.

Also in New York last week with a bid for the NBC franchise in Los Angeles was Naylor Rogers, gen. mgr. of KNX, which station has an application with the Federal Radio Commission to increase its power from 25,000 to 50,000 watts.

Schwartz-Dietz May Write Radio Revue

Possibility of Howard Dietz, publicity head for Metro, and Arthur Schwartz, composer, doing a radio revue for NBC. Angle is to have the two boys write a one-hour broadcast. Henry Dagand is agenting the matter.

Dietz is currently on the Coast.

Nap and Josie

Hollywood, Aug. 14.

Romantic activities of Napoleon and Josephine will be serialized, starting in two weeks over KFWB.

Serial will be a feature of the 'Drums of France' program, commercialized by O'Keefe and Merritt and replaces the current chapter dealing with Marie Antoinette and Louis Charles. Material is by Kay Van Riper.

KHJ's Own Dramas

Los Angeles, Aug. 14.

KHJ has instituted a weekly program using only playlets written by members of the Lon Lee staff.

Will be a Friday night half hour feature billed as 'Don Lee Players.' A sustainer.

SOUTHERNAIRES' ACCOUNT

Clarence Williams and the Southernaires have the entertainment assignment for the Molle shaving cream series which starts on NBC Sept. 25. Schedule on WEAF and other eastern outlets at 7 p. m., EST, will have them in opposition to Amos 'n' Andy, who come through on the blue (WJZ) link at that time.

Molle has contracted for three periods a week.

Renewals

Real Silk Hosiery Mills. Extends effective with Sept. 9 for the Sunday evening spot on NBC. Another dance combo may replace Vincent Lopez, current. Involved for another 13 weeks are 43 stations.

Spratt's Patent Limited (Dog Foods). Resumes dog story series with Don Carney on NBC's blue (WJZ) link Sept. 12. Contract for Tues. eve. quarter hour on run of 13 weeks. Sept. 27 account adds five stations on west coast.

Carnation Milk Co. extends its Monday eve. hookup on NBC's red (WEAF) link to 35 stations, effective Oct. 2, which will take the program to the Pacific coast. Commercial retains its 10-10:30 EST niche and the show's present cast.

Talent Liability Under Contract Is Now at a Deadlock

Broadcasters and the American Association of Advertising Agencies have locked horns over the issue as to whether the agency or advertiser is to be held responsible for time and talent contracts. Station owners are demanding that the Four A's eliminate from its standard order form the clause which stipulates that the broadcaster may only look to the agency for the enforcement of a contract or the collection of a bill.

That this liability clause would have to be revised was made known to Frederic R. Gamble, exec. sec. for the Four A's, at a meeting last week of the commercial committee of the National Association of Broadcasters. View expressed was to the effect that the broadcasters could only regard the agency as acting as a go-between for the advertiser client, and that they preferred shift the responsibility to the source actually making the expenditure.

Lulu McConnell for Ex-Lax

Lulu McConnell, Isham Jones orchestra and an m.c. yet to be selected start for Ex-Lax.

It will be a CBS show starting some time in September.

More NBC Tobacco

Dill's tobacco unveils a Saturday night half-hour show Nov. 18 over seven station's on NBC's red (WEAF) web. For entertainment the account plans using a band, a quartet and guest stage monologists.

Contract is for 13 weeks with the understanding that the hookup will be extended if the program clicks.

NEW DETROIT DEAL

NBC Ups WJR's Network Rate—Station's Better Cut

With a view to strengthening its program release position in Detroit, NBC has worked out a special franchise deal with WJR, the auto city's 10,000-watt station.

Deal involves an upping of the WJR network rate for NBC, with station collecting a share of the proceeds better than the $50-$25-$12.50 cut usually paid over to its affiliates by NBC.

MEXICO CONFAB A BLANK, BUT CURTIS SMILES

Mexico City, Aug. 11.

After being in session a month, the first Northern Pan American Regional Radio Conference closed here without attaining the principal object for which it was convened, that of assigning broadcast frequencies for the nine nations represented at the parley—the United States, Mexico, Canada, Cuba, Salvador, Guatemala, Costa Rica, Honduras and Nicaragua. Allocation of broadcast frequencies is 'left pending'.

The official statement says the confab resulted in 'the laying of foundations for some future conference.' The statement indicated that Mexico and the Central American countries which participated in the meet and Mexico and Cuba will possibly reach an agreement that will culminate in radio treatles, but ether relations between Mexico and the United States remain virtually unchanged. American delegates refused to yield sufficiently in regard to frequency bands to satisfy Mexico's demands.

Results of the conference were pleasing to at least one of those who attended. He is Charles Curtis, ex-vice-president of the United States, on hand as an unofficial observer and representative of Dr. Brinkley of Kansas who owns and operates a powerful station at Villa Acuna, Coahuila state, on the American border. Numerous complaints have been made against this station by American broadcasters, especially those in southern and southwestern states.

'I am well satisfied with the outcome of the conference,' asserted Curtis. 'We have a concession for 25 years and indications are that we will continue to operate unmolested.'

One of the principal objectives of the American delegation was to attempt to obtain official curbing of the activities of Brinkley's station.

ON FRISCO STAGE

Los Angeles, Aug. 14.

KFRC's Blue Monday Jamboree goes into the Golden Gate theatre, Frisco, week of Aug. 23 with a nightly broadcast from the stage.

Deal arranged by Cliff Work.

Winchell Goes Underhand on Jolson

Star Accuses Columnist He Slugged of Getting Jolson's Name Held Out in Hearst Papers

When a star socks a columnist that must be news—plenty of it. Al Jolson has found that out to the degree it's a nuisance in that the press bunch wants new and extra details and inside stuff on how he manhandled Winchell.

It's a double nuisance because it's a waste of time. Jolson doesn't think his imbroglio with Winchell is worth the space and again he doesn't fancy giving a columnist the value of the publicity of his own name as a star with an enviable record of 30 years in the show business.

But Jolson does think that Winchell's affiliation with the Hearst newspapers and influence as a working newspaperman is unfair when the columnist goes so far as to create a boycott against his name in the Hearst papers.

No Hearst newspaper has mentioned Jolson by name since the first accounts of the slugging match when Winchell did an on-the-knee, involuntary mammy pose one Friday night at the Hollywood stadium as result of a preview, or entr'acte scrap when Jolson was the slugger and Winchell the sluggee.

Buries Jolson

Jolson's name in the Hearst radio programs is now buried on the Kraft-Phenix Cheese Co. radio program under the billing, 'Paul Whiteman and variety entertainers.' All the other papers list the talent in the radio volume as 'Al-Jolson-Paul Whiteman orchestra,' but the Hearst press sees fit to designate the hour's variety show as Whiteman and entertainers.

Jolson thinks that's a discrimination which is unfair not to himself but to the Kraft-Phenix Cheese people who have spent generously for display space heralding the new Jolson-Whiteman air show.

Inside Stuff—Radio

Appearance in the New York 'Times' Wednesday (9) of a four-inch by two column ad in which 'a national advertising agency' made known its want for a 'versatile radio executive' had both the broadcast and advertising trades abuzz. Aside from the novelty of an ad of this sort in a New York daily, the chatter occasioned had to do with speculating as to what agency it could be.

Requirements stipulated in the blind ad included one with 'New York radio backgrouond of show production,' a 'thorough knowledge of and contacts with best available talent,' 'sales ability to contact clients,' 'continuity writing experience' and 'unquestioned show business connections.' And in addition to all these qualities the man sought had to have a 'good personality.'

Ad mentioned nothing about being able to double in brass in the event the tenor gave way to laryngitis or the character actor was incapacitated by cutting teeth.

New York broadcasters express themselves as certain that no clause pertaining to the minimum salary for mike performers will be written into the radio industry's code. Were such clause put into effect, say the indie station operators, few of the minor outlets would be able to stand the gaff, even if the minimum scale were placed at $5 per program, with the result that as many as 75% would be forced out of business.

Fact that they are able to make ends meet is due to the circumstance of having practically no sustaining talent payroll outside of the studio orchestra whose number and scale are set by the musicians union. The only outlets in the New York area paying for all the talent they use are those controlled by NBC and Columbia, namely, WABC, WEAF and WJZ.

Following the Pacific Association of Advertising Agents' campaign against shoe-stringing agents, the Los Angeles Broadcasting association voted on the first batch of names submitted for co-operation. There were 18 in the group and 14 were accepted. Broadcasters pledge themselves not to do business with the four voted as unethical. At the next meeting another batch will come up for consideration.

The 14 getting an okay were Walter Biddick, Waller and Banksdale, Tom Wallace, Federal Advertising Agency, V. S. Frictag, Paul Winans, R. H. Alber, Fitzmaurice and Sons, Albert Fisher and Co., Fred Wesley, Radio Productions Co., Freeman Lang, Lee Luscher and Radioscript Productions. Broadcasters figure there are more than 300 small time agents in the doubtful class to be voted on at subsequent sessions.

Columbia's dropping of WGN as a Chicago affiliate Oct. 31 will terminate the most expensive franchise arrangement that the air web has carried on its books. Tieup with the 'Tribune' mouthpiece went into effect Nov. 1, 1931, after NBC took over the operation of WMAQ, the 'Daily News' outlet which for several years shared with WBBM the Chicago release for CBS programs. Deal with WGN at the time gave CBS first call on the nightly 7 to 10 o'clock stretch and the 'Trib' station a recompense of $5,000 a week.

WBBM, owned outright by CBS, will, after the Oct. 31 date, handle the Chicago release exclusively. Synchronization hookup with WFAB, Lincoln, Neb., now gives WBBM full running time on the air. Previously WBBM had to go off at certain hours during the day and time to clear the wave length for the Lincoln outlet.

Coincidents on the air do happen. Ask WOW, Omaha. Staff members were listening to a program thriller. A locomotive was thundering down the tracks headed for a nose-on smash. Listeners braced for the crash and it came. But it was 20 times the noise expected. They then realized the crash was genuine and near at hand. Gang rushed to fire escapes and saw fire and lights at the Burlington station. It was a boiler explosion.

John Chapel, announcer on duty, rushed back to microphone to broadcast the news of the explosion that caused two deaths. Reporters of the dailies listening in beat it to the station, and half an hour later extras were on the street.

Marks the second time Chapel has been on hand for such a news scoop. Other time was occurrence of Ohio State prison fire which Chapel saw from studio and announced to fire departments.

Harry Goldman, who owned WMSG, the Madison Sq. Garden station, New York, before selling it to the former Tex Rickard bunch, and who is now sales promotion manager of the Amalgamated Broadcasting System, states that Ed Wynn isn't out of the proposed 'third chain'.

Goldman, as executive v.p. of ABS, states that they are trying something that's in conformity with the NRA and the general Roosevelt an recovery program. Just when they'll get started is problematic—probably 'the end of this month'—states Mr. Goldman.

Figuring the alliance under the same name as their commercial for three consecutive years may serve as an impediment to another connection, the Tasty Yeast Jesters have decided to discard that title and call themselves Cee, Bee and El.

Trio comprises Wamp Carlson, Dwight Latham and Guy Bonham with Sedley Brown, a grandson of Henrietta Crossman, managing. Threesome currently is on a sustaining arrangement over NBC's blue (WJZ) loop.

California Parent Teachers' association that recently became radio conscious and barraged all California stations with its ideas of what programs are or are not good for children will be given free time once a week on KMPC, Beverly Hills, to tell its story to the public.

Station is donating time gratis for speakers to conduct their own programs, and in return will get the title of 'California's official Parent-Teachers' radio station.'

Contract made by the Amalgamated Broadcasting System with the New York musicians' local requires the third chain proposition to employ two shifts of 30 men each, with each man putting in five out of 10 hours.

Agreement also calls upon the ABS to keep posted with the union two weeks' advance salary covering each of the 60 men. Musicians already hired by the Amalgamated have been given Sept. 1 as their starting date.

After broadcasting six nights a week for three years the 'Honorable Archie and Frank Watanabe', serial over KNX, Los Angeles, skipped its first beat with the broadcast excuse that Eddie Holden (Watanabe) was 'indisposed'. Although at the station at the time Holden couldn't move, the result of a slight attack of ptomaine.

KMPC, Beverly Hills, Calif., owned by the McMillan Gasoline and Oil Co., is exchanging air plugs with theatres for screen trailers advertising the oil-radio company's product.

Deal is between the radio station and Vinnicoff-Lazarus theatre chain which operates houses in Los Angeles and suburban towns.

Los Angeles 'Illustrated Daily News' (tab) is looking around for another radio tie-in to break away from its present arrangement with KRKD. Probability is that the 'News' and KNX, Hollywood, will be bracketed.

Ignorance of the advertising agencies as to who's who in the theatre is a constant source of wonderment to the Broadway agents who place these people.

RADIO vs THEATRE IN FALL

QUARTER-HOUR PERIODS WILL PREVAIL

Quarter-hour periods look set to predominate on the chains this fall by a wider margin than they did last season. This is so particularly in the case of CBS where the ratio for commercials so far is four 15-minute periods to one half hour niche, while with NBC to date, it's two to one in favor of the quarter hour stanza.

Trend seems to be taking the time buying arrangement back to where it was two years ago. Majority of commercials, at least with Columbia, favor two or more representations a week by way of the 15-minute period instead of shooting the works with a single half hour's program. Several accounts, such as Barbasol, have gone back to five broadcasts a week. Of the 15 programs already scheduled to start on CBS in September, only three are of the half-hour variety. This network to date has only one 60-minute show, Linit, which starts in October, while NBC even with the recent addition of the Jolson-Whiteman shindig (Kraft-Phenix Products), has no more hour affairs than it had last season, nor has the latter web any of this calibre signatured to start in the fall.

Both NBC and Columbia have an account each that has bought a full hour of time with the intention of splitting it up into two distinct programs. At NBC it's the William R. Warner Co., which will use the first of its Wednesday evening round of the clock for John McCormack and a symphony orchestra to plug Vince mouthwash, while the other half will carry Warden Lawes in the '20,000 Years in Sing Sing' serial under Sloan's linament. On CBS, American Home Products Co. will do the splitting of an hour's period Sunday matinees.

Costly Auditions

Stoopnagle and Budd have canceled a week at the Paramount, Detroit, starting this Friday (18), to be on hand for a couple of commercial auditions at the CBS studios in New York.

Theatre week would have brought the team $1,250 net.

Pair's last air connection was Pontiac.

Kate Smith's Sustaining Her First Nat'l Hookup

When Kate Smith goes off La Palina in early September, after two years for that commercial, she will be given her first coast-to-coast hookup Sept. 17 when CBS features her on a sustaining program. This will cover a period of eight weeks by which time it is expected Miss Smith will have another commercial.

Her commercial salary was $1,750; at sustaining she will receive $500 pending new commercial hookup.

LaPalina never sent out the songstress further west than Chicago, the network being limited for merchandizing reasons. Nat Brusiloff's orchestra will continue on the sustaining period.

ETTING'S NBC AUTO

Hollywood, Aug. 14.

Ruth Etting, out here for the Goldwyn-Cantor picture, is considering an auto company offer which would send her over the air via NBC.

If the proposition is closed Miss Etting will use a Coast microphone.

PHIL BAKER'S 39

Phil Baker has been renewed by Armour for another 13-week run on NBC.

Extension will make it altogether 39 weeks.

GEO. M.'S 5 STRAIGHT

$5,000 Per on Gulf Oil for Theatre's Yankee Doodle

George M. Cohan will do five straight programs, as originally planned, for Good Gulf Oil on NBC, starting this Sunday (20).

During his broadcast with Fred Stone last Sunday (13) Will Rogers announced that following Cohan's second program Stone would take over the spot for a series based on some of Stone's stage hits. Agency on the account, Cecil, Warwick & Cecil, declared that the Stone revival idea was still in the negotiation stage and that in any event the five consecutive appearances for Cohan stand as previously set. Cohan's contract calls for $5,000 a broadcast.

TEXACO MAY LAY OFF UNTIL WYNN RETURNS

Possibility may withdraw its Tuesday night frame on NBC altogether until Ed Wynn comes back in October. With the comedy phase of the program suddenly dropped, the period going strictly musical tonight (Tuesday), the petrol distrib averred yesterday that it was undecided what it was going to do about the entertainment makeup of next week's (22) show.

Decision to limit the half hour divertissement to Don Voorhees' band and a quartet, dismisses a comedy cast headed by Taylor Holmes. Holmes' script affair, 'The Fire Chief's Uncle,' which replaced Wynn, also included Wamp Carlson and Larry Butler and made its debut July 11.

Cantor, Tied Up By Pic, Will Radio From Coast

Hollywood, Aug. 14.

Long schedule on Sam Goldwyn's 'Roman Scandals' will make it necessary to broadcast at least six Eddie Cantor programs (Chase and Sanborn) from this end. Broadcasting resumes Sept. 3, while the musical film is not likely to be completed until Oct. 15.

Bennie Holtzman, Cantor's manager, is now east arranging to bring Cantor's supporting air talent, including Dave Rubinoff, here for the etherizing.

Coast Grocery Mfr. On Two Coast Chains

San Francisco, Aug. 14.

Programs on both NBC and Don Lee-CBS start Sept. 1 for S. & W. (Sussman & Wormser), manufacturing grocers.

NBC stint is Sunday and Thursday night ghost yarns penned by Harold Burdick, who has resigned as assistant-city-editor of the Seattle 'Times' for the radio job.

Don Lee-CBS will etherize 'Mellow'd Melodies' Tuesday and Friday night sessions, which have been on KHJ only for the past four months.

W. Vincent Leahy, ad chief for S. & W., handles the programs through his own agency.

KNX's NRA Hour

Los Angeles, Aug. 14.

Local group of NRA pluggers go on KNX every Monday starting today (14).

Hour broadcast is a remote from the Hotel Biltmore where the NRA'ers meet weekly for lunch and pep.

LAMBERT LANDS

San Francisco, Aug. 14.

MJB Coffee has signed Eddie Lambert for a series of appearances on the Monday night MJB Demi-Tasse Revue on NBC's Coast network.

Comic starts Aug. 21, replacing 'Tropic Terrors', jungle tales. Anson Weeks and Gus Arnheim bands continue on alternate weeks.

THURSDAY NIGHT BIGGEST TEST

If Theatres Don't Feel It They Can Blame Bridge —Big Air Shows Given Away for Three Successive Hours

ONLY ON AIR

If Thursday nights don't dent theatre business this winter then the bugaboo of radio's inroads on theatre patronage really puts the blame of deficient theatre attendance in the laps of Culbertson, Lentz, et al. The bridge thing, as with any Poker & Social Night at Hoozi Corners, undoubtedly has had its dire effect upon cinema exhibitors' gross receipts. But it really wasn't felt as badly as in recent years with the growth of radio.

It's a certainty that this new season, Thursday, is going to be a hey night. There are three crack hours, perhaps the cream of radio's showmanship, all concentrated on one dial, WEAF, and an NBC network. Three big shows, commencing at 8 p. m. with the Rudy Vallee-Fleischmann Yeast variety show; the Cap'n Henry Maxwell House Coffee program at 9:10 and the topper-offer, Al Jolson and Paul Whiteman's orchestra, also in a variety revue at 10-11 p. m.

That's show and showmanship which nobody could get by going into anybody's theatre. Instead, right before you at the fireside (or the bedside, where so many people are putting that inexpensive extra little portable radio these days) there's plenty of show — and for nothing.

It's not difficult to conjure up a muddy country road which doesn't inspire one to trundle the family flivver through the sandy ridges to the township's picture theatre; or a rainy, dreary, perhaps snow-ridden and traffic-hazardous city avenue which doesn't particularly invite when a yeast, a coffee and a salad dressing manufacturing company are respectively offering stars of entertaining without leaving your chair.

This past Thursday, in the middle of New York's summer, a rainy night's respite was full example of just such incident as above. It was too easy to put on whatever one puts on when one takes off the dress-up business suit, and too easy to twirl the dial and let Vallee, Winninger, et al., Lanny Ross, and Jolson-Whiteman bring comedy, song and story into your lap.

The Fleischmann Yeast Show

Thursday is certainly WEAF's night. No wonder the affiliated NBC-WJZ hookup and the competitive CBS-WABC sort of evidence a what's-the-use in their programing.

Vallee's show this past Thursday held Toscha Scidel, the concert violin virtuoso; Marion Harris, justly famed songstress, who came back on the air with the added allure of a just-arrived-from-London introductory; Mrs. Jennie Moskowitz in a dialect 'Baby Carriage,' comedy-dramalet (that Yiddish market is something which every product recognizes as very sizeable and, per capita, a superior consuming public, especially if its an edible; and Walter O'Keefe, comedian. Perhaps it was not as distinguished a line-up as some previous Fleischmann Yeast shows, which have introduced some star-tling names to the microphone, but certainly a well-balanced show and, under the Vallee m.c.ing as consistently a high-class and high-grade presentation. That's an instance where prestige of program stands in good stead.

Maxwell House Show

Charles Winninger, Lanny Ross, tenor; Muriel Wilson, soprano; Molasses 'n' January, comedians; Conrad Thibault, barytone; Clarence Williams' jugg band and the Don Voorhees orchestra combine into Capt. Henry Maxwell House Show Boat, one of the air's truly showmanly hours where the general sumptuousness of the entire struc-

(Continued on page 51)

Guest Names Added to Broadcast Free Shows Creates Problem of Courtesy Obligation, or for 'Sugar'

Song Fitted

Drama not in the script was felt in a Chicago studio recently when Sophie Tucker auditioned for a Camel program, the show to be piped through to New York for o. o. In the studio Soph's accompanying orchestra was Frank Westphal's band, and the number she sung was titled 'I Used to Love You, but It's All Over.'

Miss Tucker was Mrs. Westphal at one time.

WORC GETS INJUNCTION AGAINST TAB WEEKLY

Worcester, Aug. 14.

tation WORC, Worcester, won its first round in a legal battle with the Fitchburg 'Sentinel,' new weekly tabloid, last week when that sheet was forbidden to print any further derogatory statements about the station. Temporary injunction issued in Superior Court.

Restraining order was granted on petition of Alfred F. Kleindienst, owner of the station, who charged the tab libeled his station in printing allegations that the outlet was using racketeering methods in a program it sponsors. Libel proceedings will be asked against the publishers when the grand jury meets, Aug. 21.

According to the petition, the paper promised further charges against the station in a future issue. It was to restrain printing these that the injunction was issued. A hearing on the question of making the injunction permanent is scheduled in Superior Court tomorrow (Tuesday).

Coast Indies Ask for President's Broadcasts

Los Angeles, Aug. 14.

Important independent coast stations have asked the Federal Radio Commission for permission to be hooked in on all future broadcasts of the President.

These indies argue that the chains do not give full coverage to the President's talks and that it is up to the FRC as a patriotic duty to arrange for the coverage which they can give.

It is known that the FRC favors such a plan but it undetermined as to how to work it out. Stations here which have made the request stand ready, they say, to take care of any expense such a hook-up would entail.

Chesterfield Debuting New Lineup in Sept.

Chesterfield winds up its summer show with Lou Holtz, Grace Moore and the Lennie Hayton band next Friday (25) but plans a return to the air around the middle of September. This will be an all-musical frame scheduled for either a full hour a week or two weekly half hours. No contracts have as yet been signatured.

The Holtz-Moore-Hayton combination made its debut on CBS June 2.

MISS MATTHEWS OUT

San Francisco, Aug. 14.

Merie Matthews is out of KTAB as production manager, with Frank Galvin moving up from his post as announcer to succeed her.

Earle Sanderson, formerly on KFWI, replaces Galvin in the announcer's berth.

Air advertisers given to the audience-attended broadcast have lifted another leaf from the book of Broadway. This time it's the guest celebrity angle. To give these studio or outside hall events an authentic air of the theatre and at the same time inveigle the sideline mob with special inducements, commercials are resorting to inviting radio and stage names to attend also and after the program has gone off the air, take a bow or do a bit.

Innovator of this twist to the guest celebrity thing was Old Gold. After the cig account shifted the scene of its Wednesday night broadcast several weeks ago from the CBS studios to the 3,000-seat Carnegie Hall, found that it would have to do more than give the invited peasantry a look-in on the etherizing of a mere half hour's program. To make it worthwhile coming from many miles around for this audience largely recruited from among Old Gold dealers and their regular customers, the commercial figured it ought to augment the entertainment. So it had Fred Waring's band and staff warblers put on an additional 30-minute stage show following the broadcast.

In the Boxes

When even with this the interest here started to show signs of waning, the agency on the account, Lennon & Mitchell, turned to the guest celebrity idea. CBS was called upon to furnish the names and near names from its galaxy. These take their places in Carnegie boxes and during the course of the after-piece make a bow or do a bit.

Several of the network's art have objected to putting in an appearance at the Old Gold affair. Some of the rebuffs received involved performers who had their own commercial connections. They argued that they and the paycheck sources saw no reason for puffing things up for another advertiser. Others, like Morton Downey, have contended that taking bows or doing bits at such events come under the head of personal appearances, and as such, they should be recompensed by Old Gold.

Another agency that has taken to the guest celebrity idea is J. Walter Thompson & Co. That advertiser's rep now has Paul Whiteman and Al Jolson inviting their stage and screen friends to attend the after the broadcast festivities of the Kraft-Phenix show Thursday nights at NBC's Times Square studios. Same agency is contemplating introducing the thing on the Fannie Brice-George Olsen whirl for the Chase & Sanborn tea broadcast from the same spot.

Buck Rogers' Return

'Buck Rogers' serial comes back to CBS Oct. 2 but this time under the Cocoamalt banner. Behind the script show last season was Kellogg's.

Cocoamalt is giving the program four releases a week over 20 stations.

DARROW FOR $1,250

Attorney Would Give Dramatic High Lights of His Famous Trials

Clarence Darrow is being offered to the ad agencies for a series of dramatic affairs based on some of his more famous trials. Price quoted is $1,250 per other program with this figure also covering the preparation of the air script.

According to the barrister's stipulations, the broadcasts would have to originate from Chicago and be limited to one a week.

Darrow's last commercial appearance was for National Dairy about two years ago. It was a one-time arrangement.

OUTSTANDING PROGRAMS ON THE AIR

NATIONAL

(Taking in chain programs of coast-to-coast or regional hookups. Listing artist, chain and key station, time—EDST, out of New York—and days, if more than once weekly, commercial and advertising agency on the account. The time difference according to geographical location can be figured out for local reference accordingly.)

(This and Next Week, Aug. 15 to 21)

(All Time EDST)

TUESDAY (AUG. 15)

Kate Smith (La Palina), 8:30-8:45 p.m., CBS-WABC. Also Wed. & Thurs. (Batten-Barton, etc.).

Julia Sanderson and **Frank Crumit**, **Parker Fennelly**, **Jack Shilkret** orchestra, 'Blackstone Plantation,' 8-8:30 p.m., WEAF-NBC (Blackstone Cigars).

Raymond Paige's orchestra and soloists, California Melodies, from Don Lee chain on the west coast via WABC-CBS, 10-10:45 p.m.

The Goldbergs, with **Gertrude Berg**, **James Waters**, 7:45-8 p.m., NBC-WEAF. Also Wed., Thurs., Fri. & Mon. (Pepsodent) (Lord & Thomas agency).

Amos 'n' Andy, 7-7:15 p.m., NBC-WJZ. Also Wed., Thurs., Fri. & Mon. Rebroadcast for the midwest and west 10 p.m., CDST (Pepsodent).

Clara, Lu 'n' Em, **Louise Starky**, **Isabelle Carothers** and **Helen King**, 10:15-10:30 a.m., NBC-WJZ. Also Wed., Thurs., Fri. and Mon. (Palmolive) (Lord & Thomas agency).

Little Orphan Annie, 5:45-6 p.m., NBC-WJZ. Also Wed., Thurs., Fri. & Mon. (Ovaltine) (Blackett-Sample-Hummert).

Ben Bernie orchestra, with **Jackie Heller**, 9-9:30 p.m., NBC-WEAF (Blue Ribbon Malt) (Matteson-Fogarty-Jordan agency).

Lowell Thomas, 6:45-7 p.m., NBC-WJZ. Also Wed., Thurs., Fri. & Mon. (Sun Oil Co.) (Roche, Williams & Cunningham agency).

'Household Musical Memories, Edgar A. Guest, Alice Mock, Josef Koestner orchestra, 10-10:30 p.m., NBC-WJZ. (Household Finance Corp.) (Charles Daniel Fry agency).

'Skippy,' 5-5:15 p.m., CBS-WABC. Also Wed., Thurs., Fri. & Mon. (Phillips Dental Magnesia) (Sample-Hummert).

Soake Carter, 7:45-8 p.m., CBS-WABC. (Also Wed., Thurs., Fri. & Mon. (Phlico).

Light Opera ('The Beggar Student,' by Karl Millioecker), **Harold Sanford** conducting, 8-8:30 p.m., NBC-WJZ.

WEDNESDAY (AUG. 16)

Fannie Brice, **George Olsen** music (Chase & Sanborn Tea), WEAF-NBC, 8-8:30 p.m. (J. Walter Thompson agency.)

Potash and Perlmutter (**Jos. Greenwald** and **Lou Welch**), WJZ-NBC, 8:30-8:45 p.m. (Feenamint) (McCann-Erickson).

The Poet Pri WJZ-NBC, 11:15-11:30 p.m.

Irvin S. Cobb and **Al Goodman's** orchestra, 9-9:15 p.m., CBS-WABC (Good Gulf). Also Fri., same time (Cecil, Warwick & Cecil).

Guy Lombardo's orchestra and **Burns** and **Allen** (White Owl cigar), 9:30-10 p.m., CBS-WABC (J. Walter Thompson).

Fred Waring's Pennsylvanians and 'Mandy Lou,' 10-10:30 p.m., CBS-WABC (Old Gold) (Lennon & Mitchell).

Edwin C. Hill, news, 10:30-10:45 p.m., CBS-WABC.

One Man's Family, sketch by **Carlton E. Morse**, with **Anthony Smythe**, 9:30-10 p.m, NBC-WEAF, originating from NBC San Francisco studios.

Morton Downey, 7-7:15 p.m., CBS-WABC. Also Fri.

Eva Le Gallienne, 'Alice in Wonderland,' 7:15-7:30, NBC-WJZ.

'Dance of the Ice Cubes,' **Howard Marsh**, 'Snow Queens,' **Jacques Renard**, directing, 10:30-10:45 p.m., CBS-WABC (Frigidaire). With **Jane Froman**, Fri., same time.

Richard Himber, orchestra, from Essex House, 7:30-8 p.m., NBC-WJZ.

THURSDAY (AUG. 17)

Rudy Vallee-Fleischmann variety program, **Dorothy Gish**, **Smith and Dale**, **Frank Luther**, **Koshetz Ukranian Choir**. WEAF-NBC, 8-9 p. m. (Fleischmann's Yeast) (J. Walter Thompson).

Cap'n Henry's Show Boat, including **Chas. Winninger**, **Lanny Ross**, **Annette Hanshaw**, **Muriel Wilson**, **Molasses 'n' January**, **Don Voorhees** orchestra, WEAF-NBC, 9-10 p.m. (Maxwell House Coffee) (Benton & Bowles).

Floyd Gibbons, the World's Fair Reporter, NBC service from Chicago to WJZ, 8:45-9 p.m.

Columbia Revue, variety hour with **Freddie Rich's** orchestra, 9:30-10 p.m., WABC-CBS.

Countess Olga Albani, **Louis Katzman**, directing, 7:15-7:30 p.m., NBC-WEAF.

Concert Footlights, **Mario Cozzi**, **Sada Shuchari**, **Joseph Littau**, directing, 7:15-7:45 p.m., NBC-WJZ.

Glenn Gray's Casa Loma orch., midnite to 12:30 a.m., CBS-WABC.

Al Jolson, **Paul Whiteman**, **Deems Taylor**, m.c., and variety show, 10-11 p.m., NBC-WEAF, coast-to-coast (Kraft-Phenix Products) (J. Walter Thompson).

IDAY (AUG. 18)

Cities Service hour, with **Jessica Dragonette**, the **Cavaliers** (Henry Shope, Frank Parker, John Seagle, Elliott Shaw, Lee Montgomery), **Frank Banta** and **Milton Rettenberg**, **Rosario Bourdon's** orchestra, WEAF-NBC, 8-9 p.m. (Cities Service Gasoline) (Lord & Thomas).

Fred Allen, **Portland Hoffa**, **Jack Smart**, **Roy Atwell**, **Phil Duey**, **Eileen Douglas**, **Fertie Grofe** orchestra, 9-9:30 p.m., WEAF-NBC (Best Foods) (Benton & Bowles).

Ilka Chase, **Hugh O'Connell**, **Lee Wiley**, **Paul Small**, **Victor Young** orchestra, WEAF-NBC, 9:30-10 p.m. (Ponds' Cream) (J. Walter Thompson).

Andre Kostelanetz presents **Mary Eastman**, **Evan Evans**, orchestra, choir, 9:30-10 p.m., WABC-CBS.

Lou Holtz, **Grace Moore**, **Lennie Hayton's** orchestra, 10-10:30 p.m., WABC-CBS (Chesterfield) (Newell-Emmett agency).

'First Nighter,' with **June Meredith**, **Don Ameche**, **Carlton Brickert** and **Cliff Soubier**, 10-10:30 p.m., NBC-WJZ (Campagna Italian Balm) (McCann Erickson).

Armour Hour, with **Phil Baker**, **Harry McNaughton**, **Merrie Men**, **Neil Sisters**, **Roy Shield** orchestra, 9:30-10 p.m., NBC-WJZ (Armour Packing) (N. W. Ayer agency).

'Let's Listen to Harris,' **Phil Harris** and orchestra, **Leah Ray**, 9-9:30 p.m., NBC-WJZ (Cutex) (J. Walter Thompson).

Andre Kostelanetz presents, with **Mary Eastman**, **Evan Evans**, 9:30-10 p.m., CBS-WABC.

Lum and Abner's Oldtime Sociable, 10:30-11 p.m., NBC-WEAF, originating from WTAM. (Ford dealers) (Critchfield agency).

SATURDAY (AUG. 19)

Rex Battle concert ensemble, WEAF-NBC out of Toronto (via CRCT), 1:30-2 p.m.

Work and Revue, variety show, NBC-WEAF, 4-5 p.m.

Ferde Grofe orchestra, **Conrad Thibault**, WEAF-NBC, 9-9:15 p.m. (Philip Morris Cigaret) (Blow agency).

B. A. Rolfe orchestra, with **Rudy Wiedoeft**, WEAF-NBC, 10-11 p.m. (Hudson-Essex) (Blackman agency).

Philadelphia Summer Concerts from Fairmount Park, Philadelphia, 8:30-9:15 p.m., WABC-CBS.

Ian Gray and **Casa Loma** orchestra, 7:30-8 p.m., CBS- WABC.

The Witching Hour, **Georgia Graves**, **Sidney Smith**, **Richard Maxwell**, **Dan Sutherman**, **Earl Waldo** and **Dana S. Merriman** orchestra, 11:30-12 p.m., NBC-WJZ.

SUNDAY (AUG. 20)

Alfredo's marimba orchestra, WEAF-NBC, 10:30-11 a.m.

Major Bowes' Capitol Family from Capitol theatre, N. Y., 11:15 a.m.-12:15 p.m., WEAF-NBC, variety show, with **Maria Silviera**, **Hannah Klein**, **Nicholas Consentino**, **Dick Dennis**, **Tom McLaughlin**, **Four Minute Men**, **Waldo Mayo**, **Phil Spitalny** conducting.

Bert Lahr, **Ilomay Bailey** and **Lee Sims**, **Leo Carillo**, **Rubinoff's** orchestra, WEAF-NBC, 8-9 p.m. (Chase & Sanborn Coffee) (J. Walter Thompson).

Col. Louis McHenry Howe, President Roosevelt's secretary, 10-10:15 p.m., WEAF-NBC **Walter Trumbull** interviewing him on national affairs (RCA Victor.)

Radio City Music Hall Concert, Roxy (S. L. Rothafel) as m.c., with Erno Rapee's orchestra, choir and soloists, 12:15-1:15 p.m., WJZ-NBC.

George M. Cohan, **The Revelers**, **Al Goodman's** orchestra, WJZ-NBC, 9:9:30 p.m. (Good Gulf Gasoline) (Cecil, Warwick & Cecil).

Goldman Band, **Edwin Franko Goldman** conducting, from the Mall, Central Park, 9:30-10 p.m., WJZ-NBC.

Frank Crumit and **Julia Sanderson**, 5:30-6 p.m., WABC-CBS (Bond Bread) (Batten, Barton, etc.).

The Gauchos, **Vincent Sorey** conducting, with **Tito Guizar**, 9-9:30 p.m., WABC-CBS.

Manhattan Merry-Go-Round, **Tamara**, **David Percy**, **Men About Town**, **Gene Rodemich** orchestra, 9-9:30 p.m., NBC-WEAF. (Lyon's Tooth Powder) (Blackett-Sample-Hummert).

American Album of Familiar Music, **Frank Munn**, **Elizabeth Lennox**, **Oshman and Arden**, **Bertrand Hirsch**, **Gus Haenschen** orchestra, 9:30-10 p.m., NBC-WEAF. (Bayer's Aspirin) (Blackett-Sample-Hummert).

Willard Robison's Deep River symphony, 5-5:15 p.m., CBS-WABC. Also Thursday, 10:15-10:45 p.m.

Symphony Hour, **Howard Barlow**, directing, 4-5 p.m., CBS-WABC.

MONDAY (AUG. 21)

A&P Gypsies, **Harry Horlick** directing, **Frank Parker**, WEAF-NBC, 9-9:30 p.m. (Atlantic & Pacific).

Sinclair Minstrels (**Gene Arnold**, **Chauncey Parsons**, **Bill Childs**, **Mac McCloud**, **Clifford Soubier**, **Harry Kogen** directing, NBC-WJZ out of Chicago, 9-9:30 p.m. (Sinclair Oil). (Erwin Wasey).

Jack Frost Melodies with **Sam Herman**, **Josef Pasternack's** orchestra and guest artist, 9:30-10 p.m. (National Sugar Refining) (Gotham agency).

Morgan L. Eastman orchestra, **Gene Arnold**, **Lullaby Lady**, 10-10:30 p.m., NBC (No N. Y. release) (Carnation Milk) (Erwin Wasey agency).

LOCAL SHOWS

(Embracing same data as National programs, giving time, artists, programs, not on a network hookup commercial, agency, etc., of local up, regional or national.)

NEW YORK

(AUG. 15 TO AUG. 21)
(All Time EDST)

TUESDAY (AUG. 15)

Eddy Brown, violinist, with miniature symphony maestroed by **George Shackley**, 8:30-9 p.m., WOR.

Footlight Echoes, directed by **Geo. Shackley**, **Lewis Reid** announcer, 9:30-10 p.m., WOR.

Reinald Werrenrath, barytone, 7:45-8 p.m., WMCA-WPCH.

Jewish Little Symphony with Ghetto Singers, **Nechum Goroschin**, directing, 9-9:30 p.m., WINS (General Foods Products) (Benton & Bowles).

'Sleepy Time Lady,' **Claire Stetson Russoto**, 6:15-6:30, WINS. Same time every day but Sun.

WEDNESDAY (AUG. 16)

Market and Halsey Street Playhouse, **Roger Bower**, m.c.; **Lee Cronican**, conductor, 10:30-11 p.m., WOR.

Beniamino Riccio, baritone, 9-9:30 p.m., WMCA (Simmons Tours).

'The Beggar's Bowl,' **Basil Ruysdael**, narrator, 10-10:15, WOR.

THURSDAY (AUG. 17)

Bronx Marriage Bureau, 9:15 p.m., WOR.

'Men of WOR,' variety, **Sherman Keene** directing, **Grenadiers Quartet**, **Walter Ahrens**, 10:30-11 p.m., WOR.

Merle Alcock, soprano, 9-9:30 p.m., WMCA-WPCH.

Merle Johnston's Saxophone Quartet and **Pauline Alpert**, pianist, 7:45-8 p.m., WOR.

FRIDAY (AUG. 18)

Harold Stern's orchestra, 8:45-9 p.m., WOR (Crystal Corp.).

Olive Kline, soprano; **Sol Shapiro**, conducting, 9-9:30 p.m., WMCA.

Hendrik de Leeuw, 'Tales of a Globe Trotter;' 8:15-8:30 p.m., WMCA.

SATURDAY (AUG. 19)

WOR Little Symphony orchestra, **Philip James**, conducting, with **Edna White**, trumpeter, 8-9 p.m., WOR.

Silverbell, with **Sylvia Miller**, **Madeline Hardy**, **Elmo Russ**, 9:15-9:30, WMCA.

SUNDAY (AUG. 20)

Irving Aaronson orchestra from Ris Park, Long Island, 7-7:30 p.m., WOR.

Woodbury revue, with **Roxanne** and her orchestra, **Al and Lee Reiser**, **Jack Arthur**, 7:30-8 p.m., WOR.

'Red Lacquer and Jade,' **George Shackley**, directing, **Basil Ruysdael**, narrator, 6-6:30 p.m., WOR.

Margaret Anglin Presents, with **Robert Beddele**, organist, 6:30-7 p.m., WOR.

'Radiant Revue,' **Al and Lee Reiser**, **Jack Arthur**, **Roxanne**, conducting, 7:30-8 p.m., WOR (Woodbury cosmetics) (J. Walter Thompson).

Choir Invisible, **Vera Osborne**, **Annette Simpson**, **Veronica Wiggins**, **John Qhine**, **David Croswell**, **George O'Brien**, **Jack Keating**; **George Shackley**, directing, 8:30-9 p.m., WOR.

Modern American Composers, **Lambros Callimahos**, flutist; **Vivian Fine**, pianist, 8-8:30, WEVD.

MONDAY (AUG. 21)

Back Stage, with **Boris Morros** from Paramount theatre, N. Y., with orchestra, soloists, 8:30-9 p.m., WOR.

Alfred Wallenstein's Sinfonetta, **Veronica Wiggins**, soloist, 10:30-11 p.m., WOR.

CHICAGO

(AUG. 16 TO AUG. 21)
(All Time CDST)

WEDNESAY (AUG. 16)

Quinn Ryan at the Fair, 6:45-7 p.m., WGN, (Dodge Bros. Motors-Haveline Oil) (Ruthrauff & Ryan agency).

Art Kahn's orchesta with **Fritz Clark**, 7-7:15 p.m., WBBM. Also Fri. and Mon. (Dr. Bobo's Laxative) (Gunther-Bradford agency).

Palace Theatre Varieties with RKO vaude acts, 8:45-9 p.m., WMAQ. (Staged by **John Joseph** and NBC production staff.)

Ted Weems orchestra, WENR, 8:45-9 p.m., 12-12:30 a.m. nightly.

Hal Kemp orchestra, WGN, 7:30-7:45 p.m., 12-12:15, and 1-1:30 a.m.

Paul Ash orchestra, WGN (afternoons only), 12:30-12:45, 1-1:15, 2:30-2:45.

Francis X. Bushman, film gossip, 10:10-10:15 a.m., WGN. Also every other week day.

THURSDAY (AUG. 17)

Charlotte Learn (Mrs. J. J. Garrity) in dramatic skits, and every day, WENR, 10:30-10:45 a.m. (College Inn Tomato Juice) (Harry Atkinson agency).

FRIDAY (AUG. 18)

Ben Bernie orchestra, WENR-NBC, 11-11:30 a.m. Pabstette Cheese. Supplementary to night program for same company's malt. (Premier Pabst Sales Co.) (Matteson-Fogarty-Jordon agency).

SUNDAY (AUG. 20)

Chicago A Capella Choir with **Noble Cai**, WENR-NBC, 3:30-4 p.m. (sustaining).

MONDAY (AUG. 21)

Singing Lady (Irene Wicker), daily except Sat.-Sun., WGN-NBC, 4:30-4:45 p.m. (Kellogg's Corn Flakes) (N. W. Ayer agency).

State-Lake Headliners, with **Verne Buck** and vaudeville acts. Continuity by **Fritz Blocki**, 6 p.m., WBBM.

SAN FRANCISCO

(AUG. 20 TO AUG. 26)
(All Time PST)

Crosscuts from the Log o' the Day, KPO, 8:15-9:15 a.m. daily except Sunday. **Dr. Laurence L. Cross**, philosopher; and **Southern Harmony Four**, colored quartet.

Lum and **Ned**, harmony team, KGO, 1:45-2 p.m. daily except Sunday.

Langendorf Pictorial, KGO, 3-3:15 p.m. daily except Saturday and Sunday. Air column by and with **Rush Hughes**. Langendorf Bakery) (J. Walter Thompson).

Hodge Podge Lodge, KFRC, 4:15-4:45 p. m., Mon., Wed., Fri. Comedy lodge meeting by and with **Jennison Parker**.

Charles W. Hamp, KPO, 7:45-8 p.m., daily except Saturday and Sunday. (Dr. Strasska) (Scott-Howe-Bowen).

SUNDAY (AUG. 20)

Gunnar Johansen, KPO, 7:45-8 p.m., concert pianist.

Kay Kyser and his Bal Tabarin orchestra, KGO, 11-12 p.m.

MONDAY (AUG. 21)

Lee S. Roberts and His Old Memory Box, KGO, 8:15-8:30 a.m., Mon., Wed., Fri., with **Paul Carson**, organist, guest star. (Folger Coffee Co.) (Botsford, Constantine, Gardner.)

Blue Monday Jamboree, KFRC, 8-10 p.m. Variety show, first half sponsored by Shell Oil Co. (J. Walter Thompson). Second half sustaining.

TUESDAY (AUG. 22)

Maurice Gunsky Revue, KYA, 7:30-8 p.m. Variety show with **Harold Horton**, others.

Carefree Carnival, KPO, 9-10 p.m. Variety show.

WEDNESDAY (AUG. 23)

Eddie Peabody, KGO, 7:30-8 p.m. Entertainer with orch. and guest vocalist. (Safeway Stores) (Botsford, Constantine, Gardner).

Souvenirs of Italy, KYA, 8-9 p.m. Native musical program, sponsored by local Italian firms.

One Man's Family, KGO, 9-9:30 p.m. Drama by **Carlton Morse**. (Wesson Oil) (Fitzgerald, New Orleans).

Marshall's Mavericks, KPO, 10-10:30 p.m. Hill-billy show, with **Charlie Marshall**, **Johnny O'Brien**, **Mona Greer**, **Ace Wright**, **Johnni Toffoli**.

THURSDAY (AUG. 24)

Standard Symphony Hour, KGO, 8-9 p.m., **Alfred Hertz** conducting. (Standard Oil) (McCann-Erickson).

Borden Capers, KTAB, 7-9 p.m. Variety show. (Borden Milk) (McCann-Erickson).

The Orchestra, KPO, 9:30-10 p.m., directed by **Merewith Willson**.

FRIDAY (AUG. 25)

Feminine Fancies, KFRC, 3-4 p.m. Woman's hour, m.c.'d by **Ed Fitzgerald**, **Claude Sweeten's** orch., guest vocalists.

'Tim Ryan's Night Club, KPO, 10-11 p.m. Variety show, with **Ryan** and **Noblette**, **Joe Hornik's** orch., guest vocalists.

DENVER

(AUG. 17 TO AUG. 23)
(All Time MST)

THURSDAY (AUG. 17)

Carol Lofner's Lakeside Orchestra, 8:30-9 p.m., KOA-NBC. Also 10:15-10:30 p.m., Aug. 18; 3:30-4 p.m., Aug. 20; 9:30-10 p.m., Aug. 21; 8:15-8:45 p.m., Aug. 22.

Luncheon Melodies, **Fred Burkett**, tenor; **Joe O'Neill**, baritone; **Janet Bible**, contralto; **Bill Rogers**, piano; daily except Sunday, 12 noon, KLZ.

FRIDAY (AUG. 18)

Gene Quaw's Cosmopolitan Hotel orchestra 1-1:30 p.m., KOA to NBC-WJZ hookup; also 7:30-8 p.m.; 11-11:30 p.m., Aug. 20.

Arcadians, **Ruth Skelly Bello**, director, 9-piece string orchestra; **Florence Fishel**, tenor; **Mildred Kyesin**, contralto; 1:30-2 p.m., KOA to NBC-WJZ.

Metropolitan Ensemble, **Ruth Skelly Bello**, violin; **Bill Rogers**, piano; **Jack Dean**, tenor; 5-5:15 p.m. (Metropolitan Beauty Shop), KLZ.

SATURDAY (AUG. 19)

Denver Post Kids Club, songs, recitations and skits, **Jerry** and **Margie O'Neill**, directing; 3:13-3:45 p.m., KLZ.

Denver Municipal Band, **John S. Leick** directing, 3:15-9:15 p.m., KOA-NBC; also 8:30-9:15 p.m., Aug. 20.

Jack Walton's Brown Palace Hotel orchestra, 11-11:30 p.m., KOA-NBC; also 7-7:30 p.m., Aug. 21; 1:15-1:45 p.m., Aug. 22.

SUNDAY (AUG. 20)

Eddie Jungbluth's Estes Park orchestra, 12:30-1 p.m., KOA.

TUESDAY (AUG. 22)

Henry Trustman Gineburg, violinist; **Faye Roswell**, accompanist, 5:30-5:45 p.m.

The Melody Master, **Leo Wellans**, pianist, 5:45- p.m., KOA. (Baldwin Piano Co.).

Stagecoachers, **Chas. J. Schuerman**, director, 9:30-10 p.m.

WEDNESDAY (AUG. 24)

Ralph Hansell, xylophonist, 6:7 p.m.

LOS ANGELES

(AUG. TO AUG. 24)
(All ime PST)

FRIDAY (AUG. 18)

Salvatore Santaella's dinner music, KMTR, 6:15-6:30 p.m., nightly except Saturday. Sustaining.

'In Laws,' KFAC, 6:45-7 p.m., comedy serial every evening but Sunday. (Auburn-Cord).

'Hon. Archie and Frank Watanabe, KNX, 7-7:15 p.m., comedy serial, every evening but Sunday. (Marion R. Gray Co.)

'Globe Headlines,' KHJ, 8-8:15 p. m., newspaper serial. Tues., Wed., Thurs. and Fri. (Globe Mills) (Dan B. Miller.)

'Tapestries of Life,' KHJ, :30-9 p.m., semi-classical orchestra. (Forest Lawn.)

Al Pearce and His Gang, KFI, 2-3 p.m. daily except Sundays. Sustaining.

SATURDAY (AUG. 19)

Hollywood Bowl concert, KFI, 8:15-10 p.m. Sustaining.

KNX Varieties, KNX, 8-9 p.m.

(Continued on page 41)

Radio Reports

GOLDEN ROD REVUE
Phil Spitalny, Julius Tannen Band, Songs, Comedy
COMMERCIAL
WABC, New York

Only thing about this Friday evening half hour backed by the Hittleman Goldenrod Brewery to commend it for special attention are the Phil Spitalny orchestral and choral devices. They're tuneful, adroitly put over and give the proceedings a distinctive snap and go. Like the performances for his previous Nestle chocolate connection Spitalny has something here that will hold and tickle the ear once it's tuned in.

For the unveiling occasion (11) Julius Tannen was alloted two brief spots and in neither was he particularly interesting or funny. His topical stuff lacked wit and punch and above all an air of being up to the minute. Script he read gave the impression that he had been digging way back into his scrapbooks. Tannen is one of the few comics on the air who's still resorting to Ford and his buggy as a source of humor. Another tipoff on how fast he can think them up was his description of Washington, D. C., being so hot that 'you could fry eggs on the sidewalk.'

Program could do without a guest warbler. The choral interludes by the 10 mixed voices and the solo refrains by the stanza's permanent baritone should suffice to take care of the vocal department. Debut session had Marjorie Logan on for an interpretation of 'Harlem Lullaby' and the one she gave it did anything but help sell the lament.

Opening and fadeout of the brewer's contribution makes an apt fit. It's a flourish on the trumpets followed by a male chorus in the 'Drinking Song' from 'The Student Prince.' Plug phases, limited to three short insertions, are given to straight statement of the brand's qualities and register effectively. Outside of WABC the suds maker has this one on a hookup of eight New England stations. *Odec.*

THE PARADERS
Songs
Sustaining
WGY, Schenectady

Quartet on a luncheon-hour program once weekly. Good close harmony unit, perhaps the best of the kind presented by WGY. Boys sing standard numbers and pops, handling them with the smoothness and skill which betoken musical training and association.

Quartet's trademark is a sweet falsetto tone produced by one of the tenors. In spite of its excellence, this feature is in danger of being overdone, of becoming monotonous to listeners. Nor should programs consist entirely of slow-tempoed numbers. Arrangements are smooth and piano accompaniment high rade.

'Paraders' deserve a better introduction than 'a male quartet.' Individual name mention and, perhaps, a night spot. *Jaco.*

GEORGIA BROWN
Songs, Band
Sustaining
WEAF, New York

For her buildup NBC has given this miss, described in the continuity as 'a little girl from the South,' a choice evening spot, 8:45 EDST, on the red link and the showmanly Bill Wirges to pilot the supporting combo. Of standout talent, she gives little indication, though there is something of a personality and fetching style in her airing of a fast pop tune. When larynxing a ballad she's not so forte.

Her work shows a keen flair for rhythm, but when it comes to carrying a melody the lyrical requirements aren't there. It's a voice that not only shows every sign of immaturity, but is handicapped by a tendency to go frenquently flat. The impediments outweigh what little virtues of personality and style there are.

They could help the girl out by not asking her to announce her own numbers or doing any other talking into the mike. Also by preparing for her a continuity less vacuous in content and that really would serve as a builder-upper and not a slowerdowner. *Odec.*

RONNIE and VAN
Songs, Comedy
Sustaining
WOR, Newark

As long as these lads stick to mixing harmony the impression is in their favor, but once they turn their efforts to dishing out comedy it's a ring of a different register. Handicap here is not so much their lack of talent for mirth-making, but the material with which they arm themselves.

Theirs is not especially good harmony, but the knack for giving a pop tune meaning whether it be a novelty verse or a ballad makes them worthy of an attentive ear. Team doublcs here for a 15-minute spasm one night a week from its floorshow stand at the Cocoanut Grove in the Park Central hotel, N. Y. *Odec.*

RED DAVIS
Serial Sketch
COMMERCIAL
WEAF, New York

About a year ago NBC released this same script idea under the title of 'Red Adams.' Beechnut Gum is now behind it for a test campaign over a single station and is giving it three 15-minute installments a week.

Program is a fluffy, mediocre adoption of the Booth Tarkington 'Seventeen' theme, with none of the incisive humor, keen understanding of youth and general human color that abounded in the Tarkington story. Lad cast here for the name part has the voice requirements for projecting the characterization of the brash, loquacious and reckless puppy constantly getting into some muddle, but the lines and situations aren't there to help him. Characters so far in support are the doting father and mother and the fresh little sister.

Ad copy is unusually brief, practically limited to airing at the opening and fadeout of the slogan, 'Make the next smoke taste better.'

And it registers without having to build a long-winded dramatized dialog around it. *Odec.*

'THE SAP'
Lou Lubin, Charlotte Murri, Pauline Alpert, The Rhythmfones, Sherman Keene Orchestra
Musical Revue
30 Mins.
Sustaining
WOR, Newark

Among the best examples of radio showmanship. This is a new series on WOR and has no connection with the Broadway play of that name of some seasons back.

Lubin is the 'sap.' He's the broadcasting studio gate-crasher who drives the personnel nerts as he wanders from one studio to another, supposedly breaking up the routines of various broadcasting artists. Thus cleverly introduced are Pauline Alpert, ultra jazz pianist; Charlotte Murrie, Coast songstress making her ether debut in the east; the very hotcha Rhythmfones, an exceptionally good jazz quartet wherein a femme voice leads the futuristic harmonics; Sherman Keene's orchestra, and Jack Squires, who is presumably the straight who fumes and fusses in the character of the radio studio manager forever trying to corral the elusive Lubin.

The introduction is also well handled in the scripting as the phone girls are heard heralding 'WOR, Newark,' and answering pseudo-inquiries that such and such an artist will shortly on the air. This introduces the names in the cast.

Lubin, with a stuttering delivery, is consistently in character as a 'sap' who finally exclaims that all these people must be crazy—every room he wanders into he sees somebody singing, playing or talking to him or herself. This calls for periodic apologies over the air. The regular 15-minute station 'break' announcement is similarly handled. All the specialists are excellent.

Program, first of a series, is on every Tuesday night 7:45-8:15 p. m. It should catch on quickly, for it evidences unusual care in preparation and showmanship. *Abel.*

ED JOHNSTON
Turf Talks
Sustaining
WGY, Schenectady

Under title 'Romance of the Thoroughbred Horse, Johnston is giving a 15-minute early evening talk six times weekly during the Saratoga season. Introduced as an authority on racing but his exact connection with the sport is not stated.

Talks deal with racing's present and past. Aim is to give listeners a fundamental understanding of the sport and its history. One part is a discussion of 'The World's Ten Super Horses,' a thoroughbred being discussed each night. No tipping or form analysis is offered.

Johnston's knowledge of racing is wide, but he does not parade it too ostentatiously. He speaks in a pleasant, conversational tone.

Interesting for those sentimentally inclined toward the track. *Jaco.*

ELDORA STANFORD
Songs
Sustaining
WMCA, New York

Before coming over to this indie outlet Eldora Stanford did a sustaining series on NBC's red (WEAF) link. Over here they've spotted her in a daytime niche. Her's is a lyrical soprano, well capable of showing off a composition's lilt and melody at its best. Tones are well rounded and unslurred and the approach to the high one is effected with ease and self assurance. Also in her favor is a pen-chant for clear diction.

Her repertoire confines itself to the favorites among American standards, with 'Let Me Call You Sweetheart' an example from this genre. *Odec.*

W.C. Soap Firm Takes Over Coast Air Serial

Citrus Soap Co., a west coast firm, has taken over the bankrolling of 'The Count of Monte Cristo,' serial. Stations to carry the recording are now being lined up.

Forhan toothpaste started the waxed version of the Dumas story on stations in New York, Chicago and Los Angeles, and at the end of 13 weeks withdrew its support, leaving the sale's plot hanging in midair. Owner of the 'Count's' air rights, Earnshaw-Young, Inc., later arranged to have the serial continued on these stations on a co-operative basis.

Soap maker is currently paying the bills for another serial, 'Grow-i-n Up,' on six Coast outlets.

New Business

Los Angeles

Wonder Food Marshmallow Co., records-popular music, 15 mins daily, KFAC.

Christian Science lectures, 1 hour 20 mins each Friday, starting Sept. 1, KFAC.

Los Angeles Soap Co., 5 mins daily, home economic talk, KFAC.

May Co., Country Church of Hollywood, six days week, half-hour periods, KFAC.

Citrus Coap Co., 15 mins six days week, orchestral program, KFAC (Earnshaw Young).

Wilshire Dental Lab., 15 mins three days week, Bob Welford, pianist, 13 weeks, KFVD.

La Confession Cigar Co., 5-min sports review by George Fisher, twice a week, KFWB (Heinz-Pickering).

Thor Washing Machine Co., three half hours a week, musical comedy storehouse, Saentella orchestra, KMTR.

Western Auto Supply, 15-min orchestral programs, popular music, seven nights a week, KMTR.

Title Insurance and Trust Co., three programs a day for three weeks, available studio material, KMTR (Frank Bull).

National Filling Co., 15 mins daily, tieless, KMTR.

Firmbilt of America (clothes), 15 mins six nights a week, orchestral program, KMTR.

Commander and Elmira Pilsner Beer, one-hour revue, once a week, KMTR.

Highway 66 Ass'n, half hour daily, historical narration, KMTR.

Western Auto Supply Co., 15 mins a day, 13 weeks, orchestral program, KMPC (Beverly Hills).

Hotel Vista Del Arroya, Pasadena, half hour once a week, Christy Henderson, baritone, and orchestra, KMPC (Beverly Hills).

Auto Bank, 15 mins daily, discs, KMPC (Beverly Hills).

Union Oil Co., 'Merrymakers' weekly one hour revue from KHJ for complete Don-Lee CBS chain. Sterling Holloway and Donald Novis.

Dr. Niles Medical Co., three weekly half-hour orchestral-chorus programs, KNX. (Renewal) (Walter Biddick).

Weaver Jackson (cosmeticians), three 15-min. periods a week, KNX. Male quartet. (Weinberg agency).

Bradford Baking Co. Brand announcements on early morning two-hour 'Bill Sharyles' Breakfast Party,' KNX.

Iolekp, San Diego. Five daily 5-min. record programs, KNX.

Cincinnati

Estate Stove Co., Hamilton, O., returns to air over WLW Aug. 23, after absence of a year and a half, with series of 'Honey Adams and her Heatrolatown Gang' programs spotted for 15 minutes on Wednesday evenings.

Bulova Watch Co. has signed thru Blow Co., New York, for repeats of daily time announcements over the same Crosley station commencing Sept. 1.

WOR, Newark. Daggett & Ramsdell, three times a week for 13 weeks; Patent Cereals (Dic-a-Doo paint remover) for 30 broadcasts within 10 weeks, with Al Woods; Pro-phy-lac-tic Brush Co., 39 announcements; Conley Co., Inc. (Hemp-Bodi Massager), 'Horatius at the Bridge Table' sketch, 52 times in 26 weeks; C. Houstin Goudiss, food analyst, renewed for 13 weeks; Wilkening Manufacturing Co. (Petrick Piston Rings) two recordings a week for 10 weeks; General Baking Co. (Bond Bread) 65 broadcasts in 13 weeks; Remington Rand, Inc., 63 programs within 13 weeks; Buick-Olds-Pontiac, 26 programs within nine weeks.

KLZ, Denver. Metropolitan Beauty Shop, three times a week with Bill Rogers, piano; Jack Dean, tenor; Ruth Skelly Bello, violin.

KFEL, Denver. Texas Crystals Co., daily except Sun., with Tex West, yodeling cowboy.

Air Line News

By Nellie Revell

The influence of youth. Bob Wachsman, 21-year-old Chicago lad, who never had been on the inside of a radio studio, is the father of the CBS 'John Henry' series, said to be that company's outstanding program. Wachsman likewise had never been backstage in a theatre, and yet he conceived the idea of backing Harold Arlen, whom he has under contract, with a Negro choir of 16, a new stage idea.

Wrong Streak

The Peter de Roses are having plenty luck, but it's all bad. His friend, Bill Card, was taken suddenly ill at their home three weeks ago and is still critically ill at the New Rochelle Hospital. Last week Peter's sister was struck by a motor and had both hip joints broken. As a result May and Peter had to cancel several radio programs.

Before Radio

Don Bestor played piano in an orchestra pit....Florence Wallace, soprano, was formerly assistant casting director with Earl Carroll....Bonnie Poe, the Betty Boop Girl, who is only 18, sang in 13 different Broadway night clubs....Irving Kaufman used to build typewriters in a Syracuse (home town) factory for the munificent sum of $3.50 per week ....Vivian Janis was a genuine Texas cowgirl....Shirley Howard was assistant city editor of the Philadelphia 'World'....Hayes Alvis was a cabinet-maker....Hazel Walton is a New York girl who first broadcast on KFI, Los Angeles, and then WLW, Cincinnati....Bill O'Neal was timekeeper in a Western Union office....Tom Waring once delivered and collected laundry in his home town....Anthony Trini was an amateur lightweight boxer.

Short Shots

The next big show name to go radio will be Mae West. One of the biggest giggle accounts is figuring with her now for a Fall program....And wouldn't Alice-Roosevelt Longworth, talking about her life in Washington, be a natural for the air?....Linit is auditioning Carmella Ponselle (Ponselle Sisters), Albert Spalding, and an immense orchestra....WMCA will broadcast the boxing bout at Madison Square Garden Thursday night....Earle Ferris threw his shoulder out while playing tennis....Camel is auditioning....Ipana Tooth Paste has had 11 auditions and not decided....Monroe (Cohen on the Telephone) Silvers is barnstorming with Rudy Vallee, who is playing one-night stands between broadcasts....Sid Weiss has joined Irving Rubine's exploitation emporium....Al Gaber is now a full-fledged baton waver....It's twins at the Tim Sullivans (McCann Erickson), boy and a girl. Born at Bar Harbor Hospital, Sunday (13).

Stand By

John Royal of NBC has cancelled his trip abroad. His mother is very ill in Boston....Enric Madriguera returns to New York from Monte Carlo on Sept. 29....Ronnie and Van will appear with the Lown orchestra at the Cocoanut Grove, Park Central....Paul Barbarin, the writer of 'I Wonder Who,' is drummer with the Roseland orchestra heard over WRNY....Alfred Saxe is the only Chicago NBC announcer unmarried. ....The Harmonians left their early morning spot on NBC, claiming they couldn't sing so high so early....Red Pepper Sam will make six Fleischer cartoons between now and Sept. 1.

Scrambled

Jan Garber gave up his baseball career as a catcher when he broke his nose, but he still plays the game....Columbia's new announcer, McKaye Murray, is considered to be an example of the new type of radio voice, forthright without being unctuous....The Goldman Band finishes its eighth series of summer concerts over NBC networks tomorrow night ....Little Jack Little is assembling his own orchestra to try out as a maestro this fall....Jack Johnson's Rhytho-Phones (colored) have been assigned three weekly spots on WOR.

Gossip

Val Olman was once completely deaf. His hearing was restored when he was struck by lightning....Al Woods, who has been holding down early morning spots on WOR for three or four years, got a swell comercial—paint removal account....Hyman Brown returns as the male lead opposite Julie Bernstein in the Bronx Marriage Bureau....Gypsy Nina, then Helen Swan, held her first job at $8 a week in Liberty, Mo., Nina, then Helen Swan, held her first job at $8 a week in Liberty, Mo., playing the piano in a theatre....Mabel Stapleton and Marie Boroff, playing the piano in a theatre....Mabel Stapleton and Marie Boroff, playing the piano in a theatre....Mabel Stapleton and Marie Boroff, playing the piano duo, are subbing for Marion Packard and Fred Bristol during the latter's vaudeville engagement....Helen Hancock, in charge of WOR's morning programs, goes to England for a month.

Gratis Wine as Air Plug For Cal. Real Estate

Hollywood, Aug. 14.

Giving away a bottle of wine to all who answer a radio plug is new for the Coast. The free wine is being doled out by a company using KNX to sell grape-growing acreage.

Announcement is that all those inquiring for a pamphlet on the grape lands also will be given a quart of juice made from grapes similar to the kind which can be grown on the land for sale.

Back of the scheme is the procuring of a list of prospective real estate buyers with company salesmen tuned up to sell land to every radio listener who asks for the free wine. Same company recently sold land conducive to growing avocados with a similar offer, a face cream made from avocados, was the come-on.

Esty's Camel Plan

William Esty agency has submitted an air campaign for Camel to the tobacco account's home offices in Winston-Salem and is now auditioning talent for a program.

Among those under consideration by the agency is Morton Downey, the Camel attraction when the cig was last on the air.

Q&J's Meat Time

In October Olsen and Johnson go on NBC with a half hour Wednesday night show for Swift & Co. Broadcasts will originate from Chicago.

Program will take a coast to coast link and replace the two quarter periods with Thurston, previously bankrolled by the food packer.

NRA MEETINGS FOR RADIO DUE WED.

Radio opens discussions regarding its code with Sol Rosenblatt, deputy NRA administrator, in New York tomorrow (Wednesday). At that time there will be submitted to Rosenblatt the draft of an agreement covering the industry drawn up by the code committee of the National Association of Broadcasters in sessions held here the previous two days.

According to Philip Laucks, executive secretary of the NAB, this draft will primarily deal with maximum hours of labor and minimum wage provisions. The clauses concerning unfair trade practices, will be left, said Laucks, to the meeting with Rosenblatt and the hearings that he may call. NAB's viewpoint is that broadcasting is pretty well regulated in this regard, due to its own code of ethics and the supervision of the Federal Radio Commission.

Prior to calling the meeting here yesterday (Monday) Laucks addressed a questionnaire to every station operator in the country seeking information on hours and wages with the idea of turning this data over to the NAB's code committee. NAB has also invited broadcasters not allied with the association to the sessions for an airing of their problems on hours and wages.

RADIO CHATTER

East

Milton Cerby, now Hearst's Albany 'Times Union' aircaster, WGY.

Bill Meenam, p.a. of WGY, doing a new twice-weekly morning feature called 'Scissors And Paste.'

Jack Tierney, announcer and continuity writer for WCAX, Burlington, Vt., is scanning the proofs of his first humor tome, 'How to Write a Book.' He's illustrated it himself.

Herb Polasie is out of Benton & Bowles and with J. Walter Thompson while Nick Carter has left the Chicago office of the latter agency to join the B & B outfit in New York.

Charles Gannon, head of Erwin Wasey's radio dept., once program directed and played a piano for WOR, Newark.

Their paycheck signer, Charles Fox Cleveland, is host to the Sizzlers on his estate. Cleveland is headman for I. J. Fox Furs.

NBC's sales depart. is auditioning a recorded version of Kay Van Riper's 'English Coronets.'

Herbert C. Rice has been appointed production headman for WGR by the Buffalo Broadcasting Co.

Tony Wons will hold three sustaining spots a week on CBS in addition to the trio he's set to do for Johnson Sportwax.

Antoinette Hanshaw will again be out of the Maxwell House coffee showboat this Thursday (17).

NBC had two of its out of town v. p.'s, Niles Trammel and Frank M. Russell in New York last week for the KFBF, Indianapolis, affiliation deal.

Reis & Dunn turn down four weeks in London and Paris. Offered 425 pounds and transportation but insist that the kitty be raised to 150 pounds or around $660 a week.

Elmer 'Don' Becker, uke player and continuity writer, and Florence Oldenburg, dramatic, both of WLW, Cincy, will be wed Aug. 24. Bride is daughter of the late William Smith Goldenburg, for years crick of Cincinnati 'Enquirer,' and she trouped in legit for several seasons under name of Florence Golden.

West

Francisco Del Campo, Spanish tenor on KHJ, now has two spots a week for 15-min. periods.

Buddy Fisher's orchestra replacing Ray West at Cafe de Paree, Los Angeles, which changes its remote from KHJ to KNX.

Naylor Rogers, manager of KNX, Hollywood, in New York for two weeks.

KHJ employees getting two weeks' vacation with pay. First time in three years.

Clarence Hamilton, formerly at KFBK, Sacramento, new announcer at KHJ, Los Angeles.

Mary Kirk, blues singer, added to staff of KNX, Hollywood.

With two news broadcasts per day, KMTR now wants a third. Harold Swisher, managing editor of the Hollywood 'Citizen-News,' does the talking.

Jack Medland, piano specialist on KFXE, visiting Salt Lake.

Philip G. Lasky, KDYL director, in San Francisco and L. A.

KSL featuring broadcasts from auditorium studio with invited audiences.

Grace Halvorson, KDYL, flew to Chicago.

Wm. Hardimann, KSL orchestra director, opens ad agency with Shipley Burton ex-KSL program director.

Happy Chapples back at KMPC, Beverly Hills, after six months at KNX.

Roy Tindall, chief engineer at KMTR, Hollywood, moves to KFWB. Carroll Houser from KIEV, Glendale, steps in at the former station.

Billy Nelson m. c.'ing the weekly Hi-Jinks at KFWB during the absence of Johnny Murray in the east on a talent search.

John Ellis, schoolboy who went in the amateur Junior Hi-Jinks at KFWB, now gets a salary check for baritoning on staff.

Paul Pierce added to announcing staff at KFWB.

Jeannie Dunne, contralto, has a

(Continued on page 46)

LOU HOLTZ

WABC
EVERY FRIDAY 10 P. M.
Chesterfield Program

ROY FOX
BAND
KIT-CAT
LONDON
B.B.C. NETWORK

ABE LYMAN
AND HIS
CALIFORNIA ORCHESTRA
Columbia Broadcasting System
ILLIP'S DENTAL MAGNESIA
Tues., Wed., Thurs., 8:45 to 9 P.M. E.S.T.
COAST-TO-COAST
WABC

RUBY NORTON
Summering in White Mountains
JACK CURTIS
CURTIS and ALLEN
Palace Theatre Bldg, New York

There IS Something New Under the Sun!
THREE ROBERTS BROTHERS
IN MUSIC AND SONG
Different
WEAF Saturday, 6:45 P. M. Monday, 7:15 P. M. Thursday, 6:45 P. M.
Personal Management DAN HEALY

WABC—CBS

SUN. 10:30 P.M.
THURS. 5:30 P.M.
MILDRED BAILEY
AND HER
"ROCKING CHAIR"

TED BUD
EDDY-BURSTON ORCH.
Second Season
FELTMAN'S MAPLE GARDENS
CONEY ISLAND, NEW YORK
Management Tom O'Connell
1560 Broadway

Ad Agencies'

Radio Execs (Associated With the Show or Performance End of Radio)

N. W. Ayer & Son, Inc.
500 Fifth Ave., N. Y. C.
Douglas Coulter.

Batten, Barton, Durstine & Osborne, Inc.
383 Madison Ave., N. Y. C.
Roy Durstine.
Arthur Pryor, Jr.
Emilie L. Haley.

Benton & Bowles, Inc.
444 Madison Ave., N. Y. C.
B. M. Ruffner.

Biow Co., Inc.
521 Fifth Ave., N. Y. C.
Milton Biow.

Blackett-Sample-Hummert, Inc.
330 Park Ave., N. Y. C.
Frank Hummert.
George Torney.

Blackman Co.
122 E. 42d St., N. Y. C.
Douglas Storer.

Campbell-Ewald Co.
232 Madison Ave., N. Y. C.
C. Halstead Cottington.

Cecil, Warick & Cecil, Inc.
230 Park Ave., N. Y. C.
J. H. McKee.

The Paul Cornell Co.
580 Fifth avenue, N. Y. C.
L. S. Caskin.

Samuel C. Croot Co.
28 West 44th street, N. Y. C.
Arthur Anderson.

Erwin, Wasey & Co., Inc.
420 Lexington Ave., N. Y. C.
Charles Gannon.

William Esty & Co., Inc.
6 E. 45th St., N. Y. C.
William Esty.

Federal Adv. Agency
444 Madison Ave., N. Y. C.
Mann Holiner.

Albert Frank-Guenther Law, Inc.
70 Pine St., N. Y. C.
Frank A. Arnold

Gardner Advertising Co.
230 W. 42d St., N. Y. C.
R. Martini.

Getham Co.
150 Park Ave., N. Y. C.
A. A. Kron.

Hanff-Metzger, Inc.
Paramount Bldg., N. Y. C.
Louis A. Witten.

Joseph Katz Co.
247 Park Ave., N. Y. C.
Joseph Barnett.

Lambert & Feasley, Inc.
400 Madison Ave., N. Y. C.
Martin Horrell.

Lennen & Mitchell, Inc.
17 E. 45th St., N. Y. C.
Arthur Bergh.
Ray Virden.
Robert W. Orr.

Lord & Thomas
247 Park Ave., N. Y. C.
Montague Hackett.

McCann-Erickson, Inc.
285 Madison Ave., N. Y. C.
Dorothy Barstow.

Newell-Emmett, Inc.
Richard Strobridge.

Ruthrauff & Ryan, Inc.
Chrysler Bldg., N. Y. C.
Jack Davidson.

J. Walter Thompson Co.
420 Lexington Ave., N. Y. C.
John U. Reber.
Robert Colwell.
Gordon Thompson.
Cal Kuhl.
A. K. Spencer.
Herschel Williams.
Nathan Tufts.

Young & Rubicam
285 Madison Ave., N. Y. C.
Hubbell Robinson.
W. R. Stuhler.
Donald Stauffer.

S. O. Scramming

San Francisco, Aug. 14.

Standard Oil will drop its Sunday night variety show, 'Standard On Parade,' it has notified NBC. Takes effect Sept. 10, after initial 13 weeks are completed.

S. O. signed for a year, but had the privilege scramming after first quarter. Claims budget is short, but may cut the show to half an hour and continue it.

Oil company bankrolls two other NBC periods, one the Thursday night Standard Symphony, batoned by Alfred Hertz; other Standard School of the Air, educational program, which begins Sept. 14.

WKBF GOING NBC

1st Addition in Year—Joins Sept. 1 as Affiliate Station

Indianapolis, Aug. 14.

WKBF, Indianapolis, joins the NBC list of affiliated stations Sept. 1. It will make the first addition to the network in almost a year. NBC has had no previous transmitter representation here, figuring that it was amply covered here by WLW, Cincinnati, and WTAM, Cleveland, each a 50,000-watt station.

One of the owners of WKBF is Charles E. Dawes, the Chicago banker. He is a v. William E. Vogelback is pres.

WKBF is licensed to transmit 500 watts.

Addicts of Marbles And Nags Appeal Of New Mex Outlet

Tia Juana, Mex., Aug. 14.

Starting broadcasting from here in two weeks will be XEFD, 5,000-watt station, operated by three former radio men from Los Angeles.

Trio consists of Mel Le Mar, former chief technician at various times at KFWB, KMTR and KMPC; Russell Rush, general manager, former commercial manager at KTM, and Richard Smith, air salesman in L. A., who will be commercial manager.

Scheme is to use 80% American talent and the remainder Mexican. Studios will be at the Savoy theatre, now under construction in San Diego, with the transmitters in Tia Juana.

Commercial aim will be principally for listeners from the Spanish-speaking populations of Southern California. Operators are tying up with cafes here for remotes and are negotiating with Caliente officials for permission to broadcast the gaming activities at the Casino and horse racing. It is expected that they'll get concessions in this direction dua to the present kindly feeling toward air advertising of Tia Juana's free-and-easiness that has been taking it on the chin since liberalization came north of the border with beer and opposition to prohibition.

Coast Concert Dept. Out

San Francisco, Aug. 14.

With the resignation of Karl Shullinger as head of its artist bureau, NBC folds up its concert division this week. Chain continues the booking department for outside dates, with Lou Emmel in charge.

All concert bookings on the Coast are farmed out by NBC to Pete Conley, Selby Oppenheimer and Lois Steers, for the entire Pacific slope.

JOHN FOGARTY
WJZ
NBC Network
Jack Frost Sugar Hour
Management NBC
Personal Direction
James F. Gillespie

DON LANG
TRUE ANIMAL STORIES
WABC
Coast-to-Coast
Monday—Friday, 5 P. M.
Columbia Broadcasting System

LOU LUBIN
WOR—Tuesday, 7:45-8:15 P.M.

Ruby Norton Attaches Boasberg's Buffalo B.R.

Buffalo, Aug. 14.

Al Boasberg, gag man, ran afoul of the law here, his former residence, when Ruby Lou Norton obtained a judgment against him in New York Municipal Court for $428 in May.

After futile attempts to collect the same, she attached Boasberg's $280 balance on deposit in the Marine Trust Company in a joint account with his wife, Roslyn Boasberg. The money has been turned over to apply on the judgment.

MISS JAMES' SPOT

Dorothy James, former vaude single, gets a twice weekly afternoon spot on WOR.

Privately, Miss James is the wife of Harry Ward, RKO agent.

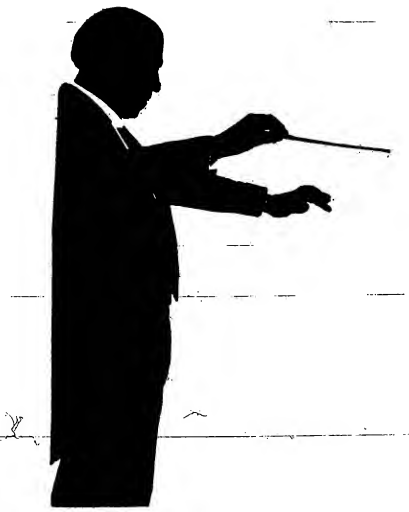
The Greek Ambassador of Good Will
George Givot
HOLLYWOOD
CAL.
APPEARING IN
METRO GOLDWYN MAYER'S
"HOLLYWOOD PARTY"
NOW IN PRODUCTION
Sole Direction
HERMAN BERNIE
1619 Broadway, New York

AL
RADIO'S ★★★★★ MUSICAL DIRECTOR
GOOD MAN
GULF GASOLINE
WITH IRVIN S. COBB
WABC WED.-FRI. 9 P. M.
WITH WILL ROGERS
WJZ SUNDAY 9 P. M.

"Your New Old Friend"
DON ROSS
Pontiac Program
Coast-to-Coast Columbia System Broadcasts
Tuesdays and Thursdays at 2:30 P. M.
Management MORRISON-WINKLER, Inc.

THE SIZZLERS
NBC RED NETWORK
Mon., Tues. and Thurs. Nights
WTAM, CLEVELAND
Mon., Wed. and Fri. Nights
"One of the fastest buildups concerns the 'Sizzlers.'"—"Variety."
Personal Direction CHARLES A. BAYHA

PHIL BAKER
Sponsored by
ARMOUR & CO.
Fri., 8:30-9 P. M., CDST
WMAQ (N.B.C., Chicago) Network



Engagement
Indefinitely Extended

At the
CAPITOL
NEW YORK

ORIGINALLY BOOKED FOR
ONE WEEK

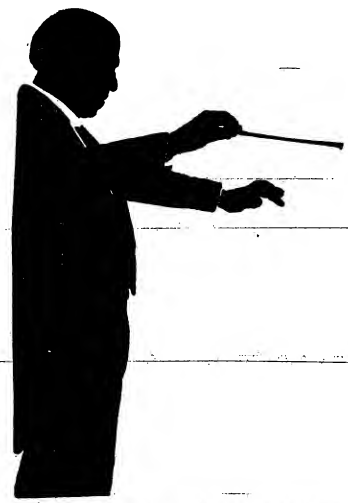
NOW PLAYING
FIFTH WEEK
ON STAGE

PHIL
• SPITALNY •
AND HIS ORCHESTRA

On the Air

Sponsored By
GOLDEN ROD
BEER

WABC
EVERY FRIDAY
8:30 to 9 p.m.



Radio Directory

(As a convenience for readers unfamiliar with who's who in Radio, 'Variety' prints below a directory for New York, Los Angeles, San Francisco, and Chicago.)

New York City

NBC

(Stations WJZ-WEAF)

711 Fifth Ave.
Plaza 3-1900

M. H. Aylesworth, President.
Richard C. Patterson, Jr., Executive V.-P.
G. C. McClelland, V.-P. on Sales.
John Elwood, V.-P. on Operations.
A. L. Ashby, V.-P. and Gen. Atty.
George Engles, V.-P. on Artists' Service.
John F. Royal, V.-P. on Programs.
Roy C. Witmer, V.-P. on East Div. Sales.
Frank Mason, V.-P. on Public Relations.
Lewis MacConnach, Secretary.
Mark J. Woods, Secretary.
H. F. McKeon, Auditor.
H. F. Kelly, Asst. Auditor.
C. W. Horn, Gen. Engineer.
Frank Mullen, Agricultural Dir.
J. deJara Almonte, Evening Operations.
Bertha Brainard, Program Mgr.
G. W. Payne, Operations.
R. J. to Treas.

Department Heads

Donald G. Shaw, Eastern Sales Mgr.
Thos. H. Belviso, Music Library.
W. L. Bloxham, Purchasing Agent.
John R. Carey, Service Supervisor.
O. B. Hanson, Mgr., Plant Operation and Engineering Dept.
Ruth Keeler, Personnel Supervisor.
Donald Withycomb, Mgr. Sta. Relations.
Paul F. Peter, Mgr. Statistical Dept.
C. W. Johnstone, Mgr. Press Relations Dept.
Harold r
Talent.
D. S. Tuthill, Sales Mgr., Artists' Service.
Quinton Adams, Mgr. Electrical Transcription Dept.
E. P. H. James, Sales Promotion Mgr.
T. G. Sabin, Eastern Service Mgr.
Mrs. Frances Rockefeller King, Mgr. private entertainment,

LENNIE HAYTON
AND HIS
CHESTERFIELD HOUR
ORCHESTRA
EACH FRIDAY 10 P.M.
WABC
Direction
MORRISON-WINKLER
Corporation

(Station WABC)

485 Madison Ave.
Wickersham 2-2000

William S. Paley, President.
Edward Klauber, Executive V.-P.
Sam Pickard, V.-P.
Hugh Kendall Boice, Charge of Sales.
Lawrence W. Lowman, V.-P. on Operations and Secretary.
M. R. Runyon, Treasurer.
Karl Knipe, Sales Mgr.
William H. Engles, Asst. Sales Mgr.
Julius S. Seebach, Program Operations.
Paul W. White, Publicity.
Edwin K. Cohan, Technical Dir.
Paul W. Kesten, Sales Promotion.
John J. Karol, Market Research.
John S. Carlisle, Production Mgr.
Frederic P. Willis, Educational Dir.
Julius Mattfeld, Music Library.
Hugh Cowan, Commercial Engineer.
Ferrin Fraser, Editor, Continuity.
Marion R. Parsonnet, Dramatic Dir.
Herbert B. Glover, News Broadcasting.
Ralph J. Wonders, Mgr., Artists' Bureau.
Peter De Lima, Mgr. of Contracts.
Paul Ross, Mgr., Personal Bookings.
Samuel Fallow, Mgr. Club Bookings.

ARTHUR TRACY
"The Street Singer"
MANAGEMENT
MORRISON-WINKLER
CORPORATION
Park Central Hotel
NEW YORK

WOR

Bamberger Broadcasting Service,
1440 Broadway
Pennsylvania 6-8383

Alfred J. McCosker, Station Mgr.
A. A. Cormier, Sales Mgr.
Walter J. Neff, Asst. Sales Mgr.
Lewis Reid, Program Dir.
George Shackley, Musical Dir.
Robert L. Wilder, Press.
J. R. Poppele, Chief Engineer.

"Radio's Loveliest Lark"
JANE FROMAN
IN SONGS
FRIGIDAIRE PROGRAM
Friday 10:30 p. m. CBS.
Direction, Morrison-Winkler Corporation
Park Central Hotel,
New York City

WI

American Radio News Corp.
114 E. 58th St.
Eldorado 5-6100

Bradley Kelly, Station Mgr.
John McCormick, Program Dir.
Harold Shubert, Production Mgr.
Bernard Levitow, Musical Dir.
George Wieda, Press.

For That Boy Part
Andy Donnelly
Played 9 months as "Bill," typical American boy, Booth Tarkington's "Maud and Bill"—NBC Network. Mr. Tarkington wrote:
"You play the part exactly right."
Write: Mrs. M. Donnelly, Variety, N. Y.

WMCA-WPCH

Knickerbocker Broadcasting Co.
Broadway at 53d St.
Columbus 5-5000

Donald Flamm, President.
William Weisman, V.-P. and General Counsel.
John T. Adams, V.-P. on Artists Service
Sidney Flamm, Commercial Director.
Robert S. Wood, Press.

FOR EAR AND AIR!
RAYMOND BAIRD
Just a Musical Sensation

JOE PARSONS
Radio's Low Voice
AS 'EDELWEISS JOE'
on Wed.-Fri. 9:15 P.M., CDST, WMAQ
SINCLAIR MINSTREL
Every Mon., 8 P.M., N.B.C.
CHICAGO

BEN MARDEN'S RIVIERA
Presents
EMIL COLEMAN
AND HIS
RIVIERA ORCHESTRA
WABC—WOR
Personal Management
BEN MARDEN

"The Lass Who Comes from Dixie With a Song That's Meant to Cheer, So Tune Her In and You'll Begin To Find Happiness Is Here."
BETTY BARTHELL
RICHFIELD OIL PROGRAMS
WABC WEAF
Monday 10 P.M. Friday 9:30 P.M.
WABC NETWORK
Thursday, 6:30 P.M.
Direction CBS ARTIST BUREAU

(TOMMY) (BILLY)
REILLY and COMFORT
NOW IN LONDON PLAYING VAUDEVILLE
ing for Decca and broadcasting regularly from May Fair Hotel for the British Broadcasting Corporation.
European Representatives, REEVES & LAMPORT

Jack Ricker, Studio Director.
Fred W. Dyson, Business Mgr.
Harry Carlson, Program Director WMCA.
J. Bill Williams, Program Director WPCH.
Arthur Barton, Educational Programs.
A. L. Alexander, Chief Announcer.
Elmo Russ and Irving Selser, Musical Directors.
Frank Marx, Chief Engineer.
Harry Pascoe, Continuity.
Bide Dudley, Dramatic Critic.
Sam Taub, Boxing.
Jack Filman, Hockey, Sports.
Charles Martin, Dramatic Presentations.

WLWL

Universal Broadcasting Corp.
415 W. 59th St.
Columbus 5-7030

H. F. Riley, Dir.
J. P. Kiernan, Business Mgr.
R. W. Bjork, Sales Mgr.
George O'Brien, Program Dir.
Rudolph Forst, Musical Dir.
Joseph Deppe, Chief Engineer.

Chicago

NBC

erchandise Mart
Superior 8300

(Stations WENR—WMAQ)

Niles Trammel, V.-P. in charge.
P. G. Parker, Asst. Gen. Mgr.
Fred Weber, Station Relations Mgr.
John Whalley, Office Mgr.
Roy Shield, Chief Musical Dir.
C. L. Menser, Production Dir.
Sidney Strotz, Program Mgr.
Alex Robb, Asst. Program Mgr.
Sidney Strotz, Artists Mgr.
John Gibon, Continuity Editor.
Frank Mullen, Dir. of Agriculture.
Judith Waller, Educational Dir.
Kenneth Carpenter, Sales Mgr.
Bill Hay, Local Sales Mgr.
L. E. Showerman, Sales Service Mgr.
E. C. Carlson, Sales Promotion Mgr.
Howard Luugens, Chief Engineer.
M. W. Rilin, Chief Field Engineer.
B. A. Donges, Maintenance Mgr.
Ben Pratt, Public Relations Counsel.
Al Williamson, Publicity Mgr.

Wrigley Bldg.
Whitehall 6000

(Station WBBM)

Leslie Atlass, V.-P. in charge.
Leonard Erickson, Western Sales Mgr.
Walter Preston, Program Dir.
Bobby Brown, Gen. Production Mgr.
Jeff King, Traffic and Office Mgr.
Harold Fair, Asst. Program Dir.
Howard Neumiller, Musical Dir.
William Cooper, Continuity Editor.
Larry Fisk, Chief Engineer.
Kelly Smith, WBBM Sales Mgr.
Steve Trumbull, CBS Publicity Mgr.
Ruth Betz, WBBM Publicity Mgr.
Harlow Wilcox, Chief Announcer.
Richard Elpers, Sales Promotion Mgr.
Arthur Wesner, Community Concert Mgr.
McClure Bellows, CBS Concert Mgr.

KYW

Strauss Bldg.
Wabash 4040

Homer Hogan, Gen. Mgr.
Parker Wheatley, Production Mgr.
Harold E. Bean, Asst. Production Mgr.
Rex Maupin, Musical Director.
H. E. Randall, Chief Engineer.
Turner, Publicity Dir.

WCFL

Furniture Mart
Delaware 9000

John Fitzpatrick, President.
Edward N. Nockles, Gen.
Franklin Lundquist, Bus.
Maurice Lynch, Treasurer.
Howard Keegan, Production Dir.
Eddie Hanson, Musical Dir.
Howard Keegan, Chief Announcer.
Maynard Marquardt, Chief Engineer.

WJJD

Lake and Wells Sts.
State 5466

Ralph Atlass, Gen. Mgr.
Art Linick, Commercial Mgr.
Joe Allabough, Chief Announcer.

WLS

1230 W. Washington
Haymarket 7500

Burridge Butler, President.
Glenn Snyder, Gen. Mgr.
George Biggar, Program Mgr.
D. R. McDonald, Adv. Mgr.
Tom Rowe, Chief Engineer.
Clementine Legg, Artists Mgr.
Hal O'Halloran, Chief Announcer.
Harry Steele, Publicity Dir.

WGN

Drake Hotel
Superior 0100

W. E. Macfarlane, Gen. Mgr.
Quin Ryan, Station Mgr.
George Isaac, Commercial Mgr.
Edward Barry, Production Mgr.
Delos Owen, Musical Dir.
Carl Myers, Chief Engineer.
Frank Schreiber, Publicity Dir.

WGES

128 N. Crawford
Van Buren 8000

Gene Dyer, Station Mgr.
Charles Lanphear, Production Mgr.
Joseph Brubaker, Chief Engineer.
John Van, Musical Dir.
Don Cronor, Chief Announcer.

WIND

North Wells.
State 5466

Ralph Atlass, President.
Frances Kennedy, V.-P.
Frank Morrow, Program Director.
John Muri, Musical Director.
T. McMurray, Chief Engineer.
Art Jones, Chief Announcer.

Advertising Agencies

Lord & Thomas—Henry Sellinger.
J. Walter Thompson—Tom Luckenbill.
Erwin-Wasey—William Weddell.
McCann-Erickson—Fred Ibbett.
N. W. Ayer—W. G. McGuire.
Critchfield—Frank Steel.
Mcmankin—Lou Hagerman.
BBD&O—George May.
Blackett-Sample—Edwin Ayleshire.
Henri Hurst McDonald—Art Decker.
Hayes McFarland, Don Bernard, Madge Childs.

San Francisco

NBC

(Stations KGO-KPO-KYA)

Pacific Coast Division

111 Sutter Street
Sutter 1920

Don E. Gilman, V. P. of NBC and Pac. Coast Div. Manager.
C. L. McCarthy, Asst. Gen. Mgr.
Lew Frost, Program Dir.
Harry Anderson, Sales Mgr.
A. H. Saxton, Chief Engineer.
H. J. Maxwell, Office Mgr.
Lloyd E. Yoder, Publicity Dir.
Karl Shullinger, Dir. Artists Bureau.
Jennings Pierce, Chief Announcer.
Meredith Willson, Musical Dir.
Cecil Underwood, Prod. Mgr.
Roy Frothingham, Sales Promotion Mgr.

KYA

988 Market St.
PRospect 3400

Edwar cCallum, Station Mgr.

(Don Lee-Columbia outlet)
1000 Van Ness Ave.
PRospect 0100

Fred Pabst, Don Lee Gen. Mgr.
Harrison Holliway, Station Mgr.
William Wright, Prog. Dir.
Walter Kelsey, Musical Dir.

KJBS

1380 Bush St.
ORdway 4148

Julius Brunton & Sons, Owners.
Ralph Brunton, Mgr.
Ralph Smith, Prog. Dir.

Los Angeles

(Columbia Don Lee Broadcasting System)
1070 West 7th Street
Vandyke 7111

Don Lee, President.
Leo B. Tyson, Gen. Mgr.
C. Ellsworth Wylie, Gen. Sales Mgr.
Raymond Paige, Musical and Program Dir.
Paul Rickenbacher, Production Mgr.
Kenneth Niles, Asst. Prod. Mgr.
Van C. Newkirk, Traffic Mgr.
Arthur J. Kemp, Asst. Adv. Mgr. (KHJ only).
Leslie

(NBC outlets)
Earle C. Anthony, Inc.
1000 So. Hope Street
Richmond 6111

Earle C. Anthony, President.
Arthur Kales, V.-P. and Gen. Mgr.
Glen Dolberg, Program Dir.

KFWB

Warner Bros. Pictures Corp.
Warner Theatre Bldg.
Hollywood 0315

Gerald King Gen. Mgr.
Chester Mittendorf, Commercial Mgr.
Jack Joy, Program Dir.
Johnnie Murray, Charge Vaude Programs.
Kay Van Riper, Charge Dramatic Prog.
Lee Bartlett, Chief Engineer.
Frank Murphy, Supervising Engineer.
George Fischer, Publicity.

KNX

Western Broadcasting Co.
Paramount Studios, Hollywood
Hempstead 4101

Guy C. Earl, Jr., President.
Naylor Rogers, V.-P. and Gen. Mgr.
Carl B. Nissen, Commercial Mgr.
Kenneth C. Ormiston, Technical visor.
Drury Lane, Program Mgr.
Wilbur Hatch, Musical Dir.

KMTR Radio Corp.
915 No. Formosa, Hollywood
Hillside 1101

Reed E. Callister, President.
L. W. Peters, Gen. Mgr.
Harold Horton, Prod. Mgr.
Salvatore Santaella, Musical

LEON BELASCO
OLDSMOBILE
10:30 Tues. and Thurs.
WABC
Mon., Tues. and Fri., 11:30 to 12:00
NIGHTLY
ST. ITZ HOTEL, NEW YORK
Sole Direction HERMAN BEENIE
1619 Broadway, New York

The Nit Wits of the Networks
WHITE OWL
WABC
Every Wednesday Evening at 9:30 P M
BURNS AND ALLEN
Dir.: WM. MORRIS AGENCY

"The time has come," the Wnirus said,
"To talk of many things:
Of Shoes and Ships—
Of Sealing-Wax—
Of CABBAGES
And KINGS."
AUSTIN STRONG
Monday Wednesday Friday
WEAF

KGFJ

1417 So. Figueroa Street
Prospect 7780

Ben S. McGlashon, owner.
Duke Hancock, Mgr.
Fireside Broadcasting Co.

KRKD

541 South Spring Street
Madison 1176

Frank Doherty, President.
V. G. Fretag, Gen. Mgr.
Del Lyon, Sales Mgr.

KTM

ickwick Broadcasting Co.
214 So. Vermont
Exposition 1341

Charles Wren, Pres.
George Martinson, Manager.
R. L. Rust, Sales Mgr.
C. B. Juneau, Production Mgr.

KFAC-KFVD

Los Angeles Broadcasting Co.
645 Mariposa Ave.
Fitzroy 1231

E. L. Cord, President.
Tom Breneaman, Gen.

Sunday Dramatic

Campagna Italian Balm is readying a Sunday matinee dramatic show it intends unveiling on NBC in September. Companion session to the cosmetic's First-Nighter marathon and also originated from Chicago.

Early part of last season Campagna backed the Dr. Fu Manchu serial on CBS, but called it quits with the 13th broadcast.

DOLPHE MARTIN
And His
ORCHESTRA
TYDOL HOUR
7:30 P. M., Mon.-Wed.-Fri.
CBS
A Ben Rocke Production

PAUL WHITEMAN Presents
RAMONA

N. B. C. Network
KRAFT-PHENIX
PROGRAM
WEAF
Thursday 10 P. M.

GYPSY NINA
"The Haunting Romantic Voice of Radio"
WABC
COLUMBIA BROADCASTING SYSTEM
TUESDAY | SATURDAY
7 P.M. | 7:15 P.M.
Mgt. CBS

This Week (Aug. 11)
Poli, Springfield, Mass.
JAMES MELTON
"The Golden Voice of the Air"
WJZ
Sunday, 9 P.M.
GULF OIL PROGRAM
Management, NBC Artists' Bureau

Isham Jones
AMBASSADOR HOTEL
Atlantic City, N. J.
Direction
Columbia Broadcasting System

MUSIC MEN'S RADIO PROBE

B'way Restaurants Cutting Overhead, With Orchestras Feeling the Slice

When the Hollywood and Paradise restaurants on Broadway, one at the 48th street corner and the other diagonally across at 49th, start their fall seasons it will probably be with an understanding not to go as crazy as before on overhead. Competitive managements in a friendly manner are reported agreeing to keep the entertainment budgets within reason for the general economic welfare of both enterprises. Bands principally will receive less.

Joe Moss heads the group operating the Hollywood and J. Arthur Adler, attorney, with NTG (Granlund) and Nicky Blair, as manager, operate the Hollywood for another syndicate. Granlund was formerly with Moss, going over to the new Paradise for a 'piece' of the place. He had been in on the Hollywood with Moss and Jacob Amron for a lesser slice.

Both spots have been known to have grossed over $20,000 a week, some weeks. Weekly overheads have run up to $15,000 but have lately been cut down to $8,000 and less during the summer stopgap season.

Successful

Both are pop priced niteries which have revolutionized the Broadway nite club standards. Imitators have sprung up but never made the grade as sensationally and as successfully as the Hollywood and Paradise restaurants where no couvert obtains and a lavish, nude floor show is the come-on. Nude thing put these spots on the map for the out-of-towners who are fed the synthetic excitement as a sample of 'hi-life' on Broadway. The no-couvert and the minimum check idea of $1.50 to $3 takes the onus off the idea of paying a cover charge. Actually the $1.50 table d'hote dinners cost $2 and average $2.50 to $3, owing to the varying selections of food. Furthermore, those insisting on ringside locations must pay the high minimum check per person, with other locations on a similar graduating scale.

British Maestros Over In U. S. for Vacations

Number of British bandmen have picked the U. S. for their vacationing. Currently over here is Harold Gibbons, whose combo holds forth at the Savoy, London.

On his way over is Henry Hall, musical director of the British Broadcasting System, while Bert Ambrose, spotted at the Mayfair, London, is due to follow within a couple weeks.

Cliff Odom's Suicide

Los Angeles, Aug. 14.

Clifford R. Odoms, 49, who retired from the music publishing business about three years ago, committed suicide by hanging in his home here last Friday (11). No cause apparent for his act.

He was associated with Leo Feist, Inc., for about 18 years, much of that time as sales manager. Lately he has been interested with Fred Dempsey of Feist's in the operation of a restaurant here. He was also well known in the sport world.

He is survived by a sister.

$125 for Stand-Bys

San Francisco, Aug. 14.

Musicians' union has ruled that when Horace Heidt starts his Friday night program on KFRC he'll have to pay a stand-by band for the time he's absent from the Golden Gate theatre between shows.

Stand-by will cost him about $125, money going into union's relief fund.

Heidt won't make any dough out of the broadcast, but figures on a sponsor.

HOTELS SAVING MONEY

Using NRA for More Talent at Less Salary

The NRA thing for hotel men will be reflected in a desire to give increased employment to small salaried talent and not splurge big on name band salaries or other attractions, save in a few notable exceptions.

The new idea among hotel men is to build small floor shows and dance bands and tour them on a rotating schedule.

Apart from the increased employment element, the idea is to achieve greater flash for small money.

HENRY WATERSON, VET MUSIC PUBLISHER, DIES

Henry Waterson, Sr., veteran music publisher, died at the home of his daughter in Saratoga, N. Y., Aug. 10, following a sudden heart attack. In good health right along, the attack was unexpected. He would have been 63 on his next birthday.

A Broadway veteran as a boulevardier and night-rounder, as well as a foremost music publisher, Mr. Waterson passed out of the active show picture in 1929. This was when his voluntary bankruptcy culminated a sequence of ill ventures embracing book as well as music publishing. He turned to the book field after the music publishing.

At one time among the most prominent song publishers and song hit-makers, as well as a retailer of his and other publishers' song issues, his business commenced to disintegrate with the breaking up of Waterson, Berlin & Snyder Co. That was when Irving Berlin, with Max Winslow, WB's professional manager, left Waterson to form Berlin, Inc. Waterson continued the WBS firm name for a time, then became Henry Waterson Inc., during which time Ted Snyder remained, but eventually started his own Ted Snyder Music Pub. Co., which too had a precarious career until blowing up.

2 Sons

Henry Waterson, Jr., and Frank Waterson, Henry's two boys, joined the vet music man in his native field as well as in his subsequent enterprises. Latter included some patents as well as book publishing, and later the subsidization of sundry submusic pub companies none of which got anywheres.

Henry, Jr.'s, training in the song shops which Waterson controlled—known as the Snyder Song Shops and at one time a very extensive chain of retail outlets—figures now in the younger Waterson's retail store in Cincinnati. Frank Waterson has a patented health apparatus which he is promoting. There are three daughters and the widow also surviving.

Following the 1929 bankruptcy proceedings, Jack Mills, Inc., took over the Waterson catalog and rights to the copyrights.

The Waterson family address is 24 Roosevelt street, Garden City, Long Island, N. Y.

Mills Misses Another

Paris, Aug. 14.

Irving Mills like Paris too much—he's missed another boat.

He let Duke Ellington sail Aug. 3 on the 'Majestic' and was to have left here on the 'Ile de France' Aug. 9, but decided to carry over a little longer. He left the following day (10) on the 'Rex' with Frank Scully from the Riviera.

Kain Vice Travellers

Santa Monica, Cal., Aug. 14.

Paul Kain's orchestra goes into Casino Gardens, Ocean Park, replacing Lou Travellers.

Band will be remoted over KFWB, Hollywood, as was Travellers'.

AIM IS HOW MUCH RADIO HAS CUT IN

MPPA Proposes Comprehensive O.O. of the Air Business — Charges Lots of Things and Takes In Much Territory

OTHER FIELDS, TOO

John G. Paine, chairman of the Music Publishers' Protective Association board, wants the music industry to launch an investigation of broadcasting. He's asked that a committee be appointed from the publishing ranks to start their probing here after the music trade has disposed of its code.

Some of the things that Paine purposes finding out through the suggested inquiry is to what extent radio has been responsible for the 'destruction' of vaudeville, the concert field, and what he terms 'other legitimate and worthwhile amusement enterprises.'

Newspaper Opposish

It's also his idea to have it determine to what extent radio has been competing unfairly with other enterprises, such as the newspaper, the magazine and the picture theatre, and also to what extent radio is 'chargeable with the destruction of cultural development in this country.'

In urging the inquiry Paine has taken the viewpoint that the problems involved here effect the music industry and that although the code is silent on the matter of song overexploitation and over-performance the study might develop solutions for this latter problem.

Paine has asked the MPPA to give him authority to appoint for the investigation a committee made up of publishers representing the indie pop group, the group affiliated with picture producers and others from the legit, musical and standard camps.

Ben Bernie Back on Wax, Via Columbia

Ben Bernie returns to the recording lists via Columbia Phonograph. Contract is for one year with options for another. Ben Selvin, Columbia general recording manager, leaves for Chicago the end of this week to do the first platter under the Bernie agreement.

Bernie was last on the Brunswick label. When disk sales reached their lowest ebb about a year ago Bernie decided the returns weren't worth the effort and he stopped making waxed versions altogether.

T. P. Alley Goes NRA

Upping of personnel salaries were reported around the New York end of the publishing business last week.

Two firms that boosted their payrolls 10% each were Robbins Music Corp. and Joe Morris Music Co.

The Crawfords' Organlog Tour of One-Nighters

F. C. O'Keefe of the Mills-Rockwell office has taken over personal management of Mr. and Mrs. Jesse Crawford and plans to book the organist couple on a tour of deluxe picture houses; also one-nighters under the direction of local civic organizations.

Only town they've ever played outside of Chicago and New York for Paramount is Boston, and that was on a week's stand.

Pop and Standard Pubs Finally In Accord on a Basic Music Code

Code for the music industry yesterday (Monday) was being put through the amalgamation process. It is expected that the pop and standard publisher of regulations will be dovetailed into single document and the result given a general polishing up in time to file the agreement and appended signatures with the NIRA administrators in Washington by the end of this week.

Pourparlers between the committees representing the pop men and the standard group struck a snag the middle of last week when the latter camp inserted into its document a clause allocating authority to enforce the provisions of the music industry's code to the standard pubs. Pop element put up a strenuous howl against this self-delegation of power and it finally agreed that both groups would appoint a central administration board to direct the code's operation out of the office of the Music Publishers' Protective Association. Arrangement is not to be considered as a merger of the MPPA and the Music Publishers' Association of the U. S., the standard trade body, but merely as a unification of interests as far as trade practices are concerned.

Standard men had originally suggested that they and the pop publishers get together in a single association but this move was sidetracked when the pop group declared that they preferred to retain the current restriction of the MPPA to representation from the pop field.

NRA Okes It

Code which has been approved by the standard publishers stipulates that it will be considered unfair for any one to sell below cost and overhead. With the matter of overhead left to the determination of the code's enforcement committee, the trade construes this angle as a step in the direction of price fixing. In some quarters it is predicted that the government, should it make a similar interpretation, will reject the code on this score and ask that the cost plus overhead clause be eliminated. From MPPA officers it was learned that the pop code has been discussed with NIRA administrators and approved in principle.

To protect the dealer from publisher-competition the standard set of regulations has incorporated two specific groups of discounts, one covering dealer prices, and the other effecting the direct distribution from publisher to consumer, such as school teachers, institutions, etc. The latter's discount is to range between 10% and 20%, while the dealers are to be accorded a discount running from 40% to 75%, depending in either instance on the class of merchandise. Included in the standard agreement also are minimum list prices for music according to the number of pages and class of publication.

John G. Paine, chairman of the MPPA board, last week addressed a letter to every pop publisher in the country suggesting that if any of them had any problems which makes adoption of the code difficult or impossible for them they could submit their differences to him and he would take them up in Washington after the code had been filed. He wrote that he made the request because of the attitude taken by the government that it preferred to treatment with trade associations rather than with individual members of an industry. Understood that after the code has been filed several pop publishers will address their own demurrers to the NIRA administrators with most of these exceptions centering on that provision in the music document which prohibits publishers from what it terms 'extravagant entertainment' of band leaders and others who exploit their product.

Odd Cash-In

Cleveland florist took the occasion of Mrs. Carmen Lombardo's stay at a local hospital to address a mimeographed note to music publishers, band leaders and others around the country, suggesting that they send her flowers.

Florist added that his shop was located in the center of the Cleveland hospital district and the info that he was a bonded member of the Florist Telegraph Delivery Association. It was the first instance of this angle to be directed to the music trade.

DISK NAME-VOCALISTS UNCERTAIN SELLERS

Call for name warblers, say the recording companies, has dropped off to the point where with a rare exception or two they're not worth turning out other than on the cheaper disks. Only vocalist that's getting an appreciable sale, they point out, is Bing Crosby, who, incidentally, wound up on the Brunswick list with three out of the six best sellers.

Columbia avers that in expanding its list it intends to steer clear of warbler obligations unless they are of the hillbilly or race class, for which there is still a demand in the southern areas.

Bunny Burson's Violent Death Being Probed

San Francisco, Aug. 14.

County authorities are investigating the violent death of Bunny Burson, local orchestra leader, who was beaten to death in a party fight last Sunday night (5). Burson's band was set to go into the Hotel St. Francis Aug. 18 for three weeks, marking time between Gus Arnheim's departure and Ted Fio Rito's return. His outfit had recently closed at Sweet's ballroom, Oakland.

Leader became involved in a fight with Richard Chilcott, youthful college athlete, at a party given by Burson's girl friend, Frances Bidison. He is said to have first struck Chilcott with a beer bottle during a trivial argument, and later the pair went at it again, Chilcott beating Burson about the head with a blackjack that belonged to the musician.

Cut Finger, $3,000

, Aug. 14.

Clement Hambourg, pianist, was awarded $3,000 in his action against the Eaton Auditorium management for damages incurred during a rehearsal in the pit. Hambourg asked for $10,000.

Mr. Justice McEvoy pointed out that the Hambourg Family had rented the auditorium for a public recital and, therefore, had the right to use the premises for a rehearsal.

Hollander's Job

Westwood, Cal., Aug. 14.

On the Fox lot for two months without an assignment, Frederick Hollander will write the music for 'Marionettes,' Jesse L. Lasky picture.

Hollander has a term contract.

Nat Martin's orchestra at Lum's new place, New York.

Walt Burgess has written a 'Blue Eagle March,' inspired by the NRA.

Bands and Orchestras

Week of Aug. 14

Permanent address of bands or orchestras will be published without charge.

No charge is made for listing in this department.

For reference guidance, initials represent: H—hotel, T—theatre, P—park, C—cafe; D H—dance hall, B—ballroom, R—restaurant.

As far as possible, street addresses in large cities are included.

A

Aaronson, ... lls Park, Neponsit; L. I., N. Y.
Agnew, Chas., care Kennaway, Chicago.
Albert, Don, Shadowland NC, San Antonio, Tex.
Alexander, Dan, ... Sny-der's Lake, N. Y.
Alsdorf, U. J., 98 Liberty St., Newburgh
Amidon, A., 912 E. 8th St., Flint, Mich.
Andrus, Bud, WESG, Elmira, N. Y.
Arand, Henry, 643 Broad St., Newark.
Antobal's Cubans, Maison Royal, 6 E. 52nd St., N. Y. C.
Aristocrats (Wm. ... 404 Blandina St., Utica, N. Y.
Arkell, Lee, KVI, Tacoma, Wash.
Armbruster, J. L., B. A. C., Buffalo.
Arnheim, Gus, St. Francis H., San Francisco.
Ash, Paul, care Wm. Morris, Chicago.
Atkins, A. P., 8014 6th Ave., Des Moines.
Averill, Bud, Boos Bros., L. A.
Axt, Dr. Wm., M-G-M Studio, Culver City, Cal.

B

Bachman, Lew, 211 N. Central, Chi.
Baird, Maynard, Crystal T., Knoxville.
Ballew, Smith, Forrest C., New Orleans.
Barnard, B., 330 W. Morrell St., Jackson, Mich.
Barangoes, Dan, C Alabam, Chi.
Bargie, Harry, Casino Gardens, Ocean Park, Cal.
Henry S. Barth, 3215 N. 6th St., Phila.
Barton, Herbert, 545 5th Ave., N. Y. C.
Basile, Joe, 65 No. 14th St., Newark, N. J.
Bauer, ... 67 Ormond St., Rochester, N. Y.
Baum, Babe, 220 Rose St., Reading, Pa.
Baxter, Phil, WDAF, K. C.
Beasley, Sherwood, Club Ballyhoo, ... wood, Calif.
Beban, Walter, NBC, S.F.
Beckley, T., 102 E. 8th St., Wil Del.
Belasco, Leon, St. Moritz H., N. Y.
Belton's Syncopaters, Box 1863, West Palm Beach, Fla.
Bennett, Dave, Station WJJD, Palmer House, Chicago.
Bentley, Billy, KXO, El Centro, Calif.
Bercowitz, Abe, KGW, Portland, Ore.
Berge, W. E., 67 Grand Ave., Englewood, N. J.
Berger, W. ... 5449 ... Pittsburgh.
Berlin, Paul, 4268 Archer Ave., Chi.
Berlin, Ben, MCA, Chica.
Berrens, Freddie, CBS, N. Y. C.
Bestor, Don, Lake George Show Boat, Lake George, N. Y.
Benford, Jack, Jack & Jill Tavern, Portland, Ore.
Biddick, Jimmy, ... Santa Monica, Calif.
Bissett, Billy, Log Chateau, Lurecne-in-Quebec.
Black, Ted, 1619 Broadway, N. Y.
Blaufuss, Walter, N.B.C., Chicago.
Blue Rhythm, Cotton Club, N. Y. C.
Blumenthal's Orch., Sovereign H., Chicago.
Bob's Sunnysiders, 30 E. Haverhill St., Lawrence, Mass.
Borr, Mischa, ... Waldorf-Astoria, N. Y.
Boulanger, Chas., Ocean View Park, Norfolk, Va.
Bowley, ... Hyde Park, Mass.
Boyd, Tommy, Sacramento ... Sacramento, Calif.
Boyle, Billy, Copley-Plaza H., Boston.
Boyle, Marian, KHQ, Spokane, Wash.
Brandy's Singing Bd., Palmer's Park, Lansing, Mich.
Brashin, Abe, KJR, Seattle.
Breeskin, Daniel, Earle T., Washington.
Breuer, Ted, Charles Inn, Burdin Lake, N. Y.
Brigode Ace, Coney Is., Cincy.
B'way Collegians, Walled Lake B., Detroit.
Broudy, Dave, Grant T., Pittsburgh.
Brown, Murray, Follies and Club Royale, Chi.
Brownagle, T., 922 9th St., Harrisburg, Pa.
Bryant, W. H., ... Terre Haute, Ind.
Buckeye Wonders, 645 So. Main St., Akron, O.
Bunts, Howard, 5420 Brush St., Detroit.
Burk, Milo, Brockton, Mass.
Burke, Chick, Amesbury, Mass.
Burke's Canadians, New Constant Spring Calif.
H., Kingston, Jamaica.
Burnett, Earl, Lakeside Country Club, Fort Worth.
Burns, Jl ... Venice H., Sandwich, Ont.
Burson, Bennie, McFadden's B.
Busse, Henry, Rice H., Houston.

C

Calloway, Cab, 709 7th Ave., N. Y. C.
Candullo, Joe, Pelham Heath Gardens, Pelham, N. Y.
Capeson, Fred, 401 B'way, Camden, N.J.
Cappo, Joe, Lakeside Park, Dayton, O.
Carlin, Herb, Guyon's B. R., Chicago.
Carberry, Duke, Walpole, Mass.
Carpenter, Earl, Hollywood Beer Gardens, Pelham, N. Y.
Carper, Gordon, Lighthouse B., Calif.
Casa Loma, ... Glen Gray, 799 7th Ave., N. Y. C.
Casa Nova, Greenwich Village, Dayton, O.
Casale, M., 140 Pine St., Williamsport, Pa.
Cassidy, D. L., Vancouver H., Vancouver B. C.
Cavaliere, John, ... New Haven, Conn.
Cavato, Eta, ... Pittsburgh.
Cave, Don, ... Hollywood, Calif.
Cervone, ... Bldg., Pittsburgh.
Charles, Roy, Golden Pumpkin C., Chi.
Childs, Reggie, Roosevelt H., N. Y. C.
Chio-E-Revelers, Station WJBO, New Orleans.
Christensen, Paul, WKY, Oklahoma City.
Christian, Tommy, Palisades Amus. Pk., Louisville.
Christie, H. J., 1831 N. Ormsby Ave., Palisades, N. J.
Church, Ross, Buckeye Lake P., Buckeye Lake, O.
Clarke, Bob, 1600 Roxbury Rd., Columbus, O.
Clarke, Herb L., Municipal Band, Long Beach, Cal.
Coakley, Tom, Athens C., Oakland, Calif.
Coleman, Emil, Riviera R., Englewood, N. J.
Cole, King, Solomon's D. H., L. A.
Cole, Richard, Palmer House, Chicago.
Conley, Ralph, 1119 Grand St., Wheeling, W. Va.
Connecticut Collegians, Green Lantern Inn, Saratoga, N. Y.
Conrad, H., 1058 Park Ave., N. ...
Cook, Arthur, WXYZ, Detroit.
Cooley, Fritz, Maple View, Pittsfield, Mass.
Cooney, Bernard, KWG, Stockton, Calif.
Cott, Frank, Edgewater Beach H., Point Clair, Quebec.
Coyle, L. H., 210 E. 10th St., Easton, Pa.
Craig, Francis, Hermitage H., Nashville.
Crescent Orch., Armory, Middletown, N.Y.
Craft, Charlie, Frolics Club, Chicago.
Crawford "Buzz," 2115 Pennsylvania Ave., N. W., Washington.
Crawford, Jack, Coney Island, Cincinnati.
Cugat, ... Waldorf-Astoria Roof, N. Y. C.
Cullen, S. E., ... South Boston.
Cummings, Johnnie, Webster H., Canandaigua, N. Y.
Cummins, Bernie, Baker H., Dallas.
Cummins, Leo, WTIC, Hartford, Ct.

D

Dahl, Ted, Leighton's Arcade.
Damski, Henri, KJR, Seattle.
Dancer, Earl, Hollywood Barn, ... wood.
Dantzig, ... George ... Brooklyn, N. Y.
Dantzler, T., Westward Ho H., Phoenix.
D'Artri's Orch., 51 14th St., Norwich, Conn.
Daugherty, Emery, Jardin Lido, Arlington H., Washington, D. C.
Davis, Meyer, 18 E. 48th St., ... C.
Davis, Chas., Hollywood R., B'way & 48th St., N. Y. C.
Davis, Eddie, Moris R., 144 Bleecker St., N. Y. C.
De Costa, Vincent, 35 ... Brooklyn, N. Y.
DeForest, Don, ... land, Ore.
De Francisco, Louis, Fox Studio, Westwood, Calif.
Delary, Jack, KLX, Oakland, Calif.
Delbridge, Del, 404 Madison T. ... ldg., Detroit.
Denniker-King Orch., Harbor Inn, Far Rockaway, N. Y.
Denny, Jack, Waldorf-Astoria H., N.Y.C.
Dewees, Lowell, 1200 Jackson St., Springfield, Ill.
Ditmars, Ivan, KOL, Seattle.
Doibler, Geo., Cafe de Paree, L. A.
Domine Orch., 22 4th St., Troy, N. Y.
Donnelly, W. H., 239 Glenwood Ave., E. Orange, N. J.
Dornberger, Chas., Mt. Royal ... real.
Dougherty, Doc., Adelphia H., Phila.
Dowell, Boots, Cotton C., San Diego.
Duchin, Eddie, on Ross Fenton Farms, Asbury Park, N. J.
Duerr, Dalph, 11404 Orville Ave., Cleve.
Durso, Mike, 151 W. 54th St., N. Y. C.

E

Eddy-Burtson, ... Maple ... Feltman's, Coney Island, N. Y.
Edmunds, Glen, Elk's C., L. A.
Edson, Eda, Leighton's, 7th & B'way, L. A.
Ellington, Duke, 799 7th Ave., N. Y. C.
Elmwood Band, 872 Van Nostrand Ave., Jersey City.
Eppel, 5786 N. 7th St., Philadelphia
Eppinoff, Ivan, College Inn, Chicago.
Erickson, Harry, Saltair Beach Co., Salt Lake City.
Eslick, J., New Madison H., Seattle.

F

Fay, Bernard, Fay's, Providence.
Farrell, F., Inn, 4 Sheridan Sq., N. Y. C.
Feeney, J. M., 226 E. 11th St., Oakland.
Fabello, Phil, Albee T., Brooklyn.
Fagan, Ray, Sagamore H., Rochester.
Farr, Aaron, Miami Beach Country C., Miami Beach.
Feldman, Joe, 1063 E. 98th St., Cleveland, Ohio.
Ferko, Jos. A., 500 W. Glenwood Ave., Phila., Pa.
Ferron, Chas., Poli Palace T., Bridgeport, Conn.
Feyl, J. W., 378 River St., Troy.
Fio-Rito, Ted, M. C. A., L. A.
Fischer, Carl, Majestic D. H., Detroit.
Fischer, C. L., 2122 Waite Ave., Kalamazoo, Mich.
Fisher, Buddy, Hollywood ... ollywood.
Fisher, Mark, Edgewater Beach H., Chi.
Finston, Nat, Par. Studio, Hollywood.
Fitzpatrick, Eddie, N.B.C., S. F.
Foard, Don, 1419 Reed Ave., Kalamazoo, Mich.
Fogg, A. M., 174 Beacon St., Portland, Me.
Forbstein, Leo, Warner-FN Studio, Burbank, Calif.
Friary, George, ... &
Freeman, Jerry, ...
B'way, N. Y. C.
Friese, J. F., Strand T., Stamford, Conn.
Frost, Jack, Station WJAR, Providence, R. I.
Furlett, Frank, Vanity Fair.

G

Gaines, Charlie-Ross Hawkins, 5028 Haverford Ave., Phila., Pa.
Galvin, J. J., Plaza T., Worcester, Mass.
Garber, Jan, Trianon B. R., Chi.
Gardner, C. C., 1527 N. 24th St., Lincoln, Neb.
Gaspare, Dick, ... Country Club, Long Beach, N. Y.
Gates, Hal, KGER, Long Beach, Calif.
Gates, Manny, Alcazar H., Miami.
Gaul, Geo., Washington, D. C.
Gaylord, Chas., La Boheme, Hollywood.
Gelt, Al, 117 S. N. J. Ave., Atlantic City.
Gersten, Roger, Gov. Clinton H., N.Y.C.
Gervin, Hal, 1205 Gough St., S. F.
Gerun, Tom, Chez Paree, Chicago.
Gibson's Blue Devils, I. O. O. F., Ballroom, Baltimore.
Gilbert, Peggy, Tivoli C., L. A.
Gill, Emerson, Totem Pole B. R., Boston.
Gillen, Frank, Detroit Yacht C.
Ginsberg, Ralph, Palmer H., Chi.
Glaser, Ben, Embassy Club, N. Y. C.
Goff, Mark, Briggs R., Detroit.
Goldberg, Geo., Celestial R., Bay Shore Park, Baltimore, Md.
Golden Neal, WOR, N. Y. C.
Goldkette, Jean, Book Tower, Detroit.
Gonzales, Aaron, c-o David Hill Hollywood, Calif.
Gonzales, S. N., 310 E. ... Santa Ana, Cal.
Goodman, Al, NBC, N. Y. C.
Goodrich, Silvertown, 190 Wadsworth Ave., N. Y. C.
Goodwin, Hop, 20 S. Church St., West Chester, Pa.
Gorrell, Ray, 404 Madison T. ... Detroit.
Graham, Paul, Jenkinson ... Pt. Pleasant, N. J.
Grass, Chet, 2040 S. Corona, Denver.
Grayson, Hal, Grand H., Santa Monica, Cal.
Green, G. F., 101 W. 55th St., N. Y. C.
Green, Jimmy, Beach View Gardens C., Chicago.
Greenough, Frank, Biltmore H., Santa Barbara, Calif.
Grofe, Frede, 195 Norma ... Teaneck, N. J.
Gross, Prentis, McElroy B., Portland, Ore.
Grecr, Billy, 1002 Main St., Davenport, Ia.
Grier, Jimmy, Rainbow Gardens, L. A.
Griselle, Tom, WEAF, N. Y. C.
Gurnick, Ed., 36 Reynolds Ave., ... dence.
Gutterson, M., Valencia T., Baltimore.

H

Haas, Alexander, 254 W. 75th St., N.Y.C.
Haefely, Geo., Luna Park, Coney Island, N. Y.
Haenschen, Gus, 50 W. 50th St., N. Y. C.
Haines, "Whitey," Tavern Inn, 183 N. Bend St., Pawtucket, R. I.
Hall, George, Taft H., N. Y.
Hall, Sleepy, MCA, Chicago.
Hallett, Mal, care Chas. Shribman, Little Bldg., Boston.
Halstead, Henry, Muehlebach H., K. C., Mo.
Hamilton, Geo., Airport Gardens, L. A.
Hammond, Jean, Sky Room, Milwaukee.
Hammond, Chestine, KIT, Yakima, Wash.
Hamp, Johnny, La Salle Roof, Chicago.
Hancock, Hogan, Jefferson H., Birmingham.
Handler, Al, Via Lago, Chi.
Harris, Phil, Pennsylvania H., N. Y. C.
Harkness, Eddie, 2610 Van Ness Ave., S. F.
Harrod, Bud, Yoeng's R., 1607 B'way, N. Y. C.
Hatch, Nelson, ... Toronto, Can.
Hatch, Wilbur, KNX, Hollywood.
Haney, Ad., 20 Capitol St., Pawtucket, R. I.
Hays, Bill, Cathay Tea Garden, Phila.
Heidt, Horace, Hillstreet T., L. A.
Henderson, Fletcher, Roseland BR, N. Y. C.
Henderson, ... Casino, Mission Beach, Cal.
Henry, Tal., care NBC, 711 5th Ave., N. Y. C.
Hewitt, Al., NBC, ... ton, Mass.
Hill, Georgie, Tivoli ... Brooklyn, N. Y.
Himber, Richard, Essex House, N. Y. C.
Hines, Earl, care Ed Fox, Grand Terrace, Chicago.
Hirabak, ... Pittsburgh.
Hite, Les, Cotton C., Culver City, Calif.
Hobbs, Frank, St. Catherine H., Catalina Island.
Hoffman, Earl, Casa de Alex, Chi.
Hoffman, L. G., 78 Ernst St., Buffalo.
Hogan, Bill, MCA, L. A.
Hogan, Tweet, Chanel Lake, Ill.
Hoagland, Everett, Rendezvous, Balboa, Calif.
Holden, Callie, Laguna Beach.
Holman, Bob, Tivoli C., L. A.
Holmes, Wright, Martinique H., N. Y. C.
Holst, Ernie, Lexington H., N. Y. C.
Hopkins, Claude, Roseland B, B'way and 50th St., N. Y. C.
Hornick, Joe, NBC, S. F.
Hueston, Billy, 1658 B'way, N. Y. C.
Hyde, Alex, care Wm. Morris, Mayfair T. Bldg., N. Y. C.
Hyde, Doc, Southernaires, c-o Moss-Hallett, 1650 B'way, N. Y. C.

I

Innis, Ed., Vanity Fair ... Huntington, W. Va.
Inserillo, Vic, Texas T, San Antonio, Tex.
Irwin, Don, Terrace Garden, Chi.
Isemínger, Bill, Hagerstown, Md.
Isitt, Doug., Butte, Mont.
Iula, Felice, Rivoli T., Baltimore.
Iula, Ruffino, City Park Bd., Baltimore.

J

Jackson's Jazz, 13 Chestnut St., Gloversville, N. Y.
Jaffy, Gilbert, Leighton's Arcade, L. A.
Jansen, Edward, KVI, Tacoma, Wash.
Jehle, John, 75 Driggs Ave., Brooklyn.
Jenkins, Polly, and Her Playboys, WCAU, Phila.
Johnson, C., Small's Paradise, ... Y. C.
Johnson, Gladys, KTM, L. A.
Johnson, Johnny, M. C. A., N. Y. C.
Johnston, Merle, 151 W. 46th St., N.Y.C.
Johnston, O. W., 45 Grove Ave., Ottawa.
Jolly Joyce's Syn., 915-17 Walnut St., Philadelphia.
Jordan, Art, 6241 Norwood St.
Jones, H. I., Nashold's B.
... Calif.
Jones, Rogan, KVOS, Bellingham, Wash.
Jones, Isham, Ambassador H., Atlantic City, N. J.
Jorgensen, Ruth, 1235 Sheldon St., Jackson, Mich.
Joslin, Chas., Silver Spray B., Long Beach, Calif.
Joy, Jimmie, Variety, Hollywood.
Joy, Jack, KFWB, Hollywood.

K

Kahn, Art, Coffee Cll ... N. Y. C.
Kahn, Harry, 5210 Gainor Road, Phila., Pa.
Kahn, Herman, Capitol T., Newark, N.J.
Kahn, Roger W., 1607 B'way, N. Y. C.
Kalis, H., Lido Venice C., Boston.
Kamans, Al, Swanee B. R., Washington.
Kardos, Genc, Roseland B. R., N. Y. C.
Kassel, Art, M. C. A., L. A.
Katzman, Louis, 1780 B'way, N. Y. C.
Kaufman, W., 28 N. 10th St., Labanon, Pa.
Kay, Herbie, Peabody H., Memphis.
Kayser, Joe, Muelo Box, Chicago.
Keegan, Ross E., 22 Gold St., Freeport, L. I.
Kiefer, ... Pen Argyle, Pa.
Keller, Wm. ... Woodside, L. I., N. Y.
Kennedy, Clem., KTAB, S. F.
Kenneta, Larry, 801 Keenan Bldg., Pittsburgh.
Kentner, H., Benj. Franklin H., Phila.
Kerr, Chas., Adelphia H., Phila.
Kibbler, Red, Recreation Pier, Long Beach, Cal.
Koestner, Jos., N. B. C., ... erchandise Mart, 222 North Bank Dr., Chicago.
King's Melody, 63 Mueller St., Binghamton, N. Y.
King, Henry, Pierre H., N. Y. C.
King, Wayne, Aragon B. R., Chi.
Kline, M., 5456 Spruce St., Philadelphia.
Knapp, Orville, Cafe de Paree, L. A.
Knutson, Erling, President H., K. C.
Kostelanetz, Andre, CBS, N. Y. C.
Kogan, Harry, NBC, Chicago.
Kozals, Jim, Station WLFL.
Kratzinger, Ed, World's Fair.
Krausgrill, Walt, 347 Clare ... ldg., S. F.
Krueger, Art, WISN, Milwaukee.
Krumholz, G. P., P. O. Box 404, New Bedford, Mass.
Kyte, Benny, Station WJR, Detroit.

L

La Ferara, Vinton, 1621 Grant Ave., S. F.
Lagasse, F., 513 Merrimac St., Lowell, Mass.
Lampe, Del, MCA, Chi.
Lampham, Clayton, Luna Park, Coney Island, N. Y.
Landry, Art, 45 5th Ave., ... C.
Lanfield, M., BBB's Cellar, ... ollywood.
Lang, Sid, Paramount, Chi.
Lange, J. V., 27 Abbott St., Lowell, Mass.
Lanin, Sam, care CBS, 485 Madison Ave., N. Y. C.
Lanin, Howard, CBS, N. Y. C.
Large, Ralph, Richleau H., Quebec, Can.
Lawe, Bernie, Pattis C., Des Moines, Ia.
Lefcourt, Harry, 27-10 Newtown Ave., Astoria, L. I.
Lefkowitz, Harry, Casley H., Scranton, Pa.
Leftwich, Jolly, Oceanic H., Wrightsville Beach, N. C.
LeRoy, Howard, Vanity Fair, Chicago.
Levant, Phil., MCA, Chicago.
Levey, Harold, NBC, N. Y. C.
Levin, Al, 476 Whalley Ave., New Haven.
Levitow, Bernard, Commodore H., N.Y.C.
Lewis, Ted, The Dells, Morton Grove, Ill.
Lido Orch, Suite 56 Loew Bldg., Washington, D. C.
Lippman, Sid, Cocoanut Grove, L. A.
Lofner, Carl, Bal Taberin, S. F.
Lombardo, Guy, Pavilion Royal, Lynbrook, L. I.
Lopez, Vincent, Congress ... Chi.
Lorraine, Carroll, Playground, Chi.
Lowe, Maxime, Shoreham H., Washington.
Lowd, Howard G., 4100 3rd St., N. W., Washington, D. C.
Lowe, Bernie, Nanking Cafe, Des Moines.
Lowe, Sol, Manchester T., L. A.
Lown, Bert, Park Central H., N.
Laury, Paul, Schuler's Grosvenor ... Mansfield, O.
Ludeke, Frank, Davenport ... Spokane, Wash.
Lund, O. M., Coliseum B. R., Tacoma.
Luse, Harley, Wilson's B. R., L. A.
Lyman, Abe, Ambassador H., L. A.
Lynn, Sammy, 2000 Wichita St., Dallas.

M

Macdonald, ... Petersburg.
Mace, Art, Rendezvous B. ... Santa Monica, Cal.
Mack, Dave, Paris Inn, L. A.
Mack, Ted, Muehlebach, K. C., Mo.
Madreguera, Enric, c-o Variety, N. Y. C.
Major, F. J., 3007 3d St., Ocean Park, Cal.
Maloney, ... 806 Elinor St., Knoxville, Tenn.
Manthe, ... 307 N. Francis, Madison, Wis.
Marburger, H., Roseland B. R., N. Y.
Marshall, Red, Hacienda la Ramble, Wilmington, Calif.
Martin, Freddy, Bossert H., B'klyn, N. Y.
Martin, Nat, Lum's R., N.Y.C.
Martin, Slim, Edgemont Club, Hollywood.
Maslim, Sam, Seneca H., Rochester.
Mason, Bobbie (Miss), New China R., Youngstown, Ohio.
Maupin, Rex, KYW, Chi.
Maurice, Jack, KGFJ, L. A.
McCarthy, Huey, Lake Arrowhead, Calif.
McCloud, Mac, care Paul Cohen, 54 West Randolph, Chi.
McCoy, Clyde, Drake H., Chicago.
McDaniel, Harry, Edgewood Inn, Albany-Pittsfield Road.
McDowell, Adrian, Town & Country C., Milwaukee.
McEnelly, E. J., 96 Sylvan St., Springfield, Mass.
McGay, J., Detroit Country Club, Detroit.
McGowan, Loos, care R. W. Kahn, 1607 B'way, N. Y. C.
McIntyre, James, ... tawa.
McVeas, L. S., 1221 E. 33d St., L. A.
Meeker, Bobby, Claridge H., Memphis.
Mella, Wm., 91 Edwin St., Ridgefield Park, N. J.
Memphisonians, 92 S. Main St., Memphis.
Meroff, Ben, MCA, Chicago.
Messner, Dick, London Terrace H., N.Y.C.
Meyer, M. F., 920 Broadway, Brooklyn, N. Y.
Meyer, Oscar, 4529 Camas St., Philadelphia.
Meyerinch, Herb, States Hofbrau, S. F.
Meyers, Al, 6200 Girard Ave., Phila.
Meyers, Louis, Zenda B., L. A.
Meyers, Vic, c-o Dave Trepp, Seattle.
Miles, Dusty, The Roof, Kenosha, Wis.
Miles, Jack, Granada C., Chicago.
Milholland, H. L., KGA, Spokane.
Miller, Gladys, KOMO, Seattle.
Miller, Jack, Press Club, Montreal.
Miller, N., 121 Williams St., Chelsea, Mass.
Miller, Vic, Loew's State, Syracuse.
Millan, Bert, Eastwood Park, Detroit.
Mills, Floyd, 786 Fayette St., Cumberland, Md.
Milne, Del, 876 E. Washington St., ... land, Ore.
Miner-Doyle, 1192 Middl ... Lowell, Mass.
Minich, ... 1101 Prospect Ave., Scranton, Pa.
Mintz, Herbie, Granada Club, Chicago.
Misheloff, Sol, Commodore H., N. Y. C.
Mitchell, Al, 4 Reed St., So. Norwalk, Conn.
Mohrman, Mabel, KJR, Seattle.
Morton, Fran., Italian Gardens, Spokane, Wash.
Molino, Carlos, Congress H., Chicago.
Moore, Carl, care Kennaway, Chi.
Moore's, Dinty, Washington Arms, Mamaroneck, N. Y.
Moore, Pryor, Schaber's C., L. A.
Moore, Tom, Cinderella B., Long Beach, Cal.
Morey, Al, Worth T., Ft. Worth.
Morris, Glen, Silver Slipper, Baltimore.
Mosher, V., 3137 10th Ave. S., Minneapolis.
Moss, Joe, 501 Madison

N

Napoleon, Phil, NBC, N. Y. C.
Nappi, Bill, Tutwiller H., Bir ingham, Ala.
Nash, Len, Len Nash's Barn, Compton, Cal.
Naylor, Oliver, Walton H., Phila.
Neff, Art, 6228 Spruce St., Philadelphia.
Neibauer, Eddie, Frolics C., Chi.
Nelson, Ozzie, Paradise Duck Farm, Sunset Highway, L. I., N. Y.
Nelson, Tom, Roosevelt H.
Newman, Alfred, U. A. ... wood.
Nichols, Red, Ritz Carlton H., A.
Nolan, Bob, Fisher T., Detroit.
Noonan, Jimmy, Lido C., Chi.
Norman, Jess, 1770 Green St.

O

O'Brien, Tom, Saranac Lake H., Saranac Lake, N. Y.
O'Connell, Mark, 316 W. 98th St., N.Y.C.
O'Hare, Husk, Canton Tea Gardens, Chi.
O'Hearn, Travo, LeClair H., Moline, Ill.
Olsen, George, 1619 B'way, N. Y. C.
Olsen, Guy, Eagles Aud., Seattle, Wash.
Olsen, Ole, Commodore C., Vancouver, B. C.
Oppenheim, W., Benj. Franklin H., Phila.
Original George 8, Danceland, Jamaica, L. I.
Original Yellow Jackets, Summerland Beach, Buckeye Lake, O.
Osborne, Will, Post Lodge, Larchmont, N. Y.
Orlando, Nick, Plaza H., N. Y. C.
Owens, Harry, Authera H., Colorado Springs, Colo.
Owen, Delos, WGN.

P

Paige, Ray, Station KHJ, L.
Parisian Red Heads, 22 W, ... Indianapolis.
Parker, Dud, 230 Hart St., B'klyn, N. Y.
Parker, Ray, Jottery Tavern, Chi.
Parnell, Chas., Hartford B. R., San Bernardino, Cal.
Paso, George C., Roseville, O.
Pasternack, Josef, NBC, N. Y. C.
Pearl, Lou, Club Shalimar, Chicago.
Pearl, Morey, 203 Hunting Ave., Boston.
Pedro, Don, Edgewater Beach H., Chicago.
Peerless Orch., Monmouth St., Newport, Ky.
Pemberthy, ... Venice B., Venice, Calif.
Pendarvis, ... Jonathan C., L. A.
Pettis, Jack, Wm. Penn H., Pittsburgh.
Peyton, Doc, Syracuse H., Syracuse, N. Y.
Peterson, B., Tivoli T., ... Ind.
Pfeiffer's Orch., 1842 Palmetto Ave., Toledo.
Philbrick's Orch., Younker's Dept. Store, Des Moines, Ia.
Piccino, A., 860 N. 8th St., Reading, Pa.
Pierce, Chas., Midway Gardens, Cedar Lake, Ind.
Pipp's Orch., Sullivah's, Edmonton, Can.
Pollack, Ben, c-o MCA, N. Y. C.
Pontrelli, Nick, Palace B. R., Park, Cal.
Powell, Walter, & Rudy Bundy, care Leddy & Smith, 226 W. 47th St., N. Y. C.
Prado, Fred, American House, Boston.
Price, Larry, 3115 N. New Jersey St., Indianapolis.

R

Ralston, Jack, Station WOL, Washington, D. C.
Radin, Oscar, M-G-M Studio, Culver City, Cal.
Rodriguez, Jos., KFI, L. A.
Rapee, Erno, Radio City Music ... N. Y. C.
Rapp, Barney, New Yorker H.
Rasmussen, F., 143 Graham Ave., Bluffs, Ia.
Ray, Alvino, NBC, S. F.
Read, Kemp, 539 Ashley Blvd., New Bedford, Mass.
Red Dominos, care of E. K. ... W. 47th St., N. Y. C.
Redman, Don, 799 7th Ave., N.Y.C.
Redmond, George, Ship C., Venice, Calif.
Reese, Gardner, 1619 Broadway, N. Y.
Reisman, Leo, 130 W. 57th St., N. Y. C.
Relyea, Al 'Buddy,' New Harmony H., Cohoes, N. Y.
Renard, Jacques, CBS.
Rendleman, Dunk, Del ... Irmingham, Ala.
Reser, Harry, 151 W. ...
Reynolds, Lou, 600 ... meda.
Rich, Fred, CBS, N. Y. C.
Ricklits, J. C., Kosciusko, Mi
Rines, Jos., Elks H., Boston.
Rittenbaud, J., U. Artists T., Detroit.
Rizzo, Vincent, Sylvania H., Phila.
Roanes, Penn, Commodore B., Lowell, Mass.
Roberts, Joe, Auditorium Hotel, Chicago.
Robbins, Sammy, McAlpin H., N. Y.
Roberts, Miles, 8 Sheldon St., Prov., R. I.
Robinson, Johnny, Olympic H., Seattle.
Rodermich, Gene, c-o Sound Studios, 50 W. 57th St., N. Y. C.
Rogers, Buddy, College Inn, Chi.
Roky, Leon, Syracuse H., Syracuse.
Rolfe, B. A., 111 W. 57th St., N. Y. C.
Romanelli, I., King Edward H., Toronto.
Romano, Phil, The Farms, Colonie, N. Y.
Rosenthal, Harry, 1650 Broadway, N.Y.C.
Rossman, Harold, Bagdad C., Miami.
Rothchild, Irving, Follies Bergere, Chi.
Rubinoff, Dave, 1501 B'way, N. Y. C.
Ruhl, Warney, Michigan Tech., Houghton, Mich.
Russell, B., King Cotton H., Greensboro.

S

Sampietro, Joe, KOIN, Portland.
Sanders, Joe, MCA, Chicago.
Sans, F., 215 Ridgewood Ave., B'klyn.
Santaella, Salvatore, KMTR, Hollywood.
Sarli, Jean, care Owl Bldg., San Antonio, Tex.
Schara, C. F., 624 B'way, Buffalo, N. Y.
Schill, J., Arcadia B. R., N. Y. C.
Schubert, Ed., 34 Arthur St., Lawrence, Mass.
Schumiski, Joe, Station WCFL, Chicago.
Schwartz, U. J., 819 Court St., Fremont, Ohio.
Scott, L. W., 900 Dilbert Ave., Springfield, O.
Scott, Frank, 254 President St., Brooklyn, N. Y.
Scotti, Wm., Montclair ... N. Y. C.
Seidenman, Sid, Mayflower H., Wash.
Selvin, Ben, care Col. Recording, 55 5th Ave.
Serger, ... onica, Calif.
Setaro, A., Paramount Studio, Hollywood.
Severi, Gino, KHJ, L. A.
Shackley, Geo., WOR, N. Y. C.
Shaw, Russell, Valois Country ... Valois, Quebec.
Shays, Budd., Shubert Theatre Bldg., Philadelphia, Pa.
Shreasley, Eddie, Vienna Gardens, World's Fair, Chi.
Shepard, Chas., KFI, L. A.
Shield, LeRoy, NBC, Chicago.
Shilkret, Jack, 545 West End Ave., N. Y. C.
Shilkret, Nat, 153 E. 24th St., N. Y. C.
Sidell, Curtis, Hollywood A. C., Hollywood.
Sieff, Solly, Palace H., S. F.
Simmonds, Artic, Playland Park, South Bend, Ind.
Simons, Seymour, Schroeder H., Milwaukee.
Sissle, Noble, 1560 B'way, N. Y. C.
Singing Sherwoods, KFAC, L. A.
Siry, Larry, Simplon C., N. Y. C.
Smith, Beasley, Rosemont B., B'klyn.
Smith, Joe, Parodians, Wagner's Academy, Phila., Pa.
Smith, Ligon, Saint Anthony H., San Antonio, Tex.
Smolin, S., 190 W. Buchtel Ave., Akron, Ohio.
Sorey, Vincent, CBS, 485 Madison Ave., N. Y. C.
Sosnick, Harry, MCA, Chicago.
Southall, Geo., care Mundy Auditorium, San Antonio, Tex.
Spector, Irving, WOKO, Albany, N. Y.
Specht, Paul, Alcutt Beach, Buffalo.
Spitalny, Phil, Park Central H., N. Y. C.
Spor, Paul, Paxton Hotel, Omaha, Neb.
Spotts, Wally, Riverview Inn, Reading, Pa.
Springer, Leon, 134 Livingston St., Bklyn.
St. Clair Jesters, Prince Edward H., Windsor, Canada.
St. George, Geo., 2100 Belmont Ave., N.Y.
Stafford, Jesse, Sweets B., Oakland, Calif.
Steiner, Max, Radio Studio, Hollywood.
Steed, Hy., Station WMBC, Detroit.
Stern, Harold, Biltmore H., N. Y.
Stone, Marty, Radisson H., Minneapolis.
Story, Geo., Wong's C., London, Ont.
Straub, Herb, Buffalo Broadcasting Co., Buffalo.
Strissoff, Vanderbilt H., N.
Sweet, Al, 20 Quincy St., ...
Sweeten, Claude, KFRC.

T

Tellier, Ray, Fairmount H., S. F.
Teppas, J. J., 533 Glenwood Ave., Buffalo.
Teeven, Roy, Regent T., Grand Rapids, Mich.
Thompson's 'Virginians,' ... lantic City, N. J.
Tiloff, Andre, Surf C., Miami Beach, Fla.
Tobias, Henry, Totem Lodge, Averill, N. Y.
Tobler, Ben, Flagler H., Fallsburg, N. Y.
Tolland, Ray, Detroit Leland H., Detroit.
Trace, Al, Hyde Park C., Chicago.
Tremaine, Paul, CBS, N. Y. C.
Trevor, Frank, KOIN, Portland, Ore.
Trini, Anthony, Roseland B. R., N. Y. C.
Turcotte, Geo., 90 Orange St., Manchester, N. H.
Turnham, Edith, ... South-gate, Calif.

V

Vallee, Rudy, 111 W. 57th St., N. Y. C.
Van Cleef, Jimmy, 41 Paterson St., New Brunswick, N. J.
Venuti, Joe, Blossom Heath Inn, Detroit.

(Continued on page 54)

JULY MUSIC SURVEY

THIS TABLE SHOWS THE LEADING SIX SELLERS IN SHEET MUSIC AND PHONOGRAPH RECORDS GATHERED FROM THE REPORTS OF SALES MADE DURING JULY BY THE LEADING MUSIC JOBBERS AND DISC DISTRIBUTORS IN THE TERRITORI

6 Best Sellers in Sheet Music

Reported by Leading Jobbers

	NEW YORK	CHICAGO	LOS ANGELES
SONG—No. 1	'In the Valley of the Moon'	'In the Valley of the Moon'	'Shadow Waltz'
SONG—No. 2	'Sweetheart Darlin''	'Love Song of the Nile'	'In the Valley of the Moon'
SONG—No. 3	'Shadow Waltz'	'Hold Me'	'Sweetheart Darlin'
SONG—No. 4	'Lazy Bones'	'Sweetheart Darlin''	'Stormy Weather'
SONG—No. 5	'Love Song of the Nile'	'Shadow Waltz'	'Learn to Croon'
SONG—No. 6	'Adorable'	'Lazy Bones'	'Adorable'

3 Leading Phonograph Companies Report 6 Best Sellers

Side responsible for the major sales only are reported. Where it is impossible to determine the side responsible for the sales, both sides are mentioned:

BRUNSWICK—No. 1	'I've Got to Sing a Torch Song,' 'Shadow Waltz' (Bing Crosby with Jimmy Grier Orch.)	'Learn to Croon,' 'Moon Struck' (Bing Crosby)	'Stormy Weather' (Ethel Waters)
BRUNSWICK—No. 2	'Down the Old Ox Road,' 'Blue Prelude' (ing Crosby with Jimmy Grier Orch.)	'Stormy Weather' (Duke Ellington)	'Learn to Croon' (Bing Crosby)
BRUNSWICK—No. 3	'Trouble in Paradise,' 'The River's Takin' Care of Me' (Casa Loma Orch.)	'Shadow Waltz,' 'Morning, Noon and Night' (Guy Lombardo)	'Shadow Waltz' (Bing Crosby)
BRUNSWICK—No. 4	'Get Yourself a New Broom,' 'Bundle of Blues' (Duke Ellington Orch.)	'Down the Old Ox Road' (Bing Crosby)	'Ox Road' (Bing Crosby)
BRUNSWICK—No. 5	'Done Blame Me,' 'Let's Give Love Another Chance' (Guy Lombardo's Orch.)	'Don't Blame Me,' 'Let's Give Love Another Chance' (Guy Lombardo)	'Shadow Waltz,' 'Morning, Noon and Night' (Lombardo Orch.)
BRUNSWICK—No. 6	'There's a Cabin in the Pines,' 'I've Got to Pass Your House' (Bing Crosby with Grier Orch.)	'Stormy Weather' (Guy Lombardo)	'I Like a Guy What Takes His Time' (Mae West)
COLUMBIA—No. 1	'Lazybones,' 'Rhythm' (Ted Lewis Orch)	'Lazy Bones' (Ted Lewis Orch.)	'Stormy Weather' (Ted Lewis Orch.)
COLUMBIA—No. 2	'Let's Make Up,' 'Louisiana Lullaby' (George Olsen Orch.)	'Loui iana Lullaby' (Geo. Olsen Orch.)	'Shadow Waltz,' 'I've Got to Sing a Torch Song' (Ted Lewis Orch.)
COLUMBIA—No. 3	'Rollin' On Our Roller Skates,' 'The Last Round Up' (George Olsen Orch)	'Rollin' On Our Roller Skates' (Geo. Olsen Orch.)	'Sweetheart Darlin,' 'Adorable' (Ben Selvin Orch.)
COLUMBIA—No. 4	'Moonstruck,' 'Learn to Croon' (Fran Frey)	'Learn to Croon' (Fran Frey)	'Chant of the Swamp' (Art Kassel (Orch.)
COLUMBIA—No. 5	'Morning, Noon and Night,' 'Reflections in the Water' (Ben Selvin Orch.)	'Blue Prelude' (Adrian Orch.)	'An Old, Old Man, With an Old, Old Pipe' (Ted Lewis Orch.)
COLUMBIA—No. 6	'Hold Your Man,' 'I've Got to Pass Your House' (Gertrude Niesen)	'Reflection in the Water' (Ben Selvin Orch.)	'I Cover the Waterfront' (Joe Haymes (Orch.)
VICTOR—No. 1	'Stormy Weather,' 'Maybe I Love You too Much' (Leo Reisman Orch.)	'Hold Your Man' (Don Bestor Orch.)	'Love's the Sweetest Thing' (London Mayfair Orch.)
VICTOR—No. 2	'I Cover the Waterfront,' 'Isn't It Heavenly' (Eddie Duchin Orch.)	'Isn't It Heavenly' (Eddie Duchin Orch.)	'Don't Do Anything I Wouldn't Do' (Eddie Duchin Orch.)
VICTOR—No. 3	'An Orchid to You,' 'A Fool in Love' (Eddie Duchin Orch.)	'Learn to Croon' (Don Bestor Orch.)	'Stormy Weather' (Leo Reisman Orch)
VICTOR—No. 4	'Sophisticated Lady,' 'Lazy Bones' (Glen Gray and Casa Loma Orch.)	'Shadow Waltz' (Don Bestor Orch.)	'Isn't It Heavenly?' 'I Cover the Waterfront' (Eddie Duchin Orch.)
VICTOR—No. 5	'Learn to Croon,' 'Moonstruck' (Don Bestor Orch.)	'Love Song of the Nile' (Leo Reisman Orch.)	'Anything Your Heart Desires' (Eddie Duchin Orch.)
VICTOR—No. 6	'Hold Your Man,' 'Under a Blanket of Blue' (Don Bestor Orch.)	'Lazy Bones' (Glen Gray and Casa Loma Orch.)	'Lyin' in the Hay' (Ray Noble Orch.)

SHEETS, DISKS BOOM IN JULY

July came through with fairly bright returns for both the sheet and disk divisions. Things started to slump badly for the sheets around the last lap but the month as a whole proved decidedly more favorable for the counters than had been anticipated.

Four out of the six sheet leaders for July emanated from screen musical. Another pertinent sidelight here is the fact that only one of the sextet, 'Shadow Waltz' (Remick), was on the exclusive distributing list of the Music Dealers' Service, Inc.

After being nudged out of top position by 'Stormy Weather' (Mills) in June, 'In the Valley of the Moon' (Morris) quickly resumed the lead and through July found no newcomer of threat proportions to contend with. Robbins' 'Love Songs of the Nile' came up to join 'Sweetheart Darlin' (also Robbins) in the blue ribbon group and 'Lazy Bones' (Southern), from the first week of the month showed indications of making a beeline for the top. Among the runners-up for July were 'Hold Me,' another Robbins number; 'Blue Prelude' (Keit-Engel) and 'Learn to Croon' (Famous).

In the mechanical camp Bing Crosby took three out of Brunswick's first six, Ted Lewis found 'Lazy Bones' an aid to topping the Columbia list, while Leo Reisman's version of 'Stormy Weather' him ace rating with Victor.

ikewise Up

Chicago, 14.

Sheet biz during July continued to move along at an even pace. Similar situation prevailed in the disk phase.

'In the Valley of the Moon' (Morris) lifted itself back into the sheet lead with 'Love Songs of the Nile' (Robbins) next, and 'Stormy Weather' (Mills) out of the choice running altogether. Don Bestor again took three of the best six on Victor's list and Guy Lombardo did the same for Brunswick.

Coast Likes Vocals

Los Angeles, Aug. 14.

Music sales continued to improve during July on the Coast, with picture tunes predominating in the best sellers. In addition to the top six, 'Under a Blanket of Blue,' 'Love Songs of the Nile,' 'Gypsy Fiddles,' 'Tell Me Tonight,' and 'Hold Your Man' showed strongly.

Platter transactions were slightly better than the previous month in Brunswick and Victor pops. Vocals predominated on the former.

Girls Too Playful in Tagging the Customers

Burns and Kissen's Show Place, a roadhouse at Lynbrook, L. I., includes an audience number whereby the chorus girls tag the customers playfully to the air of 'I'm Following You.' This was the cue for three local dicks to follow the girls and serve summonses on the management Saturday for a technical violation.

It chased the customers out that night, but biz is normal again.

The villagers thought that the Show Place was remaining open too late and disturbing the bucolic quietude around the Merrick road, but that's something of a periodic occasion in that neck of the country.

Inside Stuff—Music

Use of the Casa Loma title on a Victor label has caused embarrassment both to Brunswick and 'Cork' O'Keefe, the band's manager-booker. As a result of the complication O'Keefe has resolved not to book the unit for any recording sessions other than with Brunswick.

O'Keefe had agreed to let the combo do a platter for Victor with the understanding that the RCA subsid was not to give the credit line to Casa Loma. No particular name had been designated during the negotiations. When the RCA stencilling was released the label carried the full title, 'Glenn Grey and His Casa Loma Orchestra.' Brunswick, whose catalog the past several months has carried the Casa Loma imprints exclusively, called O'Keefe and wanted to know how come. From the Victor exec with whom he had made the deal O'Keefe garnered the explanation that a higher-up had ordered the Casa Loma moniker on and there was no arguing him out of it. Both the Brunswick and Victor lists of the best six sellers for July included the band's stencils.

Last week Ben Selvin of the Columbia recording studios approached O'Keefe with a similar disguised byline proposition but was told that from now on it would be Brunswick exclusive in every way.

The late Henry Waterson's vision was attested to in no small measure as far back as 1920, when he organized the Grand Radio Co., when he first foresaw the developing possibilities of the then crystal radio receiving set. As with the pop priced 'Little Wonder' record, a forerunner of the present day 10c and 25c disk, Waterson was a bit too premature.

The Little Wonder somehow never got beyond the notion of being a toy record, whereas later it became a big business with a stock promotion and bank-financing program that ultimately got the Durium Co. (not a Waterson enterprise) into financial complications.

Waterson's association with Irving Berlin publicly labels him as that famous composer's 'discoverer,' but to his Broadway cronies Waterson was a heritage of the glamorous Broadway days that were—the halcyon days of the Diamond Jim Bradys, lobster palaces and wine parties.

Waterson's predilections along these lines, during his affluent years, placed him at the head of a private racing stable which hobby had much to do with his subsequent financial embarrassments.

Of the $31,000 value of Charles K. Harris' estate, the good-will of the music publisher-songwriter's business constitutes the greatest value thereof. It is placed at $20,000.

The nominal copyright values of 'After the Ball' and 156 other song copyrights was placed at $3,000. Mrs. Corra L. Harris, the widow, of 245 West 74th street, New York, as sole executrix, paid herself $28,000, according to the accounting recently filed. The rest were disbursements.

For the second time within three weeks the board of governors of New York Local 802 last week brought Barney Rapp and the men in his band up for quizzing. Boys on each occasion were asked about the conditions and salaries prevailing on their present stand, the Hotel New Yorker, and on either occasion the union found that Rapp and his men were complying with the rules. Rapp's is a traveling unit and under the union rules is required to collect a third better than the local scale.

earing in mind the entanglements encountered with NBC and CBS on numbers from '42nd Street' and 'Gold Diggers of 1933', Buddy Morris of Witmarks avers he took strict precautions as to the clean verse angle while sitting in on the preparation of the tunes for 'Footlights Parade' at W. B.'s Hollywood studios.

To conduct the Chase & Sanborn coffee air show out of Hollywood, starting Sept. 16, Dave Rubinoff had to obtain an okay from the Los Angeles musicians' local, with Joe Weber acting as intermediary. Rubinoff, however, is barred from bringing an assistant conductor or any of his present musicians along with him.

Radio Programs

(Continued from page 34)

Revue with **Jack Carter.** Sustaining.

SUNDAY (AUG. 20)

Merrymakers, with **Sterling Holloway** and **Donald Novis,** KHJ, 9-10 p.m. (Union Oil Co.)

English Caronets, KFWB, 9-9:30 p.m. Serial dramatization of English history. (Barker Bros.) (Ray Alden agency.)

'The Wanderer,' KFWB, 9:30-10 p.m. Narrator, **Bob Sherwood,** chamber music. (Kelvinator.) (Hammel agency.)

MONDAY (AUG. 21)

Thunderbolt Lodge, mystery serial, KFWB, 7:30-8 p.m. Sustaining.

Blue Monday Jamboree, KHJ (from KFRC, San Francisco), 8-10 p.m. (Shell Oil Co.)

'Makers of History,' KFI, 8-8:30 p.m. Dramatization. (Puritas Water.) (McCarthy Co.)

'English Clarinets,' KMTR, 8:30-9 p.m. Burlesk dramatization. Sustaining.

'Front Porch,' KHJ, 7:30-8 p.m. **Jack Joy's** orch., **Ruth Durrell, Bob Shafer, Harriet Andrews** (National Life Insurance.)

TUESDAY (AUG. 22)

Conquerors of the Sky, air narrative, KHJ, 8:30-9 p.m. Sustaining.

California Melodies, irection Ray Paige, KHJ (CBS), 6:30-7 p.m. Sustaining.

Guardsmen, KNX, 7: :30 p.m. Quartet. Sustaining.

WEDNESDAY (AUG. 23)

Charlie Lung and His Gang, comedy, 5:45-6 p.m., KHJ. Sustaining.

Catherine the Great, historical dramatic series, KHJ, 9:30-10 p.m. Sustaining.

Song—Silhouette, **Jeanne Dunne** and **Nip and Tuck,** KFWB, 7:45-8 p.m.

THURSDAY (AUG. 24)

Light Opera Favorites, KNX, 7:15-7:45 p.m. With **Charlotte Woodruff.** Sustaining.

'Drums of France,' KFWB, 8-8:30 p.m. Dramatization of French history. (O'Keefe and Merrit) (Emil Brischacher and Assoc.)

Signposted Coast Speak Tuff Crash Sans Card

Hollywood, Aug. 14.

Former nite spot on Hollywood boulevard, now a speak, presents the analogy of being advertised by a neon sign and yet can't be crashed unless the crashee has the necessary credentials.

New operators are using the same sign that was utilized when the spot was more legitimate, but those attracted by the sign, not knowing the ropes, find a barred door and the polite statement 'that this is a private club' if they try to get in.

A NEW THRILL
MAJOR, SHARP & MINOR
Grand air artists heard four times weekly via NBC network.
Of course they feature:
"HOLD YOUR MAN"
"DON'T BLAME ME".
"MARCHING ALONG TOGETHER"
"LET'S MAKE UP"
"SWEETHEART, DARLIN'"
'LOVE SONGS OF THE NILE'
ROBBINS
MUSIC CORPORATION
799 SEVENTH AVENUE
• • • NEW YORK • • •

NEW ACTS

EDMUND LOWE (3)
Comedy Skit
9 Mins.; Full (Special)
Hippodrome, Baltimore

Lowe has been in vaude before, but it's a new act this time. Won't be in vaude long, however, due to picture contract reasons. Dated for two pictures for Universal, and will probably hop back to the coast shortly.

After the dozens of film personals that have hit the east, Loew surprised show business in Baltimore when he opened as a smash click with this audience. It had gotten so that film personals, or radio personals, got no more than a perfunctory hand-smack. But Lowe had 'em. Stopped his skit when he walked on, and then had to make a four-minute speech at the finish. And that all was on the legit.

But after all, what can a guy like Lowe do on a personal? He can't dance. He can't sing. And when he tried, he can't even tell a gag. He tried the gag on the speech about a guy looking and waving at a seagull for 20 minutes thinking it was Balbo. But he learned different (business of wiping eye). Lowe would be better off without the gag.

Skit is brevity itself. Just five minutes. In a lady's boudoir, with the lady exhibiting plenty in little pink gauze.

Anyway, Lowe is a gentleman burglar. Much double entendre stuff, on the blue side badly, but this audience didn't mind. The police. Lowe hops into the top part of pajamas. Says the copper to the lady, did you see a burglar. Lady says no. It's the Lowe influence.

Nothing to the act at all, but it serves. Lowe plays the heart-wrecker type and also remembers his share of 'Cock-eyed World,' 'Hot Pepper,' et al., which calls for funny business with the hands when he grabs the gal, besides the dialog, which at the Gayety would be called dirty. But here it was carried off pleasantly enough.

Shapes in all as an acceptable vehicle for a film performer taking a flyer in vaude.

GALE and CARSON
Comedy and Dancing
9 Mins.; One
Orpheum, N. Y.

Couple years ago it was the Gale and Carson Revue of five. Then it slipped to three and now the boys are on their own and out in 'one' instead of full stage. Not so much of their fault as the toughness of holding an act together these days of skip-stop bookings, and they manage to fool along to the liking of the crowd. May not get beyond the family trade houses, but they set well with the neighbors.

Travelers open to show them facing the drop in 'one' and telling the stage manager to pull up. They discover they're faced the wrong way without getting much of a laugh, so they go into their dance. Eccentric hoofery and no knock-out, but they sell it well. One dismal song to parody the good times melodies, but they are too wise to try to sing it, just recite, and they tell few jokes.

After it's over there's not much to remember, but it's a laugh while they're doing it. Good deucer for the small houses. Stops there. *Chic.*

NOTRE DAME GLEE CLUB (21)
Singing
11 Mins.; Three
Albee, B'klyn

First rate attraction that should mean something at the box office. Likely to drag the Irish, plus alumni of the Notre Dame University and, possibly, those of the football followers curious enough to see how the fighting Hibernians sing. In any event, an act that will entertain the masses.

Glee club would be ideal for picture houses and could be spotted conveniently on most any show, ahead of a stage band or in any kind of a unit. Has the class, touch and background picture houses would like.

A total of 20 voices make up the glee club, including John Ryan, soloist, who receives billing. The conductor is Prof. Joseph J. Casasanta, who avoids theatricalism but shows a stage presence that is fittingly reserved.

Chorus of voices open with a Notre Dame college number, going to 'Hole in Bottom of Sea,' a novelty glee club number, and then to a militaristic type of song, 'She's the Mascot of our Troop.' Except for the quartet harmony crooning special and the single solo by Ryan, its straight glee club work. Ryan's solo fails to impress.

In getting to a close, scrim goes down to receive projection from booth of shots from football games, topped for scram by large closeup of Late Knute Rockne.

Act did an encore over here Saturday afternoon, going over very good. *Char.*

FOUR HEARTS
Dancing
9 Mins.; One
Academy, N. Y.

Fine and fast dance act of four girls, evenly matched in their ability to shake the dogs and presenting a routine that is tops for any engagement in vaudeville or picture houses. They'll be heard from uptown.

A terrific hit down here Thursday night, quartet stood out on show as best of five turns. They hit home in all directions, with their dancing, personalities and with the speed the act sets. No stalls at any point.

They open together, quickly showing what they've got, breaking in two for doubles. Routines include buck, rhythm, shim-sham-shimmy and tap work. For the close the girls engage in a challenge, giving the best they've got and crashing through strong. All cutely costumed. *Char.*

COLBY and MURRAY REV (5)
Dancing
14 Mins. Full (Special)
Orpheum, N. Y.

Man and woman team backed by two girls and a boy in an alternation of ballroom and taps and acrobatic work, name people caring for the former, doing two routines that do not look alike, and back for the finish.

Trio does singles as well, the boy doing a brief bit nicely and one of the girls getting as much applause for her face as her feet. Remindful of Nancy Carroll. Frequent costume changes, with dressing well planned and fresh, and no singing. *Chic.*

BARNEY GRANT and CO.
Hillbilly Novelty
12 Mins.; One
Academy, N. Y.

Ozarky entertainment with ma and pa characters assisting the budding hills boy musician in a novelty routine strongly set off by laughs. They happen to land pretty well in this case, ma and pa virtually being stooges.

Grant introduces his elderly support as mom and pop early in the act, pa trying his luck with a hillbilly number. After Barney's wind instrument bit, with attendant comedy, the backwoods mom and pop do a comedy acrobatic routine, it's the gem of all so far as laughs are concerned.

A fourth member of the turn, introed as a cousin, works into mountain town musical numbers, playing the bones and contributing a dance.

Act sailed over nicely on this engagement, when caught. *Char.*

MAYFAIR REVUE (5)
Accordions
12 Mins.; Full
Orpheum, N. Y.

Three men and two girls in an accordion act, the reverse of what the description implies. Instead of lining up for a stolid push and pull session, this act is constantly on its toes with dance shuffles, march steps or anything that will give action. Result is an act that can open any bill and not out of place at two or three spot on most programs.

Girls are good looking. Two of the three men overwork their facial expressions, apparently seeking to convey the suggestion of artistic frenzy. Just looks screwy and does not help. They are over in spite of the mugging. Three sessions as a quintet, a pump solo and a toe tap by one of the girls. One of the men; the younger, also does a few notably good steps.

Nice costuming helps, but the music and the fast movement are what count. *Chic.*

FOSTER AND BATIE
Comedy, Dancing
15 Mins.; One
Academy, N. Y.

Batie, new partner of the veteran Foster (Foster and Van) looks like a new face around these parts. He's a combination comic and dancer and a large sized fellow to boot, which makes the comedy funnier and the dancing look harder.

In Batie, Foster has picked a first rate partner. The colored team on its Academy show after breaking in uptown, easily enters the top flight of comedy-dancing teams of its race.

Both boys are expert dancers, together and alone. The opening talk is weak, as is usual with these acts, but the dancing that takes up most of the time covers up all early deficiencies. Act can play anywhere and take the deuce or next to closing spots with equal ease. *Bige.*

LOUIS DEPPE
Vocal
9 Mins. One
Orpheum, N. Y.

Negro bass-baritone, with a voice of power and unusual range which he handles with skill. Chest tones are resonant and not raspy and his head notes clear and vibrant. Considerably above the average vaudeville vocalist. Handicapped by using three oldies, 'Why Darkies Were Born,' 'Night too Long' and 'Old Man River,' leaving out only 'River Keep Away from My Door.'

With his voice it's not necessary to stick strictly to Negro songs, and it would help to introduce one ballad or even an operatic aria, but he's working in overalls and tattered shirt and seems to think it necessary to keep in character. When he finds himself he should work out of the deuce spot he held here. *Chic.*

SYBILLA BOWMAN
Imitations
12 Mins., Two and Full
Orpheum, N. Y.

Old as to format but new in content. Entirely rearranged since she was around last. Now opens with the Dietrich bit and off to a big start. Follows with Garbo. Both changed from the previous characterizations and better done.

Third number is a dance, hampered by long skirts. Similar to the one she used to do, but not up to the grade. Then a knockout as Ethel Barrymore in 'Rasputin' with a special drop for an effective tableau ending, and into Mae West for the closer, working in 'one' and using the orchestra to talk, too. She's too light to catch the physical suggestion of Miss West, but as in the others, her facial mimicry is excellent.

Change of costume for each number, which helps, changes being made on the stage. An improvement on her earlier turn and can hold its own in fast company. *Chic.*

Stone-Taylor Augment

Dorothy Stone and Billy Taylor are scrapping their two-act for a larger turn with six people.

Marcus Loew BOOKING AGENCY

General Executive Offices

LOEW BUILDING ANNEX

160 WEST 46TH ST.

BRyant 9-7800 NEW YORK CITY

J. H. LUBIN
GENERAL MANAGER

MARVIN H. SCHENCK
BOOKING MANAGER

Mort Singer's Circuit

Mid-West String Will Have Vaude in at Least 3 or 4 Towns

; Aug.

A new indie but RKC-booked vaudfilm circuit of four or five weeks' playing time in the middle west is expected to result from deals being made by Mort Singer. Most of it will be in Iowa.

Singer staged his comeback last spring by taking over Cedar Rapids, Sioux City and Davenport from RKO. Later he added Dubuque. Last week he took back the Palace, New Orleans, and Hennepin-Orpheum, Minneapolis, from the Orpheum Circuit on a default, and now he's also negotiating for Omaha and Des Moines.

The M. H. Singer Theatre Corp. has been organized here to operate the houses. Singer's agreement with RKO provides that RKO shall book both the pictures and vaude for the Singer houses from its Chicago office.

Cedar Rapids, Davenport and Sioux City will definitely play vaudeville on a regular basis commencing in September. Minneapolis will use the irregular percentage unit shows and name attractions booked for the Orpheum time by Nate Blumberg.

For New Orleans, which is too distant for practical stage booking purposes, Singer is attempting to effect a deal with the Hoblitzelle-O'Donnell-Richards combine by which the N. O. shows would be booked by Charlie Freeman in New York.

B&H ASKED RKO $6,000 FOR 'PINK'; IT'S OUT

Lew Brown and Ray Henderson's 'Strike Me Pink' musical as a tab for the RKO variety theatres, is cold. Deal was hot until the producers set $6,000 as a minimum guarantee figure for percentage dates.

Show submitted included James Barton and Fifi Dorsay as principals among others, and a line of 32 girls. It didn't sound like $6,000 worth to RKO.

LOEW'S TALKING OF VAUDE AGAIN

Unlike the RKO theatre operation, Loew's is huddling now on the proposition of opening up more vaude time. Ed Schiller, L. K. Sidney and Marvin Schenck are talking now of putting stage shows back into Loew's former combo houses, which went straight pictures last spring.

Return to the distribution end on increased rental percentages is said to figure in the scheme of things even if some of the local theatre operations might prove not highly profitable on its own. The operating end under the present Loew set-up save in few spots is well situated through modest rentals.

COMEBACK DEFENSE

Hayes Says Smith-Dale Agreed to Gamble on Short

Behind Smith and Dale's $2,000 contract claim against Max E. Hayes is a breach following a long friendship and business arrangement whereby Hayes was the comedians' personal manager and had much to do with their making of some 20 shorts for Paramount at the time Hayes was a producer on the Par lot at Astoria. This particular claim dates back to June, 1933, when Joe Smith and Charles Dale made two shorts for Hayes (for Columbia release), one of them on a one-third basis of the net profits, and the other allegedly for a specific $2,000 minimum guarantee. The short consumed two days' shooting June 14-16.

Hayes' defense through Julius Kendler will be that Smith and Dale were out of pictures and he agreed to try and bring them back via Col shorts. Furthermore, it was understood that if Smith and Dale connected with Columbia on their own, as result of these shorts, he (Hayes) was to receive a third of the income. Smith and Dale are now in Hollywood for Col.

A counter-claim of $6,000 is also made dating back to 'Mendel, Inc.,' and for managerial services. Harold H. Levin represents Smith and Dale.

Wagnon Gets Orph

San Francisco, Aug. 14.

William B. Wagnon says he will open the local Orpheum within a month. Owner is in Los Angeles, where he is talking with Alexander and Rodney Pantages. If the Orph opens Pan might book vaude in.

The Orph was tossed back to Wagnon last week when he got an injunction against RKO for $70,000 back rent. He was granted an injunction against the Salt Lake Orpheum, which house he got by bid ding at public auction last week.

He forerly operated the Embassy and Dayles here.

SETTLEMENT OF ORPH SITUASH UNDER WAY

Chicago, Aug. 14.

Settlement of the Orpheum situation, so far as RKO goes, is in the works, with the likelihood being that the Orph bondholders and stockholders will be asked to consider some plan of exchange of stock. So far it is all in the embryo, with no plan definite, or whether a new holding company and subsid of RKO will be formed for that purpose.

Meantime, all but about 19 of the Orph spots have been set one way or another, with RKO.

Tink's Relapse

Los Angeles, Aug. 14.

Tink Humphreys has undergone a relapse of his recent heart trouble.

At home after a rest in the hospital, it's thought Tink over exercised. Temporarily he's moving around in a wheel chair.

GEORGE McKAY'S MUG

George McKay (McKay and Ardine) is doing some mugging into the cameras in Rowland & Brice's 'Take a Chance' over at the Paramount studio in Astoria, L. I.

Vet vaudevillian is playing a stage manager in this indie film musical.

THREE DAYS

San Diego, Cal., Aug.

Vaude on a three-day-a-week basis got under way at the Fox West Coast Balboa here Thursday (10).

Bert Levey office in L. Ing.

Talbot as House Mgr.

Chicago, Aug. 14.

Andy Talbot has been appointed manager of the Orpheum, Cedar Rapids, by Mort Singer.

The former Western Vaudeville (Keith) booker had been producing tabs in the south for several years.

WANTED
Stars and Specialties for
STAGE and SCREEN
Productions
ORIENTAL PRODUCTIONS, Inc.
1974 Broadway, New York City
Trafalgar 7-0875

GWYN LINN
STRATFORD and MAYBERRY
"WALKING BACK HOME"
FOX, WASHINGTON, THIS WEEK (AUG. 11)
GATES, BROOKLYN, NEXT WEEK (AUG. 18)
"Variety" said:—"Femme comedy team with material that sells, and in selling gets maximum results.—strong enough for next to shut—a big applause grabber—."
Direction—NED DOBSON

State's Investigator Sees Patients at NVA; Refuses Mrs. Murphy's Aid

Official New York state investigation into conditions at the NVA sanatorium in Saranac has started. Dr. David W. Park, on appointment of C. E. Ford, assistant commissioner of the Department of Social Welfare, was in Saranac over the weekend. He talked to patients and also spoke to townspeople.

Yesterday (Monday) Dr. Park continued his investigation in New York looking up a number of discharged patients who had supposedly complained about conditions in Saranac.

On Dr. Park's arrival in Saranac last week, Mrs. Katherine Murphy, superintendent of the sanatorium, and against whom most of the complaints are leveled, offered to show Dr. Park around. He refused her aid insisting on looking around by himself.

r. Park's appointment and investigation comes as the result of efforts of Irving Schneider, New York attorney, acting for a number of artists who were discharged from the sanatorium. Schneider went to Albany to see the attorney-general and the State Board of Charities to ask for official aid and action. Matter was put into the hands of the Department of Welfare for the time being with no action taken by the attorney-general's office until, and unless, it is found necessary for that branch of the state to function.

Unofficial

Dr. Park yesterday (Monday) would make no comment, official or otherwise, on what he had found, nor on what he would recommend or thought might be likely to result. Only comment he would make was unofficial and that to the effect that conditions seemed serious. Also he added that the one line following clear through, and the one point on which everyone seemed to be in agreement, was the general regard expressed on all sides for Dr. Mayer, the san's head physician.

When Park's report is sent to the head of his department in Albany the way will be cleared for action, Schneider pointed out. Immediately thereafter the head of the Welfare Department will make recommendations for the administrative handling of the sanatorium in the future.

8 ACTS WKLY. AT B'KLYN PAR, BOOKED BY F. & M.

Eight vaude acts on a weekly basis have been okayed for the Paramount, Brooklyn, which opens Aug. 25 under operating aegis of Mort f'hea.

A permanent stage band will be background for the vaude. Fanchon & Marco is to book the acts each week, theatre itself moulding them into a stage band unit. Emil Hollander, orchestra leader from Detroit, is set to handle the Par B'klyn ba.d and m.c.'ing.

Opening film may be 'Song of Songs', directly from a two-a-day run at the Criterion, New York. This is dependent on whether Par takes the picture out Aug. 23 or keeps it another week.

Jessie Costello Getting Some Pre-Verdict Offers

Salem, Mass, Aug. 14.

If Jessie B. Costello, on trial for the alleged slaying of her fire-captain husband, is acquitted she will find plenty of offers to go on the stage. Several theatrical agencies are after her. Among those who came here to grab her are Lee Riley and Al Sheehan. The accused widow's lawyers are acting as her contract agents.

But whether or not Mrs. Costello will be permitted to appear on the stage in Boston will not be decided until after the jury has returned its verdict, which is expected this week. This was decided by Stanton R. White, chief of the Boston licensing division.

Among witnesses at the trial was Albert E. Dow, Peabody theatre manager.

rances Williams' Film

Hollywood, Aug. 14.

Frances Williams, singer, goes into 20th Century's 'Broadway Through a Keyhole.'

COMEDIANS BANKRUPT

Julius Tannen Owes $21,500 and Now Working—Joe Darcy's Debts, $26,700

Joe Darcey, blackface comedian, 3 Magnolia place, New York, admits he's broke and owes $26,700, according to a voluntary petition in bankruptcy he has filed. His assets are nominal.

Julius Tannen is another comedian who admits himself broke in a voluntary bankruptcy petition to the tune of $21,500. The m.c. started Friday night (11) on a CBS commercial for Golden Rod Beer. The day before (Thursday) he filed the bankruptcy petish. No assets. The Lambs, Equity, Algonquin, Waldorf-Astoria, George S. Kaufman, Ed Wynn, Heywood Broun, Will Rogers and Manny Strauss, $1,500, are variously owed for bills and loans.

Stage Cards May Go in RKO Roxy; Gene Dennis, 1st

RKO may try special attractions on the stage at the Radio City RKO Roxy this fall in support of the 40c top straight picture policy now in vogue. Circuit would seek cards of proven box office ability.

First to try at the smaller of the R. C. theatres may be Gene Dennis, in October or November. Circuit is considering her for four weeks there.

Flying to the coast on a brief vacation, Miss Dennis will be back at the end of this month to reopen RKO dates, probably Aug. 26. As much time as available is being worked out now.

LOEW CANCELS AIR ACT OUT OF N. Y. CAPITOL

Lee Sims and Ilomay Bailey were cancelled after the opening show Friday (11) of the current week's bill at the Capitol, New York. It was to have been their third week at the house, Loew holding options on the husband-wife team from radio. Options weren't picked up with the team paid off for the third and unfinished week.

Attempt was made to change the Sims-Bailey stage routine, but the Loew office finally decided to call the whole deal off. Senator Murphy replaced for the rest of this week.

Tex Gets a Trophy for Setting a New Record

Detroit, Aug. 14.

The management of the Fox presented Texas Guinan with a silver trophy for setting a new attendance record last week. Presentation was made on the stage the last show closing day.

Texas was offered a percentage deal but refused in favor of a straight salary deal, due to a little scepticism as to her ability to draw in this hard hit town.

With the largest gross ince the present 40c top was established Tex played to almost 100,000 admissions and a gross of $32,000.

Libson Redecorating

Dayton, O., Aug. 14.

trand theatre, in former years home of Stair and Havlin productions, later of Keith vaudeville and then RKO pictures, has been taken over by Ike Libson of Cincinnati, who is spending $15,000 for complete interior renovations.

House opens in early September, but policy not defined. Believed will be either first-run pictures, with occasional legit shows, or combination pictures and vaudeville. Cliff Boyd, former manager of Albee, Cincinnati, is manager and on the job superintending the changes.

Agent—or Comic?

Sam Lyons, who is rapidly losing so much of his dialect that he has to fake it to keep his rep, was dishing it out extra thick to Charlie Yates in the Loew office.

'Why don't you speak the King's English?', yelled Yates.

'I speak the Prince's English,' said Lyons. 'I fall down a little bit.'

ABA Readies Code For Actors Other Than in Legit-Film

Ralph Whitehead, secretary of the Actors' Betterment Association, has been appointed by Administrator Sol A. Rosenblatt as coordinator of the actors' code which will embrace vaudeville, radio, burlesque, circuses and carnivals. Rosenblatt had previously decided to separate the legit stage branch from the other indoor and outdoor show fields. The picture actors' code also will be individually prepared.

At the Thursday (10) hearing in Washington on the legit code Whitehead and Georgie Price of the ABA sought to effect changes for conformation of the legit with the vaudeville code previously submitted by them. They were not successful. An account of the Washington session is in the legit section of this issue.

Prior to the Washington hearing the ABA staged a mass meeting Tuesday night (8) for an open discussion of the original legit code submitted by Equity. The ABA membership was asked to approve of the changes suggested by their board of governors. The meeting was almost broken up when a large section of the attendees questioned the ABA's authority over the legit code, considering the ABA's membership largely composed of vaudevillians. When the uproar continued Price, as chairman in the absence of ABA president, Eddie Dowling, jammed through the ABA proposals without asking for comment.

During the meeting Harry Hershfield was forced to walk out of the room by the manner in which Price delivered a rebuke. The next day Hershfield resigned as treasurer of the ABA.

Rosenblatt's instructions to Whitehead are for preparation of a stage and outdoors actors' code as soon as possible. For vaudeville the original ABA code probably will stand as written with matters covering the burlesque and outdoor problems added. The code writing commences this week, according to Whitehead.

$4,000 FOR BENNY

Los Angeles, Aug. 14.

Jack Benny offered the Paramount theatre here for one week, starti Thursday (17) at $4,000 net.

May play the Golden Gate, San Francisco, the following week at the same figure.

Lower Priced Radio Acts Preferred By Bookers, Unless on Percentage

New York vaudeville brokers are giving the high priced radio names the go-by and the network artist bureaus a headache by their recent preference for moderately scaled air turns. They've lately found that a $400 radio act has considerably more chance of drawing its salary back through the box office than the $2,000 or $3,000 name which couldn't attract that much money on its own if the theatre were to remain open 24 hours a day.

The bookers' failure to buy the high priced ones lately is partially a result of the networks' refusal to play their talent on percentage, but the chief reason is a matter of value in relation to salary. With the lesser salaried turns, and if they must have radio acts, there's no fear of losing money with an always present possibility of getting some extra coin, the bookers have found.

A perusal of the past few weeks' radio bookings in theatres in New York and around the country shows the moderate priced acts accepted outnumber the names by almost 10 to 1. The smallies always had a percentage edge, because there are more small ones than big ones, but up to now the advantage has not been half as large. In some weeks during the past year more higher salaried radio acts were playing regularly than the cheaper turns.

Theatres would prefer playing the big air names on percentage, but the networks claim they won't sell that way until assured on a square count on the average gross quotations when the percentage split figures are mentioned.

Organizing Acts Whether They Want to Be or Not; It's Equity, ABA or NVA—Take Your Pick

It looks like the variety actors will be organized whether they like it or not. Between the ABA, NVA and Equity the organization, whenever organized, will take in everybody, anybody or nobody. It's that clear.

The ABA-NVA fight for the privilege of representing the variety actor without asking the variety actor whether he cares to be represented has been going on for weeks. Equity now makes it a threesome by the announcement of President Frank Gillmore that Equity will 'extend its jurisdiction' over actors playing in the picture theatres. As all variety theatres are now picture theatres mostly, Gillmore's statement is taken to mean all variety theatres.

Last week the ABA attempted to project its own ideas into the legitimate theatre actors' code submitted at Washington. Gillmore burned, and the Gillmore following and yessers said it was a terrible thing for the ABA, which is preponerously vaudevillian, to try to mind business which belongs strictly to Equity and the legits. When Administrator Sol A. Rosenblatt apparently outlawed the ABA's 'interference,' he did all that Equity and Gillmore wanted. But Gillmore continued to burn, personally.

The Equity press announcement of intentions to enter the variety field followed, in retaliation for the ABA's similar attempt to steal second on Catcher Gillmore.

It's Mutual

NVA, which has its Henry Chesterfield, who, in turn, has his own ideas about actors' codes, having also tried to slip one through in behalf of the 46th street clubhouse's $2 bookmakers, is sort of a stepchild in the ABA-Equity quarrel. It seems that the NVA doesn't like the ABA. But it's not crazy about Equity, either, although the Equity and NVA's mutual dislike for the ABA has kinda brought them together.

It ought to be a cinch to organize the variety actors, says Gillmore, because Equity happens to have a mortgage or an option or two strikes on the White Rats' charter. Having a charter and organizing an organization are two different things, but that's not so tough either, says Gillmore. It's somewhat of a mystery how Equity comes into possession of the Rats' charter, but it seems that it happened through the Four A's. The Four A's last had the charter, or at least

(Continued on page 55)

THE % KID

It's the Honorable Freeman Bernstein Now, a Chinese Expatriate

Freeman Bernstein is a current resident of China according to advices to New York authorities who happen to be vitally interested in the location of Freeman. It appears Freeman recently jumped bail following a pinch over a stock transaction and headed for China.

It's figured that by now Freeman has offered to take over the Chinese army versus Japan on a percentage basi

RKO, N'ark, Vode All Summer, Into Straight Picts

After keeping the vaude in at Proctor's Newark all summer, RKO is strangely taking it out just as the new season commences. Tentative closing date is Aug. 26.

Another vaude departure at RKO, and just as it is starting to show a profit, is the Palace, New York, which passes into the hands of an indie operator for the first time in its 20 years' history. Sydney Cohen, Bronx straight picture house operator, gets the Palace about Sept. 1 and probably will install his specialty, a grind film policy.

With two of its few remaining full weeks dropping out RKO's vaude booking office is liable to start the new season with less playing time than it had during the summer.

This week, in Newark, with Bill Robinson headlining, Proctor's tops the town in business.

$26,000 PALACE FIGURE AT WHICH % STARTS

Chicago, Aug. 14.

RKO's Palace has set $26,000 as the point at which the acts' percentage shares will commence in the bookings of Bert Lahr and Sophie Tucker for a week apiece.

Lahr opens Aug. 25 at conclusion of Milton Berle's run on a $3,000 guarantee and 50% over $26,000. Miss Tucker goes in the week after, her guarantee being $2,500 plus the same split.

Gory's Opposish Band

Gene Gory has quit the Frank and Milt Britton combination to organize an opposish knockabout band of his own, in partnership with Jack Shea.

Gory has been with the Britton band since it started.

SCREEN COMIC FINDS REAL COIN IN STICKS

Hollywood, Aug. 14.

There's money in the sticks if it can be coaxed out. This is according to the personal experience of a well-known screen comedian.

Comic pried out $5,000 in a little over two weeks on impromptu personal appearances in central Illinois, the sum representing his share of a 50-50 arrangement with individual film house managers in 16 tank towns.

It was a cinch, says the actor. More money than he ever made in a similar period.

Comic had gone out on RKO time when, because of labor trouble, he found himself canceled after a Springfield, Ill., date. On impulse he picked up the phone and called the manager of a neighboring small town house. In the guise of his own business agent he booked a two-day personal appearance on 50% of the gross. He copped $640 in that burg.

Figuring he'd tapped a high-grade vein in the small towns, he bought a second-hand auto for $575, engaged a banker's son to play the piano for $3 a day and set out on a round of one-day stands. In 16 days he netted over $5,000.

Managers came from one tank to another to see and booked him ahead. Kid matinees at 10c proved a bonanza with small prizes added as lures.

Comedian had to cut the tour short to return here for a picture.

Variety Bills

NEXT WEEK (Aug. 17)
THIS WEEK (Aug. 10)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (12)
Gine De Quincy & L
Maidie & Ray
Dora Maughn
Rex Weber
F & M Britton
Academy
1st half (19-22)
Ingenues
(Four to fill)
2d half (23-25)
N T G's Rev
Collins & Peterson
2d half (16-18)
Jig Saw Rev
BROOKLYN
Albee (12)
Earl Jack & Betty
Sid Marion
N D Glee Club

State Lake (13)
Jimmie Mattern
Seller & Wills
4 Blondes
Gene Sheldon Co
St Clair Sis & O'D
Edith Griffith
Stanley Morner
Jones & Hull
Verne Buck Orch
HEMPSTEAD, L. I.
Rivoli
1st half (19-22)
Jig Saw Rev
1st half (12-15)
3 Kanes
Paddy Cil
Irene Ver
LePaul
Thomas 5

LOEW'S
METROPOLITAN
JOE MAY and DOTTY
ALSO
VAN CELLO and MARY
Both Placed
By LEDDY & SMITH

Eddie Garr
Jack Randall Co
BOSTON
Keith's (19)
Wing Wah Tr
Ethel Barrymore
J & P Michon
Jack Randall Co
(One to fill)
(12)
5 Wonder Girls
Evans & Mayor
Joe Penner
Collette Sis
Jules Bledsoe
CHICAGO
Palace (18)
Milton Berle
Street Singer
Lillian Miles
Whiteman's Jesters
Johnny Woods
(11)
8 Boy Dancers
Vivian Fay
Aaron & Broderick
Ethel Barrymore
Milton Berle
Vivian Janis
J & M Mason
Blade Conway

MIN'P'LIS, MINN.
Orpheum (12)
Tom Mix Co
NEWARK
Proctor's (18)
Russian Canines
5 Reilly Kids
Chas 'Slim' Timblin
Roxy Ens
(One to fill)
(11)
Bill Robinson's Rv
Ada Brown
ST. LOUIS, MO.
Keith's (11)
Marcus Rev
ST. PAUL, MINN.
Keith's (19)
Tom Mix Co
TRENTON N.
Capitol
1st half (12-15)
4 Hearts
Jordan & Stone
Medley & Dupree
Marie & Pals
2d half (16-18)
Ray Shannon
H & F Seamon
Hutchinson Fam
(One to fill)

J & J McKenna
Tom Howard Co
Irene Vermillion
(11)
Johnny Pastine
Walter Dare Wahl
Frank Gaby
Vaughn de Leath

Loew

NEW YORK CITY
Capitol (18)
Sims & Bailey
(Others to fill)
Boulevard
1st half (18-21)
Carl Layton Co
E & M Beck
Cook & Sullivan
Olyn Landick
Great Lester
2d half (22-24)
Chas Carrer
Boice & Marsh
Welcome Lewis
Russell Elmer & A
Wallace Sis Rev.
Orpheum
1st half (18-21)
4 Juggling Nelsons
Tom Fullmer Co
Edgar Bergen Co
Zelaya
Ralph Olsen Co
2d half (22-24)
5 Wonder Girls
Olyn Landick
4 Pennys
Clifford & Marion
Paul Cunningham

2d half (22-24)
Rasso
Lydia Harris
Edgar Bergen Co
Jacks'n & Gardn'r
Ralph Olsen Co
Metropolitan (18)
Paxinos
Leon Navarra
Runaway 4
Joe Laurie Jr Co
Valencia (18)
Casting Pearls
Bellitt & Lamb
Harold Arien Co
Bert Walton
Bernice & Emily
BALTIMORE
Century (18)
France & LaPell
Colette Lyons
Everett Marshal
Ben Blue
Roye & Maye Rev
BOSTON
Orpheum (18)
Downey & Lee Sis
Louis Deppi
Harmon & Claxton
Owen McGivney

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway
This Week: Eddie Leonard, Wm. Cohan

Paradise (18)
Zingoni
Fred Zimbalist
Walter Dare Wahl
Benny Davis Co
State (18)
Mills Bros
Don Redman Orch
Red & Struggie
Earl Lattimore
Pete Peaches & D
Myra Johnson
Snowball
BROOKLYN
Gates Ave.
1st half (18-21)
McD'n'ld & P'r'dise
Jack LaVier
Jean Sargent
Stratf'd & M'yb'rry
Radio Haymakers

Nord & Jeannie
Lee 2 Co
JERSEY CITY
Loew's (18)
Cotton Club Rev
NEWARK
State (18)
Duncan Sis
(Others to fill)
NEW ORLEANS
State (18)
Gray Fam
Don Galvin
Melson & Irman'tte
Bomby Co
PROVIDENCE
Loew's (18)
Ghezzis
Mills & Green
Herbert Fay Co
Harry Rose
Ann Pritchard Co

WARNER

ELIZABETH, N. J.
Ritz
1st half (19-22)
Larimer & Hudson
Keller Sis & Lynch
Mel Klee
Rev of 1933
2d half (23-25)
Night in Harlem
2d half (16-18)
4 Hearts
Tyler Mason
Vox & Walters
Al Verdi Co
5 Gay Boys

PHILADELPHIA
Earle (18)
Violet Ray & N
Medley & Dupree
Burno W & A
Frank Gaby
Pickens Sis
Mills Gold & Ray
7 Avalons
(11)
Bentell & Gould
Boice & Marsh
Teatro de Piccoli
WASHINGTON
Earle (18)
Bob Ripa

Fanchon & Marco

NEW YORK CITY
Roxy (18)
Marguerite & Lo R
Jeannie Lang
(Others to fill)
BOSTON
Metropolitan (18)
Duke Ellington Or
(Others to fill)
BRIDG'P'T, CONN.
Poli (18)
Johnny Marvin
(Others to fill)

PHILADELPHIA
Fox (18)
Shaw & Lee
Paul Sydell & S
Balabanow 5
Alex Gray
ST. LOUIS
Fox (18)
Catchalots
T & A Waldman
(Others to fill)

London

Week of Aug. 14

Canterbury M. H.
1st half (14-16)
Leo Sax 3
Horsburg Bros
2d half (17-19)
Murray & Mooney
Leotard Bros
Palladium
L Armstrong Bd
Georgie Wood
Carr Bros & Betty
3 Swifts
Co as booked
BRIXTON
Astoria
48 Hudson Girls
Robt Algar
Payne & Algar
FINSBURY PARK
Astoria
Harry Roy Bd
HAMMERSMITH
Palace
Mastersingers
HOLBORN
Empire
Max Miller
Naughton & Gold
Caryll & Mundy
F D'Amore Co
The Buckleys
Yates & Lawley
Low & Webster
ISLINGTON
Blue Hall
1st half (14-16)
Murray & Mooney
Leotards

2d half (17-19)
Horsburg Bros
Leo Sax 3
LEWISHAM
Palace
McDermott Bd
NEW CROSS
Empire
Louis Armstrong
Max Miller
Dudley's Midgets
Nicol & Martin
Howard Rogers
Haig & Escoe
Earle & Austin
Co as booked
OLD KENT ROAD
Astoria
Tom Handley Co
SHEPH'RDS BUSH
Pavilion
Meistersingers
STRATFORD
Empire
Hilton Sis
Ara & Zetta
Lily Moore
Cottrillos
Peter Fannan
Russ Carr
Bobby Henshaw
Les Storks
Shamvas
STREATHAM
Astoria
Tom Handley Co
Palace
McDermott Bd

Provincial

Week of Aug. 14

BIRMINGHAM
Hippodrome
Alfredo Bd
A & B Harvey
Chevalier Bros
4 White Flashes
Claude Lester
Wensley & Dale
Mickey King
Tanita & Mario
BRADFORD
Alhambra
Revnell & West
6 Gibson Girls
Dorothy McBlain
Amac
3 Rascals
Raymond Smith
Billy Danvers
Geoffrey Hudson
Joan Hartley
BRIGHTON
Hippodrome
Nina Mae McKinn'y
3 Wiere Bros
G S Melvin
Will Hay Co
Bower & Rutherf'd
Fields & Rosini
Muldoon & O'Shea
Agar Young Tr
LIVERPOOL
Empire
Jack Payne Bd
Lewis & Lawn
Ted Ray
3 Marinos
Emmey & North
Tom Davies 3
Bud Richie
MANCHESTER
Capitol
Geraldo Bd

NEWCASTLE
Academy
4 Musketeers
E & D Waters
Pat Rossborough
Graham Payn
NOTTINGHAM
Empire
Anna May Wong
Fred Zay
3 Virginians
Chris & Col'bo
Jean Kennedy
B'nn'tt & Williams
Clapham & Dwyer
Borstall Boys
Jamie Reid
PORTSMOUTH
Hippodrome
Crazy Show
D & J O'Gorman
Joe Young
Allen & Lavoie
Ernie Gerraro
Syd Railton
Toni Raglan
Michel & Arnova
Archie Gordon
Carson Sis
16 Crazy Girls
W'LV'RH'MPT'N
Hippodrome
Randolph Sutton
Wright & Marion
Harvard
M'rtim'r & K'nd'k
Mito 8
Duncan Gray
Gin's Cockatoos
4 Foolies
Nina & Nora

Picture Theatres

NEW YORK CITY
Paramount (11)
George Olsen
Ethel Shutta
Joe Morrison
Pops & Louie
'Hotcha' Gardner
Jack Clifford
Bob Price
Robby Borgy
Emery Deutsch
Crawfords
'3 Cornered Moon'
Roxy (11)
Lillian Shade
Bellett & Lamb
Madison Sq 5
Stan Kavanagh
George Andree
Mildred Patterson
Dave Schooler
'Tarzan'
CHICAGO
Chicago (11)
Sally Rand
Stoopnagle & Budd
Bob Hope Co
Alex Morrison
J & E Torrence
Fur Show
'Midnight Club'
Harding (11)
Johnny Perkins
Ruth Petty
Joe Frisco
'Little Giant'

BALTIMORE
Hippodrome (11)
Edmund Lowe
Margor & Libby
'No Marriage Ties'
BOSTON
Metropolitan (11)
'Town Topics'
Shaw & Lee
Lucille Page
LaMarr Kenny & C
Sid Gary
Rita White
'Voltaire'
DETROIT
Fox (11)
Bob Albright
F Lightner & R
Radio Rubes
Bob Kane
Clifford Wayne Co
4 Franks
Frankie Connors
'Man Who Dared'
Michigan (11)
Arthur Tracy
Buck & Bubbles
Roy Smeck
Living Jewelry
Mooney & Camp Co
Barnes & Thomps'n
'Song of Songs'
ST. LOUIS
Ambassador (11)
Marcus Show
'Double Harness'

Cabarets

NEW YORK CITY

Arrowhead Inn
Irving Conn Orch
Astor Roof
Ben Cutler Orch
Bal Musette
Anita & Millard
Leonard Keller
George Marchal
Nichulas Hope
Sano Marco
Walter White
Georgette
Leon Bedow
[illegible]tmore Hotel
Harold Stern Orch
Ann Pennington
Caperton & Biddle
Lalanda
Barry DeVine
Central P'k Casino
Pancho Orch
De Marcs
Hermandez Bros
Jamesworth Bd
Coffee Cliffs
Art Kaim Orch
Lestra La Monte
Isabel Brown
Cotton Club
Ethel Waters
G D Washington
Henri Wessel

Swan & Lee
Anise Boyer
Roy Atkins
Nicholas Bros
Leitha Hill
Elmer Turner
Norman Astwood
4 Flash Devils
Necodemus
Alma Smith
Little Bits
Bobby Sawyer
Jimmie Baskette
Mills Mus Playboys
El Patio
Rosita & Ramon
Frances Maddux
Tamara
Rhys & Owens
Arthur Brown
Chas Eckles Orch
Glen Island Casino
Glenn Gray Orch
Gov. Clinton Grill
Roger Gersten Orch
Ha-Ha Club
Danny Healy
Jack White
Sheila Barrett
Jerry Beigan
Jerry Blanchard
Dolores Ferris
Lillian Fitzgerald
Rath-Andrews Orch

Harbor Inn
Gus Van
'Eye Dears' Rev
Denniker-King Orc
Hotel Pierre
Henry King Orc
Dario & Diana
Ernst Charles
Barbara Blane
Hollywood Gardens
Muriel Lee
Kay Picture
Ronald Brauks
Reynard & Stacey
F Henderson Orc
Earl Carpentier Orc
H'lyw'd R'staurant
Chas Davis Orc
Chaney & Fox
Frank Hazzard
Blanche Bow
Kendall Kapps
Capt. L Barrison
Barbara Blain
Marian Martin
Alice Kellerman
Hotel Lexington
Ernie Holst Orc
Hotel Montclair
Wm Scotti Orc
Mario & Eulalie
Hotel New Yorker
Barney Rapp Orch
Hotel Pennsylvania
Rudy Vallee Orc
Alice Faye
Hotel Roosevelt
Marjorie Moffett
Reggy Childs' Orc
Longue Vue
Will Osborne Orch
Maison Royale
Walsh & Arnold
Autobal Orch
Marden's Riviera
Mickey Alpert
Gertrude Niessen
Fritz & J Hubert
Kathryn Rand
Martha Ray
Emil Coleman Orc
Gomez & Winona
Paradise
N T G Rev
Jerry Freeman Orc
Park Central Hotel
Buddy Kennedy
Rachel Carlez
Bert Lown Orc
Pavilion Royal
Pepino & Rhoda

Guy Lombardo Orc
Pelham Gardens
Agnes Ayres
Joe Candullo Orch
Pierre Roof
Henry King Orch
Dario & Diana
Ros Fenton Farms
Georges Metaxa
Johnson & Murphy
Duchin Orch
Russian Arts
Joe Morantz Orch
Renee & Laura
Nickolas Hadarick
Barra Birs
Misha Usanoff
Simplon Club
Clark & De Lys
Larry Siry's Orch
Chas Johnson Orch
St. Moritz Hotel
Leon Belasco Orch
Alfredo's Orch
Gypsy Nina
St. Regis Hotel
Meyer Davis Orch
Small's Paradise
'Black Rhythm' R
Nyra Johnson
Meers & Norton
3 Speed Demons
Geo Walker
Wm Spellman
3 Palmer Bros
May Alex
Taft Grill
Geo Hall Orch
Tavern, B'klyn
Eddie Jackson
Jack Murray Orc
Tropical Gardens
Millard & Anita
Chris Pender
Hilda Allison
P Lester's Rev
Village Barn
Elsie Gilbert
Hyers & Pritchard
Ruth Delmar
Sh'riff J'sh Medd'rs
Burnett Sis
Zeb Carver & V B
Hillbillies
Anthony Trini Orch
Waldorf-Astoria
Nina Laughlin
Jack Denny Orch
Xavier Cugat Orch
Margo

CHICAGO

Boulevard Room
(Hotel Stevens)
Ruth Pryor
Alex Kerenoff
Chas Agnew Orch
Blackhawk
Wade Booth
Harriet Cruise
Deane Janis
Hal Kemp Orch
Bismarck
Bob Bohannon
Norm Sherr
Verne Buck Orch
Cafe DeAlex
Irene George
Mary Stone
Evelyn Hoffman
Enrico Clausi
E Hoffman Orch
Chez Paree
Belle Baker
The DeMarco's
Henry Dunn
Martha Raye
Tom Gerum Orch
Jimmy Haderas
Cafe de La Paix
(World's Fair)
Fred Williams Orch
Club DeWitt
Dorothy Harris
Sally Joyce
Morey Carter
Dorothy Hanford
Al Mandel's Orch
Club Lido
Jeneva Washington
Hank Gilliam
Bobby Caston
Clarence Weems
Lola Porter
Jimmy Nonne Orch
Club Leisure
Keith Beecher Or
Bill Chandler
Cookie Seidel
Club La Masque
Howitt & May
Don Wise
Al Garbell
Edna Leonard
Edna Mae
Buddy Beryl
Art West
Earl Willis Orch
Club Royale
Nancy Kelly

Nellie Nelson
June Hall
Julia Gerrity
Marie & Elliott
Bennett & Green
Killap & Dupree
Eddie Court Ens
Club Variety
Joan Macey
Dave Dunn
Wesley Long
Chas Engel Orch
Club Shalimar
Ann Hammond
DeRonda & Barry
Al Lesing
Buddy Lake
Lou Pearl Orch
College Inn
Jackie Heller
Abbotteers
Buddy Rogers
Congress Hotel
(Joe Urban Room)
Vincent Lopez
Robert Royce
Colosimo's
Art Buckley
Countess Boriska
Latos Barsony
Nicholas Tsoukalas
Bobby Danders
Lurleneg Griffith
Tripoli Trio
Cole Sis
The Marionettes
Geo Devron Orch
Club Alabam
LeRoy & Mack
Evelyn Nesbit
Don Barangos' Orc
Drake Hotel
Fowler & Tamara
Jane Carpenter
Clyde McCoy Orch
Edgewater Beach
Mark Fisher
Esther Todd
DeRonda & Barry
Art Carroll
Frolic's
Florence Barlow
Curry & Joy
June Carroll
3 Sun Dodgers
Jack Walsh
Joe Buckley Orch
Hotel Harding
(The Tavern)
Edna May Morris

Mona & Marino
Clyde Snyder
Phylis Rae
Eddie Meakins Orc
Hangar
(Hotel LaSalle)
Chas. Kaley
June McCloy
Helen O'Shea
Pauline Baleau
Paul DeWees
Aber Twins
Johnny Hamp Orch
Hi-Hat Club
Dick Hughes
LRoy & Mack
Dorothy Norton
Bliss & Ash
Effie Burton
Jeffery Tavern
Betty Burnett
Billy Meagher
Lillian Raesley
Ray Parker Orch
K-9 Club
George Oliver
Billy Harrero
J'n & B'bby Lemar
Lee Carr
Lyle Page
Billy Russell
Al Benson
F & G Doran
Billy Brannon
Johnny Mangum
Dominique Orch
Lincoln Tavern
Ted Weems Orch
Andrea Marsh
Elmo Turner
Dick Cunliffe
Baron & Blair
Sammy Walsh
6 Lucky Girls
Maroni's
Rolando & Verditta
Gwen Gordon
Neecee Shannon
Marge & Marie
Virginia Buchanan
Bob Wyatt
Maurie Moret Orch
Innet Club
Frank Sherman
Art Buckley
Phylis Noble
Margaret Lawrence
Old Heidelberg
(World's Fair)
E Kratzinger Orch
Heidelberg Male 8
Roy Deitrich
Herr Louie
Hungry Five Bd
Pabst Casino
(World's Fair)
Ben Bernie
Paul Ash
5 Maxellos
Jackie Heller
Ruloff & Elton
Auriole Craven
Carter Fashion Sho
Palmer House
Veloz & Yolonda
Sally Sweet
Richard Cole Orch
Paul Cadieux
Richard Bennett
Paramount
Joe Wallace
Julia Gerity

Sally Rand
Anita LaPierre
Peggy Moore
Sid Lang Orch
Playground
Lolo Bartram
Marie James
Bernie Green
Al Trace Orch
Southern Club
Lee Barton Evans
Gladys DeFoe
The Delworths
Alice McLaughlin
Chas Crafts Orch
Terrace Gardens
Benny Meroff
Dorothy Thomas
"Red" Pepper
Norman Gast
Jack Marshall
The Berlin
Alexianne
V & F Vestoff
Jack Edwards
Vendas 6
Kolya & Bertet
The Dells
Doris Deane
Esther Pressman
Rex Griffith
Paul White
Chas Whittier
Ted Lewis Jr
Ted Lewis Orch
Vanity Fair
Mary Ann Boyce
Cliff Winehill
Don Fernando Orch
Via Lago
Bebe Sherman
Zita & Marcelle
Jack Housh
Wanda Kay
Al Handler Bd
100 Club
Muriel Love
Irene Duval
Floria Vestoff
Danny Alvin Orch
Billy Gray Rev
225 Club
Sophie Tucker
G & C Herbert
Joe Lewis
Billy Scott
Mackillop & Dupree
Pauline Baleau
Jules Stein Orch
Old Mexico
(World's Fair)
Rosalie
Dorine & Douglas
Mike Cozzi Orch
Mural Room
(Brevoort Hotel)
Jaros Sis
Paul Fay
Gale Gipp
Fay Peters
Bob Perry's Orch
Ye Olde Tavern
Mickey Scott Rev
Cal Herbert
Violet Cristian
Lillian Francis
Crane Russell Orch

Coast's Price-Shaving Agents Keep Vaude Acts on Slim Diet

Los Angeles, Aug. 14.

Failure of Coast vaude agents to maintain a standard salary for acts has vaude talent still working for coffee and doughnut money despite a recent trend toward more stage shows.

Talent is taking it on the chin because agents will cut prices down to a rock bottom minimum rather than lose a prospective booking. With almost all of them playing this routine it's proving tough on the performers who can get little more than carfare for their stage efforts.

Theatres are chiseling down because they know that if the agent refuses to do business on their low terms, that another agent is right outside the door with an equally good act for the price the house offers.

Mistrust

Several times recently some of the more legitimate bookers have tried, get together, and set a scale but confabs end

(Continued on page 48)

SHEA'S GREAT LAKES GOES BACK TO VAUDE

Buffalo, Aug. 14.

Mike Shea is returning his Great Lakes theatre, Buffalo, to vaudeville after couple of years of straight pictures. Policy will be eight acts, moderately budgeted, on a full week with Laurence Golde (William Morris office) booking from New York.

Bills will be similar to those booked at the Scollay Sq., Boston, by the same office.

Reopening of the Great Lakes at the height of the NRA clamor, with re-employment of 50 men in the operation of the house, is regarded as great showmanship right at this time. Policy of eight acts with a feature picture will be sold at 25c and 40c.

The policy and price will materially affect the downtown situation, being regarded as a thrust at the 25c Lafayette. Already reported that the latter may change from double feature to vaudfilm.

Shea released the Great Lakes from Loew after rental defaults last spring and the re-taking by Loew following suit by the landlords. Substantial cut in rent reported.

RKO Changes Mind on Rose's 'Crazy Quilt'

[B]illy Rose's 'Crazy Quilt' tab will play for RKO after all, the differences between the producer and the booking office having been ironed out. Show opens Aug. 26 at Albany for 16½ weeks on various guarantees against percentage.

RKO had called the matter off declaring Rose insisted on 'impossible terms.'

While Ned Alvord won't be with the tab, Rose will use the Alvord paper and advance stuff which is used on its legit road dates and which caused no little turmoil.

Lineup 2 'Name' Troupe 1-Niters, And Want Third

Al Jolson, Paul Whiteman's band, and a femme name, yet to be selected, will head the first of the William Morris one-nite variety road shows to go out next season. Abe Lastfogel and Louis Epstein, latter the advance man who was ahead of the Cantor-Jessel and Pear-Whiteman-Boswell Sisters shows last , will start to lay out the route next week with expectations of opening on or about Oct. 1.

With Jolson, Whiteman and the woman on percentage, and two or three salaried acts added, the show will play straight percentage dates for no longer than a day in any town. Tickets may be scaled down to $1 matinees and $1.50 evenings this time as against the $1.50 and $2 that applied in some cities played by the Morris road shows last season.

Another departure, along with the lesser scale, for the Jolson-Whiteman bill will probably be the playing of medium sized towns that weren't touched last year and many of which haven't seen a stage show in years. The combined Jolson-Whiteman radio pull will be depended on to draw in such spots.

Show will play about four weeks on a short jump basis and a five-day week. The other two days weekly will be reserved for Jolson-Whiteman's commuting to New York for their broadcasts.

The other road show set so far by the Morris office has Eddie Cantor, who cleaned up on the one-nighters last winter, but Cantor's picture work precludes chances for a start until December. The Morris office wants to send out a third show. It may be a circus unit with Tom Mix.

Air Show From Stage

Los Angeles, Aug. 14.

'In-Laws,' one of the outstanding Coast comedy broadcasts, emanating from KFAC, will be broadcast from the stage at Loew's State for six nights, starting Thursday (17). Fifteen minute program will go on at 6:45 nightly except Sunday.

If stage broadcast clicks, deal may be made to continue it indefinitely, along lines similar to the Paramount stage broadcast over KECA.

'Behold' Goes Tab

Hollywood, Aug. 14.

'Low and Behold,' co-op musical which closed at the Music Box Saturday night, opens at the Golden Gate, San Francisco, in condensed form on a percentage and guarantee Wednesday (16). iece goes to Oakland the following week.

Booking was arranged by Bernard and Meiklejohn.

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15 YEARS AGO

(*From* VARIETY *and 'Clipper'*)

Jerome Beatty, p. a. for Paramount, was startling his home town by mentioning Lawrence, Kans., in a series of ads. Cited it as a typical mid-western community.

Joe Leblang was cut rating Luna Park combination tickets for 50c. They were 65c at the park, marked down from buck. Business poor.

Wm. A. Brady announced he would retire from pictures when he had made 'Way Down East.' Wanted to get back to legit. He quit, but it was D. W. Griffith who made the New England picture.

Drama and vaude managers in agreement to give program credit to overseas entertainers on their return.

Frank Keeney quit betting on the ponies to give the bookies a chance to catch new bankrolls. He was $110,000 ahead.

Stage hands, razzed for demanding pay at soldier benefit, explained they had been told managers got cuts on these shows, so why not they?

Strike of scenic artists adjusted after five weeks. They went back on less favorable terms than offered before they quit.

New projectionist wage scale in effect. Scale for dime houses ran as high as $33.60 and in higher bracket up to $39.20. Houses temporarily showing films paid $45.

50 YEARS AGO

(*From 'Clipper'*)

Herbert A. Slade, Maori, brought from Australia by the former English champion, Jem Mace, met John L. Sullivan in Madison Sq. Garden. Four round bout, with gloves, but long enough to permit Sullivan to administer a k.o. in third round.

Barnum had a new bill for the elephant, Jumbo. Showed a coach and four taking shelter under Jumbo's body during a rainstorm. Impressed the yokels.

Burr Robbins' show, one ringer, went two rings. One ringers were regarded as passe even in the sticks.

Mollie Fuller (who died recently), was a hit in a farce company playing the cheaper houses. Fred Hallen, whom she later married, was then in vaude with his first wife, Enid Hart.

Competition for good shows so strong the big attractions were holding out for more percentage and getting it.

Osmond Tearle had just married Minnie Conway, which explains where Conway Tearle got his first name.

Circus people who could work on stages were beginning to flood 'Clipper' with ads for winter work. That and rehearsal calls were the seasonal advertising. Every show advertised call.

Katie Rooney was advertised as one of the acts, ith Pat Rooney's show. (She was at the Capitol, New York, last month (July) with Pat, 2d, doing an imitation of her father.

New theatre in a Texas town ballyhooed two dressing rooms.

C., B. Q. R. R. took a large space to list all theatres on its line. Gave towns, theatre, capacity and stage sizes.

Inside Stuff—Legit

Appearance of William Klein at the legit code in Washington last week caused surprise on Broadway. He was a last minute addition to those acting for the various groups and interests included in the code. Klein is generally known as the lawyer for the Shuberts but he told Administrator Rosenblatt that he represented the theatre ticket agencies. He spoke for John Sullivan of the Sullivan-Kay agency (also has a Tyson name) who was not present.

On the eve of the open hearing several ticket brokers got together and decided they should be represented at the capital. The agencies were McBrides and the Bascom string which they own, Postal Telegraph-Leblang and the Sullivan-Kay office with its Tyson Operating Co. Understood that Klein suggested he represent the group at the hearing, his remarks being mentioned in the code story, this issue.

Klein stated that his clients were members the National Ticket Distributors. It appears that such was the title suggested for an association of agencies at the hastily called session of the several brokers. But according to the other agencies, there is no such organization, nor were any of the other brokers aware of the code activities.

Ticket people did not attend the sessions when the code was drawn up nor were they interested at first because their business has been at a standstill all summer. When it was learned that one purpose of the emergency committee of the newly formed National Association of the Legitimate Theatre would seek to eliminate ticket gyping with federal backing, the brokers or some of them woke up.

McBrides has heretofore acted on its own. When the Theatre League sought to control tickets a committee of brokers represented the leading agencies, but McBrides was separately represented. Klein and an associate in his office are said to have framed the actual wording of the code as considered at the open hearing.

The commissary of the Stage Relief Fund at the Royale, New York, has been considerably depleted, replenishments having been delayed. It was explained that the wholesale grocers' association, which contributed the canned goods, set back further donations pending the framing of its NRA code. However, whatever stock is on hand is being distributed daily. Expectations are that the commissary will not only receive fresh shipments during the week but will have additions, such as butter and eggs.

Some of the articles contributed were in the form of large cans of soups. Fund has turned over such goods to the Troupers Club, a stage hands' organizations that is aiding its members. The club is feeding 50 unemployed 'deckhands' daily.

Fund's directors will meet this week with the idea of formulating plans to bolster the cash balance which has been steadily declining. Weekly financial statement up to Friday (11):

Previous contributions	$64,125.10
Contributions for the week	61.92
	$64,187.02
Gross disbursements	61,821.68
	$2,365.34

Sargent Aborn of Tams-Witmark takes no chances when a proposed revival of a Victor Herbert show of the type of 'The Only Girl' is planned. Three weeks' royalty at $350 (two for the last two weeks and the first week) are demanded. That's $1,050. A $200 deposit on the orchestration parts and an advance weekly rental fee of $30 for the use thereof, totaling $1,280 in all, must be paid before the producer can start casting his show.

Aborn states that the Tams-Witmark people have been prejudiced so often through irresponsible producers that that must be the modus operandi.

Absence of new musicals on Broadway this summer gave the ticket specs about the worst wallop since the war. Only a few holdovers furnished the card and but one remains ('Music in the Air').

'Strike Me Pink' was on the position of being the favorite summer show, but it stopped when Hollywood recalled Jimmy Durante. In the two months that the Schnozzle has been back on the Coast he has done nothing—that's the tough break that Brown and Henderson drew, also the actors who would have worked throughout the summer.

The click of grand opera at popular prices at the Hippodrome, New York, was the feature of the summer. Legit showmen watched the policy and its popularity. They might have participated, but didn't think summer opera had a chance, so stayed out.

Before the opera opened at the Hipp, its sponsors visited a ticket agency and attempted to make a deal. Negative answer received. It is estimated the profits at the Hipp during the 11 weeks of opera averaged better than $2,000 weekly.

Inside Stuff-Vaude

It doesn't look as though either of the two vaudeville veterans—Martin Beck and Alexander Pantages—who a short time ago appeared to be on their way back as important variety theatre operators, will arrive. Beck is practically out of the picture altogether now, while Pantages' chances grow slimmer daily.

Beck still wants the Orpheum circuit, but the odds are very heavy against that. Beck is now playing around with his New York legit theatre. Latest is that Beck and Leo Singer are looking for a bankroll to cover importation of 'White Horse Inn' from London.

Pan appears to need too much coin to swing those six far western houses back to himself. Getting the theatres would be no problem, since RKO thinks they're valueless. But with the theatres go so many hanging obligations, such as back rent, etc., as to make possession hardly worth while.

Both Pan and Beck, together or alone, did enough talking a few weeks ago to launch several new circuits.

Bob Girard, for many years New York representative of the Orpheum circuit while Martin Beck held a similar position in Chicago, wrote one of his old friends recently from Carmel by the Sea on the coast. He's still husky at 78, even with a recent attack of heart trouble. He has resumed his family name of Duriee and as Robert H. Duriee has been in the real estate business there.

When Beck's growing dominance in the Orpheum circuit brought him to New York Girard was ousted and went west where he spent three winters in a vain attempt to develop a mining claim into something more than a hole in the ground. He worked with varying fortune and finally went back to Carmel, his mother's home, to profit by the real estate boom. He owns his home and manages regular mealtimes.

Somebody turned in a call for an ambulance on the last matinee of last week's show at Loew's State, New York, when Jack Osterman was

Inside Stuff—Pictures

Because of long and repeated delays on 'Only Yesterday,' currently in production, John Stahl and Universal are at loggerheads regarding the continuance of the director's three-picture contract.

'Yesterday' is the first of the trio, all of which should have been completed within a year. Time limit expired June 16, with an extension having been made by Carl Laemmle, Jr., to include completion of the present pic.

Each is said to blame the other for some of the delays, and is willing to assume responsibility for some of the time lost. But Stahl says he positively will not make 'Imitation of Life,' by Fannie Hurst, nor the Charles Norris' novel, 'Zest,' which Universal has already announced to be megged by him as part of the three-pic deal. Laemmle is just as determined that the director shall make these two. Only a new adjustment would seem a solution to the deadlock.

Three months' shut-down of the studio, together with over seven months spent in getting the story of 'Only Yesterday,' finally okayed and three months exhausted in casting are said to account for most of the expired time. Eight writers took a crack at the yarn—Gladys Lehman, Kubec Glasman, John Bright, Ben Hecht, Gene Fowler, Alfred Hickman, and, finally, William Hurlbut and George O'Neil.

Strike delays have added further woes to the costly production, which has already been 11 weeks in work, and looks to take three more. Picture has greatly exceeded its budget.

Sam Dembow, Jr., is reported waiting for the Par theatre reorganization committee to set up what it believes to be the proper conditions for a partnership over the upstate New York Publix group. This would place the burden of a decision, as to the 'right' deal upon the reorganization council, of which S. A. Lynch is chairman. It was this committee which scratched the John Balaban proposals for the Detroit theatres in favor of George W. Trendle's offer.

Not known whether Dembow has been made any commitment of any form so far as a partnership is concerned, but it's understood certain factions in Par favor consideration of him for the 12 New York state theatres. Lynch committee presently is cleaning up several major partner combinations before taking up any details on other theatres, including the Netco and Empire State subsidiaries in which Dembow interested.

Warner Bros. has notified all press pass holders of the Federal regulation exempting the working newspaperman or woman from the admission tax but the necessity of collecting the 10% tax for the other person accompanying a reviewer. That's the ruling of Internal Revenue Dept.

Heretofore Paramount alone has strictly enforced the rule that way. Other circuits honored the press pass holders sans any tax for themselves or the extra person. Whether or not the theatres absorbed the tax or not, the new interpretation—according to the WB round-robin—also mentions that the circuit must file periodic affidavits to the government as to why the taxes on certain admissions are waived. This may necessitate a signing of the reviewers' name on each visit.

Ability of a writer who has been earning $2,500 per week is being questioned in Hollywood gossip because the scribbler has never, in his years of doing plays and scenarios, turned out anything alone, although sometimes he has received solo credit. He has always teamed with a topnotch writer, and his insistence on a collaborator has finally raised suspicious eyebrows.

Writer has to his credit successful plays and pictures, but despite this, directors and supervisors who have worked with him are unable to say exactly what he has contributed to a script. He is now doing an original, and wiseacres are waiting to see whether he puts it into screen form alone, or sends an s.o.s. for a collaborator.

Metro's 'Show World', previewed on the coast last week, demonstrates the development of Technicolor during the last three years. Contrasted with the Technicolor used by Walt Disney in his Silly Symphonies it's comparable to the color daubing of a kid. Color stuff used in 'Show World' was salvaged from the ill-fated 'March of Time'. Less than 300 feet were injected in the picture. It is grainy and in the long shots, it is impossible to recognize the principals due to the color movement. The color portion may be eliminated when the picture is released.

That Universal angle on overtime for employes which was broadcast to departmental heads last week was for the purpose of checking up for code purposes. The intent is to comply with President Roosevelt's aim as per code to increase employment. In checking the departments for possible overtime among employes, it is U's intention to find out where extra help is needed and to put on additional employes rather than have present workers staying past hours and timing in for extra pay.

Contracts written in the film industry, especially those between distributor and exhibitor, since July 1, will probably have to be revised to conform with the industry's permanent code. This is the opinion of Deputy Administrator Rosenblatt, who said that to him this seemed to be only fair procedure. The Deputy expressed confidence in the industry itself on this point.

Agents, especially those peddling stories, have been taking advantage of the competitive feeling existing between Warners and Twentieth Century by submitting the same scripts to both companies. Then they let it be known that the other studio is hot. No indication that it has brought any sales, but it does get the yarn plenty of attention.

Universal's trailer on its 'Moonlight and Pretzels' heralds it as 'greater than '42d Street' and 'Golddiggers'.' Unusual for one film company to cash in on the product of another firm in a comparative sense of exploitation.

John Krimsky and Gifford Cochran are mulling the production of two pictures for release through United Artists. Combination recently completed 'Emperor Jones' which was taken by UA prior to completion at the Par Astoria studio.

The old Roxy deal for the U program is a minimum guaranty plus a split over a certain b.o. figure. Old Roxy is paying U $1,500 more than the RKO people were figuring on paying, it is said.

WB director's use office door signs for ribbing purposes. Louis Schurr's name is plastered on a shingle in 'Gold Diggers' and 'Dr. Rufus LeMaire' is another window sign on an office in 'Mary Stevens, M. D."

m. c.'ing with the Diamond Boys in his act. It was almost an ambulance case, as Osterman was pretty well banged up through the plank in the Diamonds' knockabout act, inflicting some painful corporal punishment on their m. c.-partner in the act.

The accident occurred after the second matinee show. While Osterman was somewhat painfully bruised by the plank as it went askew, no medical attention was necessary.

Usual Pre-Season Guessing as Long Summer Ends; Three Gross $20,000

Broadway's ending summer period is about in the same condition right now that it was last August. Seven shows, the same number then as now, were on the boards. There was a difference in that last summer's group considerably higher grosses.

Shows in rehearsal list reveals there are three major musicals in the offing. Most of the non-musicals are aimed for the small summer tryout spots. Such attractions, except where the rural houses are a stock company basis, must play or pay two weeks' salary, Aug. 1 being Equity's limit on tryouts which call for a minimum of one week's salary.

Another dozen new plays are being tried out in widely scattered rural points this week. Reports are meagre as to the chances of such tries, but Broadway possibilities are still apparently much under expectations. To date it appears the scouts for picture makers see more in the tryouts than Broadway showmen.

'A Party' is carded to open the Playhouse next week, but there are no definite premieres thereafter until well past Labor Day. There are three cheap ticket revivals still going, but one, 'John Ferguson,' is announced to close at the Belmont Saturday (19).

There was an intermission from the series of heat waves last week, and business was somewhat better.

Estimates for Last Week

'**Going Gay,**' Morosco (3d week) (F-893-$2.75). May be held in for possible picture rights; little at box office, with indicated takings under $3,000.

'**Music in the Air,**' 44th Street ... ter weather gave run musical even break last week, with takings over $10,000; another week, then road.

'**One Sunday Afternoon,**' 48th Street (27th week) (C-969-$3.30). Will holdover into new season; came back last week and bettered $7,000; very good for this show.

Other Attractions

'**Yeoman of the Guard,**' St. James; revival; opened Monday.

'**Dangerous Corner,**' Waldorf; revival.

'**John Ferguson,**' Belmont; revival; final week.

'**Tommy,**' Belmont; revival.

L.A.'S 'SUNDAY' FOLDS WITH $3,800 FINIS

Los Angeles, Aug. 14.

'One Sunday Afternoon' folded at the El Capitan Saturday night (12) after three unprofitable weeks. Piece never got started. Final week got slightly under $3,800.

'Tale of Two Cities' at the Hollywood Playhouse, another co-op, did $2,300. With the nut and Philip Merivale's guarantee out, remainder of the cast split about $700. That makes it a labor of love.

'Low and Behold' closed at the Music Box Saturday night (12) to open at the Golden Gate, San Francisco vaudfilm house, in condensed version. Business was under $1,600 on the final week and the coppers decided to take advantage of the 'Frisco guarantee rather than on another week in face of the extreme heat.

Radio Chatter

(Continued from page 36)

new program on KFWB, ...inging Silhouettes.'

Ray Bailey Serenaders, instrumentalists, added to staff, KFAC, Los Angeles.

Kings Men, quartet, added to The Wanderer program at KFWB, Hollywood.

After serving as a guest soloist, June Moody has been drafted as a regular feature over WSM, Nashville.

Freeman Talbot, manager KOA, Denver, back on job after illness of two weeks.

Art Wuth, chief announcer KLZ, Denver, and Katherine Booth, teacher, married today (15) at St. Barnabas church, Denver.

Robert Ackerly, new, and Larry Chatterton, from KOL, Seattle, join KOMO-KJR in Seattle, as announcers, bringing total to eight.

Richard Rickard, production manager, KOMO, Seattle, back from three weeks' trip down the west coast, vacationing and contacting studios.

Wm. Warren heads new research department of KOMO, Seattle, making surveys for biz office. Comes from U. of Wash., 1933.

RKO Lets Trenton Pal., Long Dark, for Stock

Trenton, Aug.

Reade's Palace on South Broad street, dark several seasons, reopens Labor Day with a stock company under the Tri-State Theatre Corporation.

Organization has completed negotiations with the RKO interests for the leasing of the house and will feature attractions with established success on Broadway. Cast is to be recruited from available names.

John McKee, for 18 years director with Henry Savage, will stage the productions.

'CENTURY' GETS $10,000, FAIR; ONLY FRISCO LEGIT

San Francisco, Aug. 14.

'Twentieth Century' is going fairly well at the Curran, but will do only two weeks, despite it is the town's only legit show.

Eugenie Leontovich and Moffatt Johnson, starring, got good notices, and show has been getting average play, grossing around $10,000.

Nothing in prospect for any of the other houses, although Belasco-Curran-Duffy probably will have something to follow 'Century.'

Tecks Resuming

Buffalo, Aug. 14.

Teck Players will resume for the fall season at the Shubert-Teck under the name The Liddle Players, ... outfit again under a 20 weeks' lease for the house. John Clark will direct. Executive staff will be composed of Liddle, Clark, Leonard Sang and Hugh Buckley. Dennis Gurney is production manager. Additions to the company are now being assembled in New York.

WALNUT ST. REOPENING

Philadelphia, Aug. 14.

Walnut Street theatre will reopen as an independent house in September, with local people doing the booking and managing. Deal was completed last week with James Beury, owner.

New enterprise headed by Katheryn McCarron and Mrs. Ella Waters, with a group of about 25 Philadelphias in on the movement. Peter J. McGovern will be house manager.

Shows in Rehearsal

'**As Thousands Cheer**' (Sam H. Harris) Music Box.

'**Hold Your Horses**' (Shuberts) Broadhurst.

'**Party**' (William A. Brady) Playhouse.

'**Murder at the Vanities**' (Earl Carroll) New Amsterdam.

'**The Curtain Rises**' (Green and McCoy) Empire.

'**Poor Little Thing**' (Booth) Shuberts.

'**Weddi**... (Elizabeth Meile) Lit...

'**Crucible**' (H. Herbert Connolly) Selwyn.

SHUBERT TAKES COAST HOUSE AS SHOWCASE

Pasadena, Aug. 14.

Before leaving here for the east, Lee Shubert made arrangements for the Pasadena Community Playhouse to become a film showcase for Shubert productions. Plays being offered for pictures and not hitting the coast on tour will be produced at the Playhouse.

In return for producing the plays, Shubert will waive royalty fees.

Arthur Lubin has a contract with Shubert to produce 'Man of War' in New York Oct. 1. Lloyd Corrigan, in the current Pasadena production, goes in the eastern company. Lubin flies to New York Aug. 27.

Lubin also has an agreement to produce 'Drums Professor,' by Edmund North and James Gow, in which Glenda Farrell may do the lead; 'Growing Pains,' with Junior Durkin, and 'Greek Fragment,' by William Hurlburt.

Producer is also to supervise 'A Trip to Pressburg,' opening Oct. 1 with Pola Negri and Richard Whorf slated for the leads.

'M.&H.' Cast Files Equity Salary Claim for $500

Salary claims were filed with Equity by the cast of 'Moonshine and Honeysuckle' a show which closed in Chicago recently. Attraction was founded on a radio program by Lulu Vollmer. Understood Miss Vollmer paid the cast's transportation back to New York. Although the players claim one week and a half due them, total amount is less than $500.

'Moonshine' was presented by George W. Gatts, with Ed Rowland and the Weiss Brothers equally interested. Latter are indie picture exhibitors and said to have a lease on the Mansfield, New York, for legit. Rowland objected when the stage hands ordered a road crew in and folded the show.

Everything Up in Chi

Better Weather, Less Shows Help 'Take a Chance' to $16,000, 'Dinner' to $12,000

Chicago, Aug. 14.

Things looked better for the legits last week, grosses taking a leap of from 10% to 30%, with the weather better and the local list down to four shows. 'Take a Chance' recovered from its previous grogginess with a $16,000 week, an improvement of $3,000 over the previous stretch.

'Gay Divorce' closed at the Apollo and the house went dark at the same time.

Only other important money piece in the Loop is the non-musical 'Dinner at Eight,' which got second money, $12,000. Other two pieces both under $4,000 in take but operating economically.

Estimates for Last Week

'**Dinner at Eight,**' Grand (D-1,207; $2.20) (9th week). Weather and less competish aided in $2,000 increase over week before; good at $12,000.

'**Her Majesty, the Widow,**' Cort (C-1,276; $2.20) (7th week). Stringing along at $3,200 last week, $700 better than week before.

'**Skidding,**' Studebaker (C-1,250; $2.20 (4th week). Also up a bit at $2,500.

'**Take a Chance,**' Erlanger (M-1,318; $3.30) (6th week). Musical now owned 100% by Olsen and Johnson, with Ethel Merman out of cast, and overhead considerably reduced; understood to be able to get by on $12,000, which would mean $4,000 profit on last week's $16,000.

Current Road Shows

'**Dinner at Eight,**' G. O. H., Chicago.

'**Her Majesty, the Widow,**' Cort, Chicago.

'**Low ...,**' Music Box, L. A.

'**Man of Wax,**' Pasadena Playhouse, Pasadena.

'**Skidding,**' Studebaker, Chicago.

'**Take a Chance,**' Erlanger, Chicago.

'**Tale of Two Cities,**' Hollywood Playhouse, Hollywood.

'**20th Century,**' Curran.

Solly's Return

Joe Solly, who at one time had a dramatic stock company at the old Metropolis theatre in the Bronx, now a Loew scenic studio, will return to that borough in the fall with the same type of attraction. Solly has the Bronx Opera House for that purpose, and is endeavoring to secure Cecil Spooner, his onetime lead at the Metropolis, to head the troupe at the Bronx Opera House.

Miss Spooner, formerly a great favorite in the Bronx, and there is still a theatre named after her.

Plays Out of Town

STRICTLY DYNAMITE

Providence, Aug. 7.

Comedy in three acts by Robert T. Colwell and Robert A. Simon; produced at Theatre-By-the-Sea, Matunuck, R. I., Aug. 7.

Theatre-by-the-Sea, Browning's Beach, Matunuck, Rhode Island's contribution to the many rustic theatres in New England, opened with Glenn Hunter in a satire on radio gag writers, 'Strictly Dynamite,' as the first of four new plays.

Messrs. Colwell and Simon have fashioned in 'Dynamite' an extremely funny and clever comedy. It is possessed of sparkling lines, and, above all, is timely in material. It is extremely rough in spots, frankly outspoken, but this more than anything else should make it a strong Broadway possibility.

Except for a few changes here and there, it can take its bow on Broadway assured that it is primarily the type of a play Broadwayites will go for. The 'first-nighters' here took in the snappy dialog with plenty of enthusiasm. For some it was way over their heads. But for many others the lines represented something new and entirely different in the theatre.

With one or two exceptions, the cast appears especially fitted to the production. The main weakness is Glenn Hunter, who plays the role of a radio gag writer with no push, but finally gets there with the aid of a rough and ready pal. Hunter doesn't seem to belong in the role. It's not his fodder. On opening night he had plenty of difficulty of placing himself into character as Nick Moore, gag writer. At times it was evident he overacted, and was in no position to meet the requirements of his role.

Fred Hillebrand, as Moxie Slaight, radio celebrity, possessed of much ego but little brains, stole the show. His work was of the easy-going variety, believable and likeable. Second honors went to Victor Killian, ... styled big-shot on Broadway.

Erin O'Brien-Moore, Tom Morrision, Muriel Campbell, John Andrews, Ethel Remey, Edward Colebrook and Ann Winthrop were the others in the cast, and they were all competent.

'Dynamite' has a corking first act. It starts with a bang and builds up with swell comedy puns. Typical Broadway slang among the radio fraternity is fed to the audience in large doses, and the reaction is great.

Parts of the second act takes on a serious aspect, but enough comedy has been injected by the authors to keep the tempo going at a brisk pace. The third act contains all the mellow mood of the first, and the final curtain is brought down with a really funny comedy punch.

Play concerns Nick Moore's efforts to write radio scripts. But the lad can't seem to get there. However, with the aid of his pal, Georgie Robinson, who knows the ropes, Nick arrives. But not without the aid of innumerable old books with gags with whiskers yards long. Fame comes to Nick via writing scripts for Moxie Slaight. Everything might have been dandy if Nick kept away from Moxie's girl. But he wasn't smart enough. So, he not only loses his wife, but also the fat salary check from Moxie. In the end, however, matters straighten themselves out, but Nick drops gag writing, and decides to go into something more edifying. *Marcello.*

HALFWAY TO HELL

Newark, Aug. 12.

Mystery in three acts and six scenes by Crane Wilbur. Presented by Elizabeth Miele at the Lyric, Summit, N. J. Staged by Milton Roberts. Settings by Walter Roach. Cast includes Carleton Macy, Byron Russell, Van Lowe, Lida MacMillan, Mitchell Harris, Judith Vosselli, Roger Carr, Helen Gray, John Gordon, Mabel Kroman, Robert Williams, John Regan, Burton Mallory, H. A. Donderi.

This is the story of an old sea captain ending his unsaintly life attended by a Chinaman and a drunken doctor in an abandoned lighthouse. With an invitation to share in their inheritance he summons all of his relatives to his bedside. They are a contentious and chiefly unpleasant lot but most of them are killed off by means of weapons from the captain's collection of outlandish missiles.

First scene with the quarrelsome relatives and the captain's salty talk is the best. Much of the other dialog is racy and clever. But the author, seemingly obsessed by the task of killing several characters, made things less and less probable, climaxing at the end of one scene where two persons irrationally place themselves in the precise spot where they are sure to be murdered. He starts a love interest but fails to convince with it and makes the apparently fatal mistake of presenting no character over whose safety the spectators are rapt with anxiety. Indeed, beyond the first act, he fails in cleverness in construction and suggests ideas which appears too much for him to handle.

The mystery is well concealed, although fairly obvious, and is developed without the usual paraphernalia of clutching hands and ghostly apparitions. The eerie locale helps. There is so much good to the conception that it seems as if a little more work might make it a success.

Acting, while not brilliant, is sufficiently capable to reveal the potentialities of the play. The very large audience followed attentively.

FOREIGN REVIEW

SOK SZERENCSET!

('Good Luck')

Budapest, Aug.

Musical comedy in three acts, six scenes, at Budai Szinkor, Budapest. Book by Armand Szanto. Lyrics by Michael Szecsen. Music by Michael Szantho. Cast: Lenke Szonyi, Teri Fejes, Terus Kovacs, Csortos, Ratkay, Denes, Gyergyai.

This production was preceded by commotion, the leading feminine role changing no less than four times during rehearsals.

Finally, Lenke Szonyi, 20, landed. She was in the chorus a year ago, coming to the fore during the last season. Nice looking and dances nimbly, but her voice is small and acting not yet up to the mark.

This girl does not solve the big problem of Budapest's musical stage—the shortage of femme leads. Of the five first-rate musical comedy stars of Budapest, two have died with tragic suddenness during the past year—Juci Labass and Erzsi Pechy. Others are too few to satisfy the demand. Few juveniles seem to fit the big star parts of operettas.

Play is unpretentious but fairly clever and amusing. Story has to do with a fake prince of a fake country, a fake maharajah and a ... nequin parading as a great lady on the Riviera to advertise her firm's clothes. Everybody's identity is disclosed and three couples are married at the end.

Three excellent comedy parts are very well cast. Csortos, one of the weightiest personalities on the drama stage, is quite funny as the Maharajah, and seems to find great fun in his excursion into the realms of burlesque. Ratkai makes one laugh with every gesture, and has some capital dance numbers with Teri Fejes.

Music not above the average, but a catchy number or two are all one needs in this heat. Reception was none too warm, accounted for by the weather which was. *Jacobi.*

PETROVA MAY RETURN IN HER OWN NEW PLAY

Paris, Aug. 5.

Olga Petrova may return to the stage after an absence of four years. Since making her home abroad, she has been living quietly at her villa at Cap Ferrat on the Riviera. An offer to star on Broadway in 'Today and Yesterday' depends upon Edith Burrows, New York play agent, who has cabled a proposition. 'Today and Yesterday,' by a French writer, has already been presented in Spain and Buenos Aires.

Petrova's recently completed original play, 'This Living Business' was favorably considered by the Theatre Guild and according to cable advice from the Burrows agency, if the star turns down 'Today and Yesterday' there is a second proposition on tap for her to play in her own drama. Petrova contemplates leaving for New York early in the fall.

Shubert Would Put O'Connell in 'Plan'

Hollywood, Aug.

Lee Shubert is angling to get Hugh O'Connell for 'American Plan,' the Manuel Seff play which the producer will put on in New York this fall if he and the author can get together on the coast. O'Connell is here from the New York stage for a part in 20th Century's 'Broadway Through a Keyhole.' Actor also played in the Red Bank, N. J., tryout of 'American Plan.'

Seff, currently scripting 'College Coach' at Warners with Niven Bush, received a tentative cast from Shubert last week on which the two will probably get together.

Chester Erskine is the choice for director.

NALT Formed by Mgrs. for NRA Purposes; Graded Dues for Support

National Association of the Legitimate Theatre came into being last week and as such was represented at the open hearing on the legit code in Washington. Because the National Recovery Act is national in scope, it was necessary to form the NALT, which will have similar standing with the NRA as the international unions and other organizations figuring in the code.

About 50 applications for membership from out of town showmen were received during the week. Financing of the NALT will be based on weekly dues. Theatres in cities of 500,000 and upward will pay $10 weekly. Houses in stands of lesser population will pay $5. Producers are required to pay $10 for each show. Same dues applied to the League of New York Theatres, but while the league will retain its identity, no further payments will be required other than dues to the NALT. Latter and league will pro rate the funds, because most of the work required will continue to be done in New York.

Dr. Henry Moskowitz, executive secretary for the league, will act similarly for the NALT. His annual salary is $10,000. Financing of recent activities was arranged by several managers who endorsed a note, money being borrowed from a bank.

Quick Incorporati

Because it was incumbent on the showmen to quickly incorporate to properly appear at the code hearing, a number of out-of-town managers were elected without formal assent from them. From the interest indicated from the out-of-town showmen, however, it is believed the officers and board will stand as an- [illegible]

Code provides for the formation of an emergency committee of a permanent nature which is charged with settling all theatre problems. The three managers to act on the committee will likely represent the NALT rather than the league. Others on the committee will represent actors, dramatists, stage hands, musicians, press agents. All questions are supposed to be decided unanimously. In case of a split, the problem will go to the NRA for decision, with no mention of the vote for or against.

Arthur Hopkins is president; the vice-presidents are Lee Shubert, Homer F. Curran (San Francisco), Frank Tate (St. Louis), Ascher Levy (Milwaukee). Board of directors: L. Lawrence Weber, Sam H. Harris, Brock Pemberton, Lawrence Langner, Rowland Stebbins, Marcus Heiman (all New York), and Tate, Curran and U. J. (Sport) Herman (Chicago).

HARRIS MUST BE PAID FOR 'DINNER' DATES

Hollywood, Aug. 14.

With Metro's film production, 'Dinner at Eight,' completed and about ready for its preliminary showing at Grauman's Chinese, a kink has cropped up. Sam H. Harris, who sold the picture rights with a reservation that the play should have ended its run before film release, has pointed out that he has 15 spot bookings for the stage shows.

If Metro desires to make early release, it will be necessary to make good to Harris any lost theatre dates.

Politician-Producer

'Crucible,' melodrama by D. H. Connelly, is in rehearsal for the Forrest, New York. Connelly is assistant to Commissioner Ryan of the New York Board of Transportation.

Show is being directed by Guy Bragdon, with intention of opening about Sept. 5.

JOE GAITES' MASTOIDS

Joseph W. Gaites, an executive in the Shubert production department, is recovering from another mastoid operation. He has had six mastoiditis afflictions within 10 years.

Because of other complications Gaites will rest indefinitely and is not expected back at the Shubert office until late autumn.

Everybody's Mentioned For 'Follies'; Five Set

Although almost everybody has been mentioned for the Shuberts' 'Ziegfeld Follies,' the actual signatories thus far are Oliver Wakefield, English stuttering comedian who has been heard on the radio commercials; Jane Froman and her husband Don Ball, and Vivian Janis. Harold Stern's band is also set. Stern has been a Shubert musical director for seven years and also composed a number of shows.

Wakefield, set by Jack Bertell, is being Metro-tested this week.

JOLSON THEATRE MAY BECOME ROLLER RINK

The Jolson theatre, New York, built about 10 years ago and sheltering several legit attractions under the Shubert banner, may become a roller skating rink.

Negotiations to take the house over for that purpose have been opened by Walter Reade, independent theatre owner-operator, with the Appleby estate, landlords of the house. Shuberts went out of the Jolson about a year ago.

Reade is offering $300 a week rent for the theatre.

'Murder's' Rehearsals on Amidst Carroll's Troubles

Situation of 'Murder at the Van- [illegible] the Scenic Artists' union against Earl Carroll, was unsettled early this week. Coin is due on last year's 'Vanities,' which Carroll said was a different corporation from that doing 'Murder.'

Carroll went into court seeking to enjoin the union from prohibiting its members from building the settings. Justice Alfred Frankenthaler refused to grant the writ.

Carroll is reported facing another problem, concerning costumes. His practice has been to secure designs and have them made in his own costume department. Understood the costume people got together and agreed not to design for 'Vanities' unless work is actually turned out by one or more regular costume establishments.

But the show is still rehearsing at the New Amsterdam, where it is due to open Sept. 15.

In Memoriam

Keene, N. H., is to see a one-night revival of 'The Old Homestead' at the City Hall Aug. 17. Henry Horton, for many years identified with the part, will be Uncle Josh.

Marks the 100th anniversary of the birth of Denman Thompson and the 200th anniversary of the founding of the nearby town of Swanzey, the locale of the action of the play.

Oscar Sidney and Johnstone Flynn, identified with the play, will resume their roles for one night, other parts being taken by local amateurs.

'BABIES' FOR N. Y.

'Love and Babies,' comedy tried out at Jackson Heights, L. I., last week by Morris Green and Frank McCoy, was immediately booked for the Apollo, Atlantic City, where it is current. Show may play another week out of town and is slated for early entrance on Broadway.

Play was originally called 'The Eternal Pollywog,' written by Herbert McCormack. Has four person cast: Ernest Truex, Linda Watkins, Glenn Anders and Ruth Weston.

MARILYN'S OPERATION

Marilyn Miller entered the Physicians' hospital, New York, Friday (12) for a minor operation. Rehearsals of 'As Thousands Cheer' were not interrupted.

The Berlin-Hart musical started readying last week at the Music Box under Sam H. Harris. Miss Miller is expected back at rehearsals this week.

Viennese Show Boat

Vienna, Aug. 5.

Angelo Leander has a special yacht built to house a revue stage and 25 artists. Plans to take the Danube river route south to Black Sea, the Mediterranean and up to France and England, giving revue performances in all ports.

Revue is by Vallas and Wolf, with music by Reimers, and will be typically Viennese.

Some Changes By Wash. in Code; It's Set

Final form of the legit code with some changes, as the result of the open hearing in Washington, was received from Deputy Administrator Rosenblatt yesterday (Monday) afternoon. Understood that assent by the various groups concerned with the code is the only formality required before its acceptance by the National Recovery Administration.

Speed with which the code was reframed surprised the showmen, Rosenblatt having indicated it would probably be ready by Wednesday (tomorrow). When the code is okayed by the legits, it will be returned to Rosenblatt, who will turn it over to Administrator Hugh S. Johnson. When the latter signs it, code then goes to President Roosevelt for his signature.

Understood that the stock companies have received special provision in the code instead of getting of their own as asked. Stocks are to have lesser minimums than regular legit shows and dependent on the population in the stock stands. Small traveling shows known as tents and reps are not mentioned in the code.

Believed, too, that the Actors' Betterment Association suggestions were not taken into consideration. Indications during the open hearing were that ABA was not within the legit field.

Application of the International Brotherhood of Electrical Workers was considered, but the IBEW was not officially recognized in the code. The term 'electricians' is mentioned, however, and should the settlement of the fight between the IBEW and the I.A.T.S.E. (stage hands and picture operators union) permit the former to enter legit theatres, there would be a minimum of electricians.

Other changes asked for at the open hearing included raising the minimum for press agents and company managers. It was indicated the original figures were retained.

Afraid of Heat

Worcester, Aug. 14.

After four weeks of stock, James Thatcher folded up his Thatcher Players Saturday ight (12). Thatcher declared he was afraid to take a chance on the hot weather, which usually bears down in this section the last of August, and that he will reopen in the fall.

Once again Worcester is without a stage show.

B&C Resting

Los Angeles, Aug.

Belasco and Curran, who recently vacated offices in the Belasco and moved into the Mayan, next door, have temporarily abandoned production activities in this territory. No new plays will be put in rehearsal at least for 30 days.

First production for the Mayan will be a musical.

CREEL PLENTY BUSY

San Francisco, Aug.

George Creel, NRA administrator for this territory, is the husband of Blanche Bates, the vet legit star, and is the busiest man in California.

He is in charge of California, Utah, Nevada, Hawaii and Alaska and has handled nearly 100,000 pledges so far.

Also he had a by-lined article on the railroad situation in a national mag this week.

Rosenblatt Takes All Squawks In Single Day at Legit Code's Open Hearing in Washington

Open hearing on the code for the legitimate theatre formulated under the National Recovery Act was completed in one day, when representatives of all groups interested assembled at Washington Thursday (10). Managers and those appearing for actors, stage hands, authors, musicians, press agents, in all a gathering of about 50 persons who came from New York, met on common ground, some making suggestions for changes to the code before it is accepted by the government. Deputy Administrator Sol A. Rosenblatt, in charge of all show business codes, held a night session following the open hearing and with those who spoke for the various groups, virtually settled the form of the final document that aims for fair practices, which stage show business looks forward to as the remedy for its many ills.

Immediate reaction to NRA purposes for fair dealing came early in the meeting. Rosenblatt read into the record a telegram received from the motion picture interests, assembled in New York, at work on the code. Message read that producers of pictures agree that actors under contract for stage productions shall not be used in films even if the manager's permission is obtained. Picture people asked for a reciprocal agreement. It is signed by Sidney R. Kent.

That was heartening news to the legit managers who have complained that Hollywood has taken all the talent away from Broadway, particularly since the advent of talking pictures.

Brady Steals Show

William A. Brady the veteran manager who conceived the idea that show business comes under the NRA and the code meetings which brought together the groups in the spirit of co-operation for the first time, literally stole the show at the open hearing, drawing a round of applause. Brady touched upon matters which had been brought up during the day, then dramatically he said: 'If the theatre is to recover, we must all stick together. I've listened to gimme, gimme all day'. He declared that the past season was the worst in the history of the theatre and 'I venture to say that if there is not a decided change in the next 60 days, next season will be even worse'.

Regardless of the showman's gimme comment, for which he was complimented by a labor union head, and the requests for higher minimum wages, the general atmosphere of the hearing seemed to approximate the spirit which the NRA seeks to instill throughout the land. There were several surprise appearances and one came early in the sultry afternoon (the administrator removed his coat early in the proceedings, asked the assemblage to do likewise).

IBEW Asks Recognition

irst new issue came with the appearance of Edward D. Bieretz of the International Brotherhood of Electrical Workers, who asked that the IBEW be recognized and written into the code. He claimed that because electricians were not so provided for it was unfair competition. This move apparently was aimed to inject the jurisdictional union fight waging on the west coast into theatres in all localities.

Because theatre electricians are members of the I. A. T. S. E. it was not believed that the IBEW would figure in the code. The electricians' representative asked for a $30 minimum, eight performances and a 40 hour week but if a higher scale now exists, such be the minimum. Theatre electricians are known to receive much higher pay.

Fred Dempsey of the I. A. replied, saying that after reading the trade papers, it looked as though IBEW is trying to oust the I. A. from legit as well as the picture studios. He added that since his union was formed in 1896 there never had been any stage workers except I. A. members. Rosenblatt broke in to say that the NRA did not care to enter into a union controversy and ordered Dempsey's remarks stricken from the record.

William C. Elliott, A., followed with statistical information as to the employment and earnings of stage hands. He stated there are or have been about 6,000 backstage workers, the legit theatre. Those in New York earned an average of but $884 during the past season, while in Brooklyn the average total wage was $450; in Boston the average was $802; Detroit paid its deckhands an average of $780 on the year and the total average for all cities was $681. The compilation drew the compliments of the administrator.

Unions Offer Contracts

tagehands and musicians, latter represented by Joseph N. Weber, head of the American Federation of Musicians, offered their contracts to be inserted into the code. Weber criticized the IBEW idea of a $30 minimum. He stated the minimum for musicians is $40 in the smaller municipalities and as high as $90 in the big cities.

Frank Gillmore, of Equity, spoke briefly. He made no reference to the attempt earlier in the day by the Actors' Betterment Association to inject itself into the legit code but stated that 97% of all actors in the legit are members of Equity. Dorothy Bryant also addressed the administrator, explaining different minimum for choristers during the summer and for attractions of different admission scales.

George Price and Ralph Whitehead, present for the ABA offered a flock of amendments. Just what their purpose was they failed to make clear, other than to declare that 30% of the ABA's 2,000 membership are legits. Questions by [illegible] believed legit actors were fully represented by Equity.

But Price wouldn't have it that way. Consuming plenty of time and using a flowery style he ran into an embarrassing situation with the administrator. At the end of the session Price insisted on making another speech, which added nothing to his previous remarks. Only point he made was that he had come there in a spirit of helpfulness. But when he hoped the administrator would give him 'same tolerant consideration' corded others, Rosenblatt flared up, challenging any implication that he had not treated all present fairly. Weber then drew a hand by briefly complimenting the administrator for the fairness of the proceedings.

ABA's Error

The error in the ABA's attitude appeared to be one of omissions. Price failed to explain that the ABA had submitted a code for vaudeville and that he was there merely to represent the legits in the organization. He denied that the ABA aimed to encroach on Equity, which only further clouded his position. In answer to questions by the administrator he said the organization was formed April 3, 1933. When Rosenblatt asked whether the ABA was organized to combat the so-called benefit show evil, Price replied, 'Not primarily'.

During Price's address the administrator admonished him: 'We don't want arguments; we prefer facts'. Asked how he arrived at a $10 per day minimum, Price replied there was so little employment for legits that $40 isn't enough. He added that $10 thing would go for an actor who merely walked across the stage, although the ABA clause on the minimum applied to featured artists.

The administrator pointed that the ABA was asking the government to okay a fund to be paid out by the organization and Price thought the fund an effective form of insurance rather than charity. Asked if the legit actor would participate in the fund, Price answered 'he would if he makes certain payments'. Asked if he was familiar with Equity's rules for aliens, Price countered by saying 'that is not part of the code'. Price among other things wanted to have the code include a plan for a sick, aged and insurance fund, actors to pay a percentage of their salaries to ABA, which also would get a percentage on all passes.

Stock Mgrs.' Argument

The stock managers put up quite an argument in seeking a code sep-

(Continued on page 48)

London Pavilion Taking Chances On Its Shows; Cafes Marking Time

London, Aug. 6.

With the London Pavilion booking practically from week to week, the management is not in a position to line up big attractions, having to pick whatever is available. Bill, week of July 31, has two American standards, but they have been here several times before. Herschel Henlere scores splendidly, despite doing his usual recital. Tex McLeod, assisted by Marjorie Tiller, spins ropes and yarns to plenty of laughter. Show as a whole overburdened with musical acts, and, coupled with fact that house has two orchestras, program at times seems like a musical recital.

Palladium bill, week of July 31, has only one important American newcomer, Yates and Lawley. Act was placed fourth second show, instead of eighth, due to first half needing singing team, to vary monotony. Team opened slowly but built up and finally scored splendidly.

'Eve,' dancer from several Charles Cochran shows, is one of the best contortionists around, and for those who like that kind of work is pleasing. Important holdovers are Gracie Fields and Franklyn D'Amore, assisted by Jack Lane, who is 50% of the act. Teddy Brown on the bill is a local favorite, and has patched up his differences with the General Theatres. With weather conditions in its favor, house jammed them in.

Cafes' Summer Siestas

Most of the London cabarets closed for the month of August, always the leanest month of the year. With heavy overhead, it is cheaper to close than take a chance on transient trade. Cafe de Paris just closed, and will reopen Sept. 5. Monseigneur Restaurant reopens in mid-September, Ciro's will likewise stay closed till then. Dorchester and Mayfair hotels (Gordon Hotels group) are considering staying open, but minus cabaret entertainments. A similar posi[illegible]eration by the Savoy and Berkeley hotels. The Kit-Cat stays open, but will trim its entertainments down to a minimum.

Henry Vice Rose

Harry Rose is out as g.m. of Associated Radio Pictures, of which Basil Dean is chairman. B. Henry, formerly Wardour Films' London branch manager, succeeded.

RECASTING 'JAMES'

Shuberts have secured the production rights to 'Home James,' comedy by A. E. Thomas, which was tried out near Lake Hopatcong, N. J., recently with Corinne Griffith.

Understood show will be entirely recast for Broadway.

ENGAGEMENTS

Peggy Conklin, Tonio Selwart, Raymon Walburn, Hunter Gardner, Seth Arnold, Charles Waldron, 'Pursuit of Happiness.'

Edw. Crandall, 'Party.'

Kenneth Harlan, Sam Wren, Antoinette Crawford, 'The Curtain Rises.'

Ruth Gilbert, Walter Fenner, 'Are Ladies Weak?'

PATRICIA BOWMAN
PRIMA BALLERINA
A FEATURE OF
RADIO CITY MUSIC HALL

Price Shaving Agents

(Continued from page 44)

without getting anywhere due to the mistrust each agent has for the other.

One office is booking a number of Fox West Coast houses with four and five-act bills running from $30 per day up to $100. In the case of the latter figure bill includes a union stage hand, a union orchestra and five or six pieces and five acts, all the way from single to flashes. With union men drawing down the scale and after office deducts its commission this leaves about $2 a day for the acting personnel. Another office makes no bones that it specializes in $2 and $3 a day payoffs for its acts, irrespective of the number of persons in the turns.

Rock Bottom

Recently a five-act bill played a local picture house for three days. Pay off was $5 for the opener, a single; $10 for the second, third and fourth acts, all doubles, and $15 for a troupe Arab acrobats. That's typical local bookings outside of the Warner houses.

With the return of stage shows to a number of nabe houses, agents thought they saw a chance to boost salaries. But thought only lasted a few seconds for as soon as one got a new account another agent was ready to undersell the first agent and take the theatre.

INDIANAPOLIS

(Continued from page 10)

personnel set-up for the Circle and the Indiana (closed) when Harry Katz and Milton Feld take them over on Aug. 26. Considerable conjecture over Keith's (closed) and the doings of the Switow brothers who are scheduled to open the theatre very shortly. Local critics on newspapers are running back and forth between the downtown houses trying to scoop one another on stories about stage show policies being started at the various theatres. Gossip has them all, except the Apollo, setting in stage entertainment before the first of next month.

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 25-40)—'No Marriage Ties' (RKO). Dix apparently isn't strong enough as a draw against competing attractions with the resultant gross weak at $2,750. Last week 'Don't Bet On Love' (U) $2,900, slow.

Circle (Circle) (2,600; 25-40)—'She Had to Say Yes' (FN) and Texas Guinan in person. The stage portion of the bill has the whole town nudging and whispering about the daring wisecracks made by Guinan et al. The result is shooting the gross up to a socko $9,500. Last week 'Baby Face' (WB) alone did a sad $2,750.

Lyric (Burton) (2,000; 25-40)—'Mama Loves Papa' (Par). Cartoon idea in ads and throughout campaign helped this one to keep kicking along in the face of its opposition; $3,200, fair. Last week 'Midnight Club' (Par) $4,000, oke.

Loew's Palace (Loew's) (2,800; 25-40) 'Tugboat Annie' (MG). Second week is ambling along to a comfortable $4,800. Last week this Dressler-Beery opus leaped along after an only fair start in its first week and wound up with a near-record business of $10,200, which is almost phenomenal at these prices.

Hollywood Productions

(Continued from page 25)

C—Nick Musuraca
Cast:
Joel McCrea
Ginger Rogers
Marion Nixon
Andy Devine
Virginia Hammond
Lucien Littlefield
Ann Shoemaker

'Aggie Appleby'
(3d week)
D—Mark Sandrich
A—Joseph O'Kresselring
Humphrey Pearson
Ed. Kaufman
Cast:
Charles Farrell
Wynne Gibson
Wm. Gargan
Zasu Pitts
Betty Furness

UNITED ARTISTS
(Goldwyn)
'Nana'
(2d week)
D—Geo. Fitzmaurice
A—Edwin Justis Mayer
Leonard Birensky
C—Ray June
Cast:
Anna Sten
Warren William
Phillips Holmes
Pert Kelton

'Roman Scandals'
(2d week)
D—Frank Tuttle
A—Geo. Kaufman
Robert Sherwood
Wm. McGuire
C—Gregg Toland
Cast:
Eddie Cantor
Gloria Stuart
Ruth Etting
Alan Mowbray
David Manners
Ed. Arnold

(Century)
'lood Money'
(1st week)
D—Rowland Brown
A—Rowland Brown
Hal E. Long
Cast:
Judith Anderson
Frances Dee
Etienne Girardot

'Broadway Thru a Keyhole'
(1st week)
D—Lowell Sherman
A—Walter Winchell
Gene Towne
Graham Baker
Cast:
Constance Cummings
Russ Colombo
Texas Guinan
Peggy Hopkins Joyce
Abe Lyman and Band
Paul Kelly
Barto and Mann
Gregory Ratoff
Stuart Erwin
Hugh O'Connell
Eddie Foy, Jr.
Andrew Toombs

UNIVERSAL
'The Invisible Man'
(6th week)
D—James Whale
A—H. G. Wells
R. C. Sheriff
C—Arthur Edson
Cast:
Claude Rains
William Harri
Gloria Stuart
Dudley Digges
Holmes Herbert
Henry Travers

Una O'Connor
Herbert Corthell
Forrester Harvey
Crauford Kent

'Only Yesterday'
(12th week)
D—John Stahl
A—John Stahl
Alfred Hickman
Geo. O'Neill
Cast:
Margaret Sullavan
John Boles
Reginald Denny
Billie Burke
Edna May Oliver
Jimmy Butler
Benita Hume
George Meeker
Marie Prevost
Franklin Pangborn
Gay Seabrook
Ruth Clifford
Walter Catlett
Edgar Norton
Robt. McWade
'Peanuts' Byron
Jean Hart
Herbert Corthell
Caryl Lincoln
Hugh Enfield
Julia Faye
Mary Doran
Richard Tucker
Jack Richardson
Mrs. Wilfred North
Robert Ellis
Florence Lake
Astrid Allwyn
June Clyde
Betty Blythe
Barry Norton
Sidney Bracey
Dorothy Christy
Frank Beal
Cissy Fitzgerald
Sheila Manners
Crauford Kent
Ferdinand Munier
Mabel Marden
Oscar Apfel
Onslow Stevens
Tom. O'Brien
Natalie Moorhead
Lucille Powers
Baby McLane
Berton Churchill
Joyce Compton
Noel Francis
James Flavin
Leon Waycoff
Arthur Hoyt
Geneva Mitchell
Dorothy Grainger
Bert Roach
Vivien Oakland

'Kid Gloves'
(1st week)
D—Kurt Neumann
A—Wm. Anthony McGuire
Cast:
Chester orris

'Strawberry Roan'
(Maynord)
(2d week)
D—Alan James
A—Nate Gatzert
C—Ted McCord
Cast:
Ken Maynard
Ruth Hall
Harold Goodwin
James Marcus
Wm. Desmond
Charles King
Frank Yaconelli
Jack Rockwell

WARNER
'Female'
(5th week)
D—Wm. Dieterle
A—Gene Markey
Kathryn Scola
C—Sid Hickox

Cast:
Ruth Chatterton
George Brent
George Blackwood
Laura Hope Crews
Ferdinand Gottschalk
Philip Faversham
Gavin Gordon
Sterling Holloway
Huey White
Fafaelo Ottiano
Walter Walker
Charles Wilson
Edward Cooper
Eric Wilton
Usay O'Davern
Samuel Hinds

'The World Changes'
(6th week)
D—Mervyn LeRoy
A—Sheridan Gibney
Edward Chodorov
C—Sol Polito
Cast:
Paul Muni
Mary Astor
Aline MacMahon
Guy Kibbee
Anna Q. Nilsson
Henry O'Neill
Margaret Lindsay
Jean Muir
Willard Robertson
Douglas Dumbrille
Michey Rooney
Clay Clement
Wallis Clark

'Kennel Murder Case'
(5th week)
D—Michael Curtiz
A—S. S. Van Dine
Robt. N. Lee
Peter Milne
C—Barney McGill
Cast:
William Powell
Mary Astor
Hugh Herbert
Eugene Pallette
Claire Dodd
Robert Barrat
Arthur Hohl
Ralph Morgan
Henry O'Neill
Frank Conroy
Robert McWade
George Blackwood

'ver In My Heart'
(4th week)
D—Archie Mayo
A—Bertram Milhauser
Beulah Marie Dix
C—Leon Sham
Cast:
Barbara Stanwyck
Otto Kruger
Ralph Bellamy
Ruth Donnelly
Frank McHugh
Henry O'Neill
Edsin Phillips
Nella Walker
Florence Roberts

'Havana Widows'
(2d week)
D—Ray Enright
A—Earl Baldwin
C—Geo. Garnes
Cast:
Joan Blondell
Glenda Farrell
Guy Kibbee
Frank McHugh
Allen Jenkins

'House on 56th Street'
(3d week)
D—Robt. Florey
A—Sheridan Gibney
C—Ernest Haller
Cast:
Kay Francis
Margaret Lindsay
Gene Raymond
Frank McHugh

Legit's Open Code Hearing

(Continued from page 47)

arate from the legit. It was claimed by Murray Winkler, attorney for the National Dramatic Stock Association that several provisions in the code are not applicable to stock. He explained that the matter of ticket prices and royalties were quite different, that stock had no out-on feature rights money and that there are different labor rules. Winkler stated stock people are paid much less, press agents in some stands getting $15 weekly, for instance. Lester Al Smith, also present for the stock managers, stated that on an average there are 55 stocks operating, employing over 1,200 actors. He declared there are 200 stock managers in the country and that the stock field represents more people than the regular legits. He claimed stock to be a distinct branch of the theatre and not to be classed with the legit because the average stock has an admission price of 50c, whereas Broadway shows may charge as high as $6 for tickets. The administrator suggested special provision be made in the code but the stock people pointed out that the stock interests had not participated in the code sessions and a separate code would be more in line with the situation.

Matter of the 'throwaway' pass system used for low cost revivals on Broadway was placed into the record. The two forms used—one which called for a service charge of 55c and 85c and one which makes no mention of any charges at the box office. The system is alleged to unfair practice by the producers. Charles Mulligan, present for Wee and Leventhal, sponsor for the cheap revivals, explained the system and claimed there were 200 seats available to cover the management on those passes which did not provide for a service charge.

Mulligan said his principals had staged 14 shows and kept three houses open in New York, employ- [illegible] Mulligan unconsciously drew a laugh when he said that 'anyone who sees our show never comes back'. He meant to make that reference to regular shows. The revivals were also rated as 'second hand shows' by him and therefore not in competition with the legit attractions. No reference was made to the legit actors' minimum.

Klein for Brokers

William Klein, the Shubert attorney, was an unexpected participant. He represented John Sullivan, a ticket broker, and several other brokers, mentioning also an organization of ticket agencies (about which most of the brokers knew nothing). Klein said his principals were opposed to 'racketeering' in tickets and will legitimately carry out ticket agency control on a fair basis. He asked for some provision in the code to eliminate gypping and requested two representatives of the 'National Ticket Distributors' be present when the new ticket rules are framed.

Frank C. Payne spoke for the press agents and company managers, representing the T. P. R., the union agents and managers and others. He explained the T. P. R. has functioned for 12 years, having a membership of over 300 men and women. Payne asked that the code's minimum for agents and managers be raised to $100 while in New York and $150 weekly on tour; that half salary apply when the engagement is made and full salary for two weeks immediately prior to opening: one agent and one manager for each attraction; he also asked for a protective bond and two weeks' notice of dismissal. Theodore Mitchell of the unionized agents, managers and treasurers, said that Payne's suggestions were exactly what he proposed to make.

Louise Sillcox of the Dramatists' Guild and Authors League said the authors had a terrific unemployment problem and believed a code valuable to the theatre. Her remarks were brief and no discussion arose over the managers-Guild situation. However Brock Pemberton sought information as to just how the Guild stood in relation to the code. Rosenblatt thought the matter quite clear, and since the Guild would be on the emergency committee, that so indicated the fact. Pemberton established the point that the Guild's new rules on picture rights should amend the Basic Minimum Agreement. That will be settled by a vote of the active signatories.

Brady categorically went over the ground covered when he 'closed the bill' of speakers. He said: 'Equity has taken good care of the actors. As for the ABA I think the theatre carries on charity comparable to none other. I think that Sunday performances would help revive show business, at least it ought to be given a trial. I think that vaudeville and picture theatres and many other forms of amusement given on Sunday is not fair to the legit.' He sympathized with the stock managers and thought they were being taken care of in the code.

'As for press agents and company managers, there are not more than 100 real ones in the country and theirs is a high minimum, I combat most vigorously the statement that press agents work from 10 to 20 hours a day. I should think 10 to 60 minutes would be more correct. As for the electrical workers, let labor get together and settle their internal strife.

On Specs

'Ticket agencies are quite necessary, but brokers are not only holding up the public to the theatres but for football games, fights and many other assemblages'. He asked that the code make full rules to control ticket brokers whom he pointed out handled product without risk. He thought the brokers should be held in hand as closely as real estate agents, so far as the public is concerned and that a limit on premiums be fixed—75c. is plenty, he thought. Brady also mentioned Matty Zimmerman of the Leblang cut rate agency, saying he had built up a 'magnificent business' but he should not favor some shows above others, not make ticket buys. The showman thought buys should be ruled out permanently. He also asked for a co-relative code for legit, vaudeville, radio and pictures.

Henry Moskowitz, executive head of the Theatre League and the newly former National Association of [illegible] words st..ting that the code was for fair practices and co-operation. The wardrobe-mistresses union asked that no shop workers be permitted to act as dressers, that no wardrobe mistress have two jobs. It was also sought to bar actresses from having personal maids in the theatre. The scenic artists okayed the code. Child labor was thought to be provided for by state laws.

The administrator sat with an advisary board consisting of Heywood Broun and Joseph N. Krutch for the consumer, Sam H. Harris for the industry and John P. Frey for labor. Very seldom was it necessary for Rosenblatt to consult the board.

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Lost Sugar Came Back

When the Hayden Talbots decided a couple of weeks ago to leave Hollywood and return to London, Talbot concluded the best route would be across the desert, going east. Mr. and Mrs. Talbot started in their open Buick that cost Hayden about $350 a year ago, just before he left New York.

At their first desert stop the Talbots were told to hide all of their money in case of a stick-up, and to put up the top of the car to save themselves from burning. Mrs. Talbot packed all of the money into one of her grips with a lot of clothes and it was placed on top of the car with the other bags.

About 200 miles out Hayden thought he'd take a look at the baggage. It was all there except the bag with the sugar. Mrs. Talbot almost passed out. There was nothing to do except to turn back. Again reaching the place of the warning and in despair, having seen nothing of the bag on either side of the road while returning, they couldn't find any one who had heard of it. Except a mysterious guy in the town who said he was a know-all-see-all and better than a private detective.

The mysterious cuss told Hayden to stay where he was until he heard from him by phone and disappeared. Hayden thought it was a gag and was in no mood for the fortune telling business, but in half an hour the wise-bird phoned in, telling the folks to come around and pick up the sugar.

Sure enough, about five miles away in one of the over-night camps were father, mother and daughter on their way to Hollywood. The father turned over everything. When Mrs. Talbot offered to share the money equally with him, he indignantly refused but suggested that Hayden should tell his daughter how to become a scenario writer. As Hayden is not a scenario or any other kind of a writer, the daughter now knows as much as Hayden does.

It was a great break for the Talbots because without the sweet stuff they would have been flat, with one dollar left to buy gas and food for 3,000 miles. Even a writer can't talk himself that far on a dollar.

In New York the Talbots got another break. They sold the bus they had expected to give away for $150, cash.

Now they are going to sail Thursday (17) on the 'Manhattan.' Talbot, world known as a newspaper man and novelist, will write some books while in London, although he may use some of his Hollywood knowledge for the British studios over there.

Cleaning Up Clayton

Clayton mag group, in process of liquidation to satisfy creditors, has been decreased by still another publication, "Ranch Romances.' Purchaser is Eltinge F. Warner, who already has 'Field and Stream,' 'Black Mask' and 'Arts & Decoration.' Warner taking the 'Ranch Romances' staff with him, including the mag's editor, Fanny Ellsworth.

A large part of the proceeds from the sale of the Clayton mags will go to scribblers, contributors to the publications, who, when the mags first began to experience financial difficulties, were paid off in notes and stock. Something like $75,000 went to authors that way.

Real Exploitation

Exploitation methods of the picture industry are being applied to steamup Lou Goldberg's novel based on the life of the late F. G. Bonfils, editor-owner of Denver 'Post.' Goldberg has sent Harry McWilliams out to Colorado to put a real film campaign behind the book in that state, over all of which Bonfils was widely known.

McWilliams is a w.k. advertising-publicity man, formerly with Publix.

Jumped Sales

'Daily Record', Boston's tabloid, jumped 54,000 in circulation during the trial of Jessie Costello, charged with murdering her husband. The increase is solely credited to the publication of numerous photos of the woman, text on the case being held down to straight news items without any of color comment. 'Record' is now publishing 380,000 copies daily. Population of Boston is 780,000.

Chaplin's Biog

Chaplin's autobiography, in serial form, breaks in the 'Woman's Home Companion' with the issue due on the stands Aug. 18. Split into five installments.

Long Swim Ahead

Not getting quite the play the five stews got for being thrown in the can for a couple of weeks by the Majorca bulls for socking a couple of civil guards but deserving of more notice, is the case of Theodore Pratt, once of the VARIETY staff in New York, but for the last several years a contrib from Europe.

Pratt has been writing nice pieces for the 'New Yorker' also, but then he wrote a not so nice piece about Majorca for Menck's 'Merk.' He panned the place in a mild way under the ironic billing of 'Paradise Enjoys A Boom.' Said the mistral blew the trees permanently cockeyed, streets were either mud or dust, the houses colder inside than the outdoors itself, the wines puckery to the palate and the snipes wrapped with phoney Lucky Strike labels. Outside of that he passed up Paradise completely.

Immediate reaction was 'Where's your passport?' Pratt showed it and cops grabbed it. Result is he can't swim off the island, and to swim to Barcelona is 132 miles. Time Washington told the dictators to lay off American liberty of expression, or else.

lugs in on Paul

Extraordinary commercial tie-up on a book is the extensive Sheffield retail grocery store outlets on 'Whiteman's Burde.s,' the saga of the jazz maestro's reducing diet a prescribed by his wife, Margaret Livingston Whiteman, and written by her in collaboration with Isabel Leighton.

The Sheffield stores' interest in this commercial promotion for the sales of the book are special leaflets and dietary sections of merchandise devoted to the prospective reducing dieticians. It's a plug for the $1.50 book, with copies on sale in the grocery stores. The chain outlets also distribute leaflets specifically devoted to the various brands of foods mentioned in Mrs. Whiteman's reducing diet for her famous husband. Whiteman's weigh' shrunk from 303 to 190.

low Season

around town generally complaining about poor business. The summer season for books parallels that of show business. Throughout June, July and August, actually up to November, the books that make their appearance, generally constitute light reading, unimportant authors and cheap fiction, with publishers holding off until the fall for their important releases.

Remainders are selling for as low as a dime a throw, volumes often carrying the $2.00 imprint.

Buyers representing drugstore consumption are combing the circulation libraries for lemons and serving these—and we don't mean at the soda fountain either.

Name Value

Authors as circulation builders or getters have always been something of an unknown quantity among popular magazine editors. Irvin S. Cobb and Achmed Abdullah are admitted by the 'Cosmopolitan' editors as among those who really mean something to maintaining steady circulation, from their findings, and as a result both are consistently represented in that periodical.

Abdullah has a serial a year in 'Cosmo' and collects between $20,000 and $35,000 therefor. The top figure is said to go for his autobiograph which starts in 'Cos' in November. It will be only in three installments.

Looks Like Something

The 'Latin Quarter-Ly', edited by Lew Ney and Ruth Widen, is the newest of the Greenwich Village publications and by far the most pretentious. Copies are 30c, $1 by the year, with the contributing editors including Art Young, Sherwood Anderson, Eliot White, Isaac Don Levine, Louis Binsberg, Ellen Fetter, Estelle Miller Sternberger, Walter Edwin Peck, Norman Macleod.

Not only New York's Latin Quarter but the 'Left Bank' sectors of all other cities are covered in Ney-Widen's quarterly. The first issue prints a list of the first 100 subscribers and a list of the next 200 are promised for publication in the December (No. 2) edition.

One After Another

A new class quarterly mag for women, something on the style of that forthcoming class quarterly for men, 'Esquire,' will begin publication soon. To be called 'Lady Knickerbocker.' Publishers presently getting out a mag entitled 'The New York Weekly.'

Best Sellers

Best Sellers for the week ending Aug. 12, as reported by the American News Co., Inc.

Fiction

'Anthony Adverse' ($3.00) ..... By Hervey Allen
'Stranger's Return' ($2.00) ..... By Phil Stong
'Little Man What Now' ($2.50) ..... By Hans Fallada
'Daughter to Philip' ($2.50) ..... By Beatrice Kean Seymour
'All Men Are Enemies' ($2.50) ..... By Richard Aldington
'Twenty Years A-Growing' ($2.50) ..... By Maurice O'Sullivan

Non-Fiction

'100,000,000 Guinea Pigs' ($2.00) By Arthur Kallet and F. J. Schlink
'Marie Antoinette' ($3.50) ..... By Stefan Zweig
'Arches of the Years' ($2.75) ..... By Halliday Sutherland
'House of Exile' ($3.00) ..... By Nora Waln
'Life Begins at Forty' ($1.50) ..... By Walter B. Pitkin
'Julie Newberry's Diary ($2.50) By Margaret Ayers Barnes and J. A. Fairbank

Pallid Prizes

Younger literati oggling the Guggenheims for one of those scholarships had better do some cuff accounting before plunging. Prizes once worth three G's now marked down to $1,200, and even this being doled out at fifty bucks a month. Winner, must do his work abroad, and with the dollar discounted at 25 percent that brings the $1,200 down to $900.

Some already in Europe on their traveling scholarships are cabling for dough to get home. One, aces high in his field, and due for some royalties in November, had to tap a fellow-artist for a century to carry him through the month, although the fellow-artist earned every sou he had, never having won anything more than a bottle of elderberry wine at a church raffle. Tendency of Guggenheimeers is to splurge on landing the honor. They end up with no masterpiece and worse off financially at the end of the year than before. Not so hot.

Tables Turned

Paul Horgan, who won the $7,500 Harpers novel prize, was canned five years ago from the Eastman theatre Rochester production staff—theatre staff was embroiled in politics and some of the then execs were trying to make sure of their own jobs by cutting off the heads of any talent showing ability. Among those besides Horgan eased out was Reuben Mamoulian. Joke of it is that the execs have been walking the streets ever since and the men they fired are riding high on their own ability.

Lou Goldberg's Novels

Metro's home office in New York has sent Lou Goldberg's third novel, 'Let's Buy a Farm' to its coast studio, with recommendations for purchase. Fox and RKO have inquired about the picture rights.

Novel will not be published until October by the Macauley people, publishers of Goldberg's two previous books, 'Great I Am' and 'Bank President'. 'Great I Am' was bought by Par last summer.

Starts With Verse

Some of the literati summering in New Mexico have pooled their resources to publish the deserving works of their members; the kind of stuff that can't readily find a market in the regular chanels. Call their undertaking the Villagra Press, and start off with a book of poetry, entitled "The Single Glow.'

Office Custom

Another Metrolite, a member of Howard Dietz's publicity and advertising department, has turned out a novel. He's Michael Jackson and it's his first book.

Title is 'Whistle for Me.' It has been accepted by William Morrow Company for publication in October.

Jackson is a cousin of the late Joe Jackson, a top writer for Warner Bros. for several years.

Alphabetical Sellers

The Golden Book now appropriating a full page for the monthly best sellers. Publishers are telephoned once a month for their top-notchers and titles are listed alphabetically to keep peace in the family.

Booming B.

The low-down on writers in Hollywood by Beth Brown, has been given a boost to the skies in September 'Screenland.' Looks like a three-sheet.

Hint to Nudists

Simon & Schuster are bringing out a handbook on tatooing. T'too or not t'too that is the question. (Ouch!) Well, anyway it ought to be great for the nudists.

ictorial History

Every once in a while Simond & Schuster do something just a bit more surprising than their previous stunt. Latest is publication of 'The First World War,' a book of war pictures, and it'll get S. & S. plenty of comment, if nothing else.

"The First World War' consists of 298 pages and 513 pictures. Every angle of the war, mostly official archive pictures, though many with powerful human interest appeal. Laurence Stallings, who knows about the war, wrote the captions, and made a beautiful job of it. His captions are concise and strong, though inclined plenty to the bitter. Otto Turch handled the technical end of assembling the films, and Laurence edited. Max Schuster spread himself a bit on an introduction.

Book is all pictures, big pages and a handsome thing to look at. Even though offset printing was used it's hard to figure how S. & S. figure to get their money back on the printing job by charging $3.50 a copy. It's an expensive looking book, an asset to any library, and well worth purchase. But are there enough people around with $3.50 to spend on books these days?

Freeing 'Ulysses'

After many postponements, the action instituted by Bennett Cerf, head of the book concern of Random House, to have James Joyce's 'Ulysses' cleared for publication here, comes up for decision Aug. 22. Freely predicted that the book will be passed, in view of liberal attitudes taken by jurists in a number of cases recently, Cerf has gone so far as to get Joyce to write a new introduction for his proped printing of 'Ulysses.'

Suit to remove the ban on 'Ulysses' will be heard by Judge John M. Woolsey in Federal Court. The Judge is now getting acquainted with the contents of the volume.

Hellman's Feature

Sam Hellman has closed with King Features Syndicate for a series of 26 humorous tales to be carried in the Sunday March of Events section of the Hearst papers.

Manuscripts make their debut here the first Sunday after Labor Day. Meanwhile Hellman's on the coast doing some freelance picture dialoging.

Coming of Age

N. Y 'Evening Sun' will be 100 years old Sept. 2 and on that date will print the largest edition since it started publishing. To date it has contracted for 150 pages of advertising.

'Sun' was formerly a morning and afternoon paper. Late Frank Munsey scrapped the a. m. daily and merged the p. m. publication with the 'Globe'. The same Munsey took the 'Evening Telegram' and merged it with the 'Mail'. Later when Scripps-Howard bought the 'World', that a. m. daily went out and the afternoon paper was merged into what is the present 'World-Telegram'.

Don Herold Doubles

'Life' announces that Don Herold its drama editor, will act as motion picture editor for 'University' when its little sister goes monthly starting with the September issue. He'll call his department Talkitalk.

'University' has been a quarterly, but it has sold so well it's been promoted to the monthly class.

No Bedtime Story

Comment anent 'Anthony Adverse,' the prevalent best seller is that it should have made its appearance in two or three volumes, as most people do their reading in bed, and this book is too heavy for bedtime consumption.

Snowdon on Elect

'The Art of Social Climbing' by Felix DuBarry, due shortly off the presses, is inside stuff on the Social Register, including the accepted 'racket' of losing heavily at gambling to the head-man or head-hostess in order to advance one's self in the social strata.

DuBarry is a nom-de-plume for a prominent Jersey shore socialite.

Trying the Coast

Dwight Fiske, who authored 'Without Music,' described as a cleaned up version of off color songs he at one time sang in various cafes, arrived in Los Angeles from the east Monday (14). He is accompanied to the coast by Alan Roy, one of the partners of Chatham Press, his publishers.

Chatter

Scripps-Howard syndicate printing up Alice Hughes' series on Russia in pamphlet form for 50c retailing.

Konrad Bercovici's son, Rion, is p.a.'ing Park avenue clients.

Bill Lengel, 'Cosmopolitan' editor, turns out pop novels under the nom-de-plumes of Warren Spencer and Charles Grant. When he did the tin pan alley stuff many years back he chose Niel McNiff as a pen-name.

Geoffrey T. Hellman, 'New Yorker' and 'Fortune' mag contributor, is a nephew of the founder of the Seligman fortune and a Social Registerite. Hellman specializes 'Profiles' for the 'New Yorker.'

W. Gaylord Tucker columning for the Camden (South Carolina) 'Chronicle' from his summer home in Saratoga Springs.

Ed. R. Eastman, editor of 'American Agriculturist,' is now a member of the literati group heard in 'Farmside Chat' over Station WGY, Schenectady, N. Y.

Clarence L. Baily publishing a book of his own poems, which he will call 'Law and Order.'

That forthcoming 'Autobiography of Alice B. Toklas,' by Gertrude Stein, is really Miss Stein's autobiog.

J. B. Lippincott, the publisher, on for Alaska to hunt big game.

Daphne du Maurier, granddaughter of the 'Trilby' creator, has written her third novel, 'The Progress of Julius.'

'New Democracy,' Gorham Munson-H. Brougham mag, makes its debut this week.

Eddie Cantor doing a new book, and without David Freedman. Treason?

Sherwood Anderson will be one of the contributing editors for the forthcoming 'Latin Quarterly.'

Lady Mary Cameron, who sold at least the title of her first book, 'Merrily I Go to Hell,' for pictures, will have her first novel out soon. She's no 'Lady,' and admits it. The 'Lady' is part of her pen name.

McGraw-Hill has lost its best-selling scribbler, Walter . Pitkin, to Simon & Schuster.

Courtney Ryley Cooper back from Canada with nearly a book.

Isabel Paterson, the 'Hurld-Trib' book prophet, has sailed for vacash.

Bert Nevins, the dance-hall press agent, doing a history of the Broadway dance places a la 'Burleycue.'

The Lamonts, Corliss and Margaret, back from Russia, kept busy with talking engagements in town.

Ursula Parrott will call her new book, 'The Tumult and the Shouting,'

Langston Hughes will go Shanghai before returning home.

Long & Smith have Daniel Frohman's memoirs, 'Reminiscences of Eighty Years,' which they will bring out in the fall.

Another new publisher of pamphlets is George L. Bard, who, under the name of the Columbia Publishing Co., will get out a number of small volumes to sell for 35 cents or less.

Cleo Lucas who wrote 'I Jerry Take Thee Joan,' has completed her second novel, 'Long Live the Groom'. Doubleday-Dorn is negotiating for the tome.

Lowell Thomas is in Hollywood interviewing Ernie Nevers, professional football player and Stanford football coach, for his life story. Biography will go in Liberty.

Alfred Knopf announces Warwick Deeping's 'Two Black Sheep' for early publication. It's a hit in England.

'Vanessa,' by Hugh Walpole, a Doubleday, Doran book, slated for September.

Stanley Rinehart, of Farrar & Rinehart, went into harness with Mrs. Frances Goossens. Here's wishes.

Charles F. Ronayne now dissecting philosophical works for the 'American Review.'

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

East

Mrs. Mary Hill- rown sustained fractures of the legs and possible internal injuries when bumped by an auto last week.

John Golden changes 'Alone Together' to 'I Can't Be Happy.'

Al Woods may sell half the orch seats at 'Life Wants Padding' at $1 top.

Atlantic City detectives closed the Globe theatre, running burley shows, on the grounds the girls had too few clothes. No arrests.

Estate of late Alexander P. Moore, Pittsburgh editor and diplomat, being settled. Queen of Spain, to whom he left $100,000, takes $40,000, but Mrs. Dorothy Caruso Holder refuses to compromise on the $40,000 left her. Estate of $1,500,000 is down to $700,000.

Guido Orlando, said to be a former picture man, has served Mrs. Elizabeth White Wylde in a suit for $200,000 alleging slander and libel. He says she warned Richard Washburne-Child against him when the latter succeeded Mrs. Wylde as head of the Roosevelt Repeal League.

Leah Ray barred by Brooklyn, N. Y., Supreme court from singing at the Hotel Pennsylvania, New York. Ambassador Hotel Company, Los Angeles, pleaded a contract which runs until Dec. 21. Court ruled the contract valid and enjoined her.

Theatre union drops rehearsals of 'Peace on Earth.'

Board of Standards and Appeals directed to submit for review its record concerning the Atlas Soundfilm studios. Demanded that Atlas install sprinkler and automatic alarm systems.

Julius Tannen in the liability laundry. He tells court he owes [illegible] Creditors include Geo. S. Kauffman, Will Rogers, Ed Wynn, Heywood Broun and Sam Rossoff.

Joe Weber celebrated his 66th birthday Friday (11). Recovered from his auto accident.

'Pursuit of Happiness,' ostensibly by Alan Child and Isabelle Loudon, said to be pseudonyms of Mr. and Mrs. Lawrence Langner, taken for a B'way try by Rowland Stebbins, who is already casting. Due in Oct.

Jeanne De La Mar, dancer, renews her suit for $1,000,000 for breach of promise against Dr. Ralph Modjeski, son of the famous actress. Suit was started in 1931 but dropped and his letters returned to him. Now she claims Chas. M. Sheafe, Jr., attorney, plied her with drink until she gave him the letters and asks N. Y. Supreme court to order their return.

Leon Blank, Jewish actor, recovering from two major operations and preparing for his 50th season on the stage. To star with the Rolland co. in Brooklyn.

Bob Alton is staging the dances for Joe Cook show, but Harriet Hoctor will stage her own two ballets.

(Miss) Georges Lewys in the bankruptcy bath. Owes $20,731, including $8,058 to Eugene O'Neill, more than $5,000 to Theatre Guild, and a similar amount to Boni & Liveright. Sums are the costs assessed against her when her plagiarism suit over 'Strange Interlude' was dismissed.

William Fox, personally, plastered for $1,980,939 for alleged default in income tax returns for '29-30. No details but believed to have resulted from recent Senate inquiry into the stock market which brought out the fact he had been a big winner. No criminal action charged.

Theatre Guild announces it has two new plays by Eugene O'Neill. One is 'Ah, Wilderness' and will be the first presentation.

Walkout ties up factory of Atwater Kent, in Phila., when workers go out to gain more pay and recognition of the union. About 100 out and 1,400 expect to follow.

Another man in New Jersey files suit against Skouras Fox theatre in Hackensack for $22,000 for 11 alleged violations of the old Jersey lottery law. Half the sum goes to him as informer if recovered. Terminal, Newark, is being asked to pay $8,000 by another claimant and the idea is spreading.

Jack Osterman beaned at the State theatre, Thursday, when the plank dropped on the stage in the Diamond Bros. act hit him. Attended by an ambulance surgeon for slight contusions. Plank unhurt, as it did not strike Osterman squarely on the head.

Margaret Mayo in White Plains court again over that dried up Croton river which abuts her estate. Brings more witnesses to tell what the river used to be before the city diverted the water to its reservoir.

Viking Club Hall, resort near Canadensis, Pa., destroyed by fire Thursday (10). Loss about $30,000.

Theatrical costumers met last week to prepare their code, with a kick against Earl Carroll making his own costumes for 'Murder in the Vanities.'

London cable says Zelma O'Neal healed with her divorced Anthony Bushell and will try it again.

George M. Cohan expected with a new play in Oct.

Sylvia Sidney's medical advisors announced last week that unless she responded to treatment an operation would be necessary early this week.

Mrs. Grace Hall Lewis, former show girl, whose day in court with her husband, Arthur R. Lewis, stretched over several months, will return to him. Court recently refused her appeal for alimony and counsel fees on the grounds that if she were willing to return to him if he settled $500,000 on her there was no reason why she should receive separate maintenance.

Fed snoopers here reduced by 110 letouts; 122 left.

Probate of will of late Chester S. Lord, managing editor of N. Y. 'Eve. Sun,' reveals he left most of his fortune to two sons and a grandson. Value not stated.

Local 306 takes in 'permit' projectionists and absorbs Empire State union at the behest of NRA.

Alma Gluck sued for $10,000 in New Britain court for bumping another auto June 4.

Greenwich Village art school on the lines of that at the Chi Fair raided Friday (11). Complaint was that place had no show license.

Sideshow freaks at Coney ask Administrator Rosenblatt to be given a little thought in the amusement code. Complain of long hours for $15-$20 weekly.

Supreme court refuses to compel scenic artists to work on the Earl Carroll productions. Union members refused to slap a brush because Carroll owed $6,500 on scenery. Backers of 'Murder at Vanities' contended that they and not Carroll were owners and should not be penalized. Court held for the union.

Ilomay Bailey and Lee Sims out of the Capitol bill because she had laryngitis. Senator Murphy replaced.

Edward Shales and Noel Meadows working on a play based on the current Costello murder. Hope to get it into production before the trial is forgotten.

Cecil Mayberry, who has cleaned up with opera at the Hippodrome, considering a gigantic production of 'Ben Hur' on that stage.

Herbert Muller, manager of the Claridge hotel, frisked while taking a nap in the Penn station last week. Loss about $25,000.

Mme. Fernande Decruck, French concert organist, suing the French Line for $50,000. Trunks with her labels were found to contain large stocks of liquors when she arrived here recently. It's her contention the line's employees placed labels on spurious baggage and she asks that sum for the embarrassment it caused her.

'Love and Babies' tried out at Jackson Heights, is getting a second week at Atlantic City. If it betters it will come into the Empire. Ernest Truex and Linda Watkins head cast.

Frederick Simon, small butter 'n' egg man, gets suspended sentence when taken into court by Nathan Adelson, asst. mgr. of Loew's Lincoln Sq. Simon, who operates a butter and egg business from a wagon, had the cart plastered inside with picture stars' portraits. Said he acquired most of them legally, but he needed Robt. Montgomery to complete his collection, so he took it from a theatre frame.

Martin Flaven has written a new one. To be called 'Sunday,' but no details as to theme.

Maryllin Miller back to her hotel after a spell in the Doctors hospital. Not ill; just resting.

Alex. Aarons and Buddy de Sylva partners in a new musical comedy. Expected to open in Nov.

Mad dog scare made things lively around the Fox, B'klyn, Sunday.

Mary Pickford in town to sell a play for the stage. 'About two fellows and a half-pint,' she says.

Nazis license a theatre in Berlin for Jews. Stipulated no public ticket sale, and all-Jewish personnel.

Coast

Charging mental cruelty, Virginia M. Goodwin has received a San Diego divorce from Ralph Graves, screen actor. She received custody of their child and $400 monthly alimony for five years.

Testimony that her husband, Albert Gordon Lyle, indulged in fits of anger and called her names, won a divorce in L. A. Superior court for Dorothy Lyle, dancer.

Norman Foster, picture actor, returned to Hollywood after a nine-day sojourn in Hawaii, and denied a marital rift with his wife, Claudette Colbert, actress, although his wife did not meet him on his return.

Constance Cummings and her husband, Benn Levy, playwright, arrived here by air in order that Miss Cummings may go into the production of 'Broadway Through a Keyhole.'

A party in Burlingame, Cal., ended in tragedy when Fortune Nelson (Bunny) Burson, San Francisco orchestra leader, died as a result of injuries received in an alleged fight with Richard Chilcott, San Mateo junior college grid star.

Trial separation for a year in an effort to prevent a reported divorce, Adrienne Ames, actress, is in Hollywood, while her husband, Stephen Ames, New York broker, bound for Honolulu.

Staging a second 'wedding' 30 years after the original, Col. and Mrs. Reginald Barlow celebrated their wedding anniversary in Hollywood before several screen luminaries. Claude Gillingwater, best man three decades ago, was best man at the celebration wedding.

Petitions for film studio reductions assessed at over $1,600,000 denied by the L. A. county board.

Charging her husband was jealous and falsely accused her of associating with other men, Margery Filhoil, known in films as Margery Moore, has received a divorce from Al Roland Filhoil, artist.

Mary Astor, screen actress, has been ordered to pay the Collier & Flynn Co., Ltd., theatrical agents, $2,333 as commission for obtaining film work for her, under a ruling in Los Angeles.

Separation of Esther Ralston and her husband, George Webb, announced in Los Angeles by the actress. No mention made of a divorce.

Testifying her husband associated with other women won Marjorite Le Mar Potter, actress, a divorce decree in L. A. Superior court from H. A. Potter.

Citizens of Los Angeles, including Mayor Shaw, will honor Cecil B. DeMille Wednesday (16) with a banquet at the Hotel Alexandria in commemoration of his 20th anniversary of coming to west coast.

Claire Windsor, in Oakland, Cal., says she is through with men. She stated so after legal conference regarding a $100,000 alienation of affections suit filed against her by Marion Y. Read, wife of Oakland broker. She also said her engagement to Thomas F. Manville, Jr., is off.

Tango games are to be banned by the Los Angeles county board of supervisors in unincorporated territories. City of L. A. has an ordinance permitting the games in Venice, but they are barred elsewhere.

Corliss Palmer Brewster has filed suit in L. A. Municipal court seeking to recover $2,000 worth of her property allegedly held by Albert J. Cohen, scenario writer. She intimated her husband, Eugene V. Brewster, may file an alienation suit against Cohen.

Ramon Novarro returned to L. A. from a concert tour of Europe and denied his reported engagement to Myrna Loy, actress.

Mae Murray, actress, and her estranged husband, Prince David M'Divani, ordered by L. A. Superior court ruling to pay Charles H. Basore $1,323 for moving an apartment house.

Income tax liens filed in Los Angeles charge Mary McCormic M'Divani, singer, with being $120 in arrears on her 1930 returns. Other film persons mentioned in liens are John V. Farrow, writer, $203; Crane Wilbur, $74; Herbert Brenon, director, $3,572; William Collier, Jr., $365; and Ernest Truex, $842.

In a raid on an alleged L. A. strip show police arrested three alleged nude dancers, Dorothy Reynolds, Bess De Mar and Mrs. Bette Cole, and 51 men.

Supervisors have directed the L. A. County Council to exclude from the county's beer regulations those provisions making it mandatory to buy food in order to be served with beer.

Better Business Bureau has come to the rescue of suds, which is being consumed in Los Angeles. Bureau has announced that beers widely advertised in this area contain the maximum, or nearly so, of alcoholic content.

Robert Fairbanks denies that Douglas Fairbanks will become a British subject.

Retail music dealers have organized the Music Trades Association of Southern California, with Edward H. Uhl of Los Angeles, chairman.

Tia Juana and Ensenada have been decreed free ports by President Rodriguez of Mexico in a move for economic rehabilitation.

Comparative Grosses for August

(Continued from page 21)

TACOMA

	July 20	July 27	Aug. 3	Aug. 10
MUSIC BOX (1,400; 25) High.. $5,800 Low... 1,000	Golddiggers and Silver Cord $2,500 (5 days)	Private Detective and Kiss Before Mirror $2,650	Waterfront and Baby Face $3,200	Eagle-Hawk Professional Sweetheart and India Speaks $3,600
ROXY (1,800; 10-25) High.. $7,000 Low... 2,000	Reunion in Vienna and Made on B'way $3,800	King of Jazz and Made on B'way $3,200	Looking Forward and Back to Nature $3,900	Midnight Mary and Nuisance $3,500

CINCINNATI

	July 20	July 27	Aug. 3	Aug. 10
ALBEE (3,300; 30-40) High. $33,500 Low.. 5,800	Bed of Roses $8,100	I Love That Man $5,800 (New Low)	Double Harness $11,000	Mama Loves Papa $8,800
PALACE (2,000; 30-40) High. $28,100 Low.. 5,500	Midnight Mary $6,800	Made on B'way $7,500	Never Give a Sucker a Break $8,500	Gambling Ship $5,700
LYRIC (1,394; 30-40) High. $23,900 Low.. 3,300	Melody Cruise $5,600 (2d week)	I Loved You Wednesday $6,800	Zoo in Budapest $3,400 (6 days	Great to Be Alive $4,400 (8 days)
KEITH'S (1,500; 25-40) Hi $22,100 Low.. 3,200	Private Detective $6,500	Heroes for Sale $4,500	Mary Stevens $5,800	Mayor of Hell $6,800

PROVIDENCE

	July 20	July 27	Aug. 3	Aug. 10
STATE (3,200; 15-40) High. $28,000 Low.. 2,500	Peg o' My Heart $12,500 Vaude	Storm at Daybreak $12,000	Stranger's Return $12,300	Another Language $12,200
MAJESTIC (2,200; 15-40) High. ...... Low..	Gold Diggers $5,000 (3d week)	I Loved You Wednesday and The Outsider $4,500	Little Giant and Best of Enemies $6,800	Broadway to Arizona and Baby Face $3,000
PARAMOUNT (2,200; 15-40) High. $18,000 Low.. 2,200	Gambling Ship and The Rebel $5,000	I Love That Man and Man Forest $5,000	Disgraced and Shriek in the Nite $5,800	Her King Arena and Bodyguard $3,500
ALBEE (2,400; 15-40) High. $20,000 Low.. 2,600	Don't Bet on Love $5,100	Flying Devils and Bed of Roses $6,800	Diplomaniacs $2,800	Double Harness and Krakatoa $2,600 (New Low)

NEW HAVEN

	July 20	July 27	Aug. 3	Aug. 10
PARAMOUNT (2,348; 35-50) High. $21,000 Low.. 2,600	Private Sec and Disgraced $2,600 (New Low)	Lucky Devils and Sphinx $3,800	Bodyguard and 11th Commandment $3,500	Mama Loves Papa and Man Forest $3,500
PALACE (3,040; 35-50) High. $20,000 Low.. 4,200	Arizona to Broadway and Midnight Mary $6,400 (James Melton on stage)	Storm at Daybreak and Barbarian $6,200 (Vaughn De Leath on stage)	Stranger's Return and Best of Enemies $6,700 (J. Fogarty on stage)	Another Language and King of Jazz $8,700 (J. Marvin on stage)
SHERMAN (2,200; 35-50) High. $16,000 Low.. 1,500	Professional Sweetheart and Mayor Hell $2,600	Bed of Roses and Jimmy Dolan $5,300	Heroes Sale and Don't Bet on Love $2,300	Study Scarlet and Mary Stevens $4,300

DETROIT

	July 20	July 27	Aug. 3	Aug. 10
MICHIGAN (4,045; 15-25-35-40-55) High. $58,100 Low.. 6,600	Midnight Mary $10,500 (Fight Film) (Sharkey-Carnera)		Stranger's Return $8,000	Mama Loves Papa $6,600 (New Low)
FOX (5,100; 15-25-35-40) High. $50,000 Low.. 4,000	Great to Be Alive $14,000 Stage Show	Best of Enemies $14,000		Don't Bet on Love $15,000 (Benny Davis on stage)
FISHER (2,665; 15-25-35-40) High. $29,000 Low.. 3,500	Gambling Ship $7,000	Heroes for Sale $4,000		Her Bodyguard $4,000

PHILADELPHIA

	July 20	July 27	Aug. 3	Aug. 10
EARLE (2,000; 40-65) High. $27,000 Low.. 10,500	Nuisance $12,000 Vaude	Narrow Corner $11,000	So This Is Africa $14,500	Had to Say Yes $10,500 (New Low)
FOX (3,000; 35-55-75) High. $41,000 Low.. 10,500	Laughing at Life $14,000 Stage Show	Man Who Dared $12,700	Devil's in Love $13,500	F. P. I. $12,500
STANLEY (3,700; 40-65-75) High. $37,000 Low.. 4,000	Eagle and Hawk $10,000	International House $10,000	Hold Your Man $12,000	College Humor $9,500

PITTSBURGH

	July 20	July 27	Aug. 3	Aug. 10
PENN (3,300; 25-35-50) High. $41,000 Low.. 3,750	Hold Your Man $15,000	Storm at Daybreak $9,000	Mama Loves Papa $8,500	Stranger' Return $9,000
FULTON (1,750; 15-25-40) High. $12,000 Low.. 1,900	King of Jazz $3,500	World Mad $2,000 (5 days)		
STANLEY (3,600; 25-35-50) High. $48,000 Low.. 3,750	Temple Drake $10,000	Bed of Roses $9,000	Melody Cruise $8,000	Mary Stevens $11,000

I'm Telling You

By Jack Osterman

PLAYED ONE WEEK WITH THE DIAMOND BOYS, AND THEY BROUGHT ME BACK ALIVE.

The Real Meaning

Also found out what that N.R.A. flag in front of Loew's State means. The initials stand for No Rest Allowed.

Good Reason

Frank Farnum was asked, 'Where's Joe Frisco?' and answered:

'Joe's in Chicago and can't get back. The wind's against him.'

More Truth Than—

Someone remarked there is a cooling system in the new subway far better than some in the major houses. So a cynic replied: 'And just think, no picture to watch either.'

Tenth Avenue

Hughie Diamond heard of a family that's so tough that as soon as the kids are able to walk they have to eat out in restaurants.

Out of the Bulbs

And the billing last week read: 'When Ladies Meet'....Jack Osterman....Comfortably Cool.

Nice Mail

Arthur and Sam Lyons received an N.R.A. letter last week asking them to do their part. The letter was addressed to Arthur.

While reading it to Sam the latter became a little nervous and asked if it had anything to say about him. 'Yes,' said Arthur, 'it says, P. S. regards to Sam.'

New Job

Business being as is, we know a girl who's studying to be a material witness.

Ostermania

Alice Moskowitz made a hole in one at the Wayne Country Club... swell thing that golf...would love to play it this week if we could get a caddie to wheel us around the course...Freddie Berrens has decided to play strictly commercial programs for Columbia beginning next month...he used to play from 8 a. m. to midnight...who posed for the eagle on that flag, Groucho Marx?...ARE YOU READING?

BIRTHS

Mr. and Mrs. Kenneth O. Gierset, son, Aug. 11 at Los Angeles. Mother was formerly Vivian Newcombe, secretary to Irving Thalberg at Metro.

New York Theatres

There's ALWAYS A BETTER SHOW at RKO!

RKO PALACE B'WAY at 47th
"MIDNIGHT CLUB"
George Raft, Clive Brook
Vodeville: "Frank & Milt Britton
Rex Weber, Dora Maughan

RKO 86th ST. 1st AVE.
Wed. to Fri., Aug. 16-18
"The Devil's in Love"
and
"Hi rivate Secretary"

RKO 81st ST. ON B'WAY
Wed. to Fri., Aug. 16-18
"The Devil's in Love"
Loretta Young, Victor Jory

MARIE (MIN) WALLACE (BILL)
DRESSLER—BEERY
in "TUGBOAT ANNI"
—On Stage—
NRA REVUE, HARRISON AND FISHER
SPITALNY Orchestra
Others
B'WAY at 51st
CAPITOL

LOEW'S B'WAY at 45th ST.
STATE
25¢ MON. to FRI. 10 A.M. to NOON
On Screen
JEAN HARLOW—CLARK GABLE
in "HOLD YOUR MAN"
Morton Downey in person and others
Fri. "Storm at Daybreak," with
Kay Francis and Nils Asther.

Radio vs. Theatre

(Continued from page 33)

ture supersedes the individual components. Yet the said i. c. aren't doing bad on their own as the hour grows older.

Winninger is too well known for comment. Lanny Ross is coming up as the ether's outstanding romantic personality. Molasses 'n' January are getting there as a comedy team. Thibault also has his own Philip Morris commercial. The others are enjoying equal growth in personal prestige.

Maxwell House Coffee, General Foods product, coming on the tail of the Fleischmann ballyhoo for a Standard Brands product, it must be something of a burn-up for S. B. For Standard Brands also has the Chase & Sanborn coffee (not to mention tea) brand under its aegis, and while C&S has been air-ballyed into no little prominence, it's no secret that Maxwell's basic quality appeal, or whatever it is which makes housewives lean to one product in favor of another, is reflected in bigger sales than C&S.

Apropos of nothing in particular, just to give the songwriters and song publishers a break in a struggle to which radio deliberately shrugs its shoulders for none other than economic reasons, does radio appreciate what a song like Irving Berlin's 'Let's Have Another Cup of Coffee' means as a signature song for a program exploiting a coffee product? Or the paraphrased 'Happy (Lucky) Days Are Here Again' in relation to Lucky Strike. Or any other well-established song thematic, the first notes of which bring up a commercial association with a commercial commodity.

Kraft-Phenix's Miracle Whip

K-P Cheese Co. is plugging its Miracle Whip mayonnaise substitute show in highly effective manner. With Jolson and Whiteman as cinch dial-attention getters, it's not too difficult to get over the sundry sales spiels for the new commodity which quickly reflected their reaction on the housewives, dating from the inaugural Jolson guest-appearance with the original Whiteman two-hour air show.

Apropos of theme song values, two more of Irving Berlin's songs, 'Always' and 'Blue Skies,' and the classic Jerome Kern 'Ol' Man River' were the musical bulwarks of the song dramatization which are helping so effectively to put over the Jolson-Whiteman show. Certainly no original material, subsidized by radio or purchased outright by the agency or the sponsor, could have the effect as the re-creation of such popularly familiar songs as these.

Jolson-Whiteman

The Jolson-Whiteman show was a well-turned job. Intelligently plotted, it took advantage of every possible element and most effectively wove in a lot of color and plausible character under the skillful announcing of Deems Taylor.

Using Whiteman's Philharmonic guest-maestroing as a good background—this event was widely news-serviced all over the country—a re-enactment of 'Valencia' (which led off the merged orchestras of the Whiteman combo, augmented by the Philharmonicers), was again done. Berlin's 'Blue Skies' was skillfully preluded to bring in Jolson for his first number, later doing another Berlin classic, 'Always,' as part of a dramatized song version. The top-off in the second part had Jolson wringing 'em with 'Ol' Man River.' And in between Peggy Healy, Ramona, Jack Fulton and the rest were getting in their innings in no small manner.

Cobb as a Gas Salesman

Listening to Irvin S. Cobb wax humorous as the main features of the Good Gulf program, one wonders just how much gasoline the eminent American wit who put Paducah, Ky., on the literary map, actually sells. Good Gulf impresses a 'big city' show and gasoline selling is certainly best productive on the highways and traffic roads of the nation, away from the cities.

That's a factor in ether merchandising which must constantly cause the ad agency's radio show mentors to toss in their sleep. Sure Cobb is great on the air. He's okay city slicker stuff and Al Goodman's smart dansapation is a highly sophisticated Broadway brand of musical comedy instrumentation, but one wonders if the gas station at Fallen Arches, Nev., or the boys who own the lizzies around Terrible Corners, Ark., are particularly edified by or aware of all this. If they're not, they're certainly not gas-buying prospects for Good Gulf. And it's a cinch G. G. would like very much to interest this sort of a market.

Waring's Old Gold

Fred Waring's Pennsylvanians are capitalizing their collegiate antecedents to the utmost. After all these years the rah-rah aura of the Waring band is still effective, seemingly for the best reason that it is conscientiously peddled for consistent results.

When they essay a college medley it is done with not a little intellect, especially as regards the equation of merchandising a cigaret which is essentially a young man or woman's affectation. Thus, what's more certain of intriguing the southern California college bunch that medley of California college songs? It's a cinch play for a certain concentrated market, highly valuable in view of its proximity to Frisco and L. A.

That's what the Waring-Old Gold program has been building, thanks chiefly to the basic music appeal of the band, although the scripting is still very Joemiller. An example of the jokes on the last show is, 'That was a Stradivarius.' 'Oh, I thought it was a violin.'

Sales Spiel

To offset that, the saccharine David Ross delivery, advocating the 'smoothness' qualities, along with the mild version of the 'fear campaign' manages to produce a pretty good effect. The 'fear campaign' is one of advertising's still most effective if now trite methods of merchandising. Watch out for the pink 'toothbrush,' the friends who shun you (b.o.); athlete's foot and kindred bogeyman methods are samples.

Ross (or rather agency's scriptist) puts a little reverse English on it by pleading for a frank and open mind, and a try-it-once opportunity. Under the sleek Ross delivery—he's the guy who gets diction medals for ether spieling—it unquestionably is of high effect. It can't help but command respect for its glibness and ingenuity, and as for the other people who don't think into ad spieling that way, obviously it must be a spellbinder.

The concerted harmonizing of the Warings, along with their basic music, plus Tom Waring's and Babs Ryan's songs, and the comedy of 'Mandy Lou' (nee Aunt Jemina, nee Tess Gardell) all combine into a good air commercial. What's most impressive about the Waring-Old Gold program is that it has fought its way up from a false start into important rating.

CAFE MEN SEE REPEAL AS 'IN' BY DECEMBER

The smarter drinking restaurants are clearing their decks for repeal. They see it as 'in' by December and new leases are being made on that basis.

An ache to the thirst catering emporiums is to preserve their clientele and maintain the same intimate touch and personal service, and yet be able to continue operating with the inevitably reduced tariffs for beverages. It means all the spots must become open-door in policy and capacity must be increased to make up for the reduction in gross.

The big worry is that with the larger capacity the intimate touch will be sacrificed, and the bonifaces of these niteries appreciate that that's their biggest stock in trade—the close contact the management can maintain with its clientele. Otherwise these places become like any hotel or big restaurant.

MARRIAGES

(Miss) Billie Barnett (non-pro) and Archie Dainwood, assistant mgr. Tennessee theatre, Knoxville, married at Montgomery, Alabama, Aug. 5.

Ada Pattison, dancer, to Thomas E. Sanders, screen writer, in Los Angeles, Aug 7.

Ernie Lindemann, theatre artist, to Beulah Pitchford, non-pro, Sun. (6), Lincoln, Neb.

Arty Carmel-By-The-Sea Just a Hick Burg for Chumps, with the Take On

San Francisco, Aug. 14.

Carmel-By-The-Sea, home of the artist (seascape painters, mostly), and the intelligentsia, place where Sister Aimée did a St. Francis by hiking waves to Mexico, the Utopia where everyone is carefree and careless, Bohemian and broke, and where Young Pioneers (juvenile communists) make nasty faces at Uncle Sam's Boy Scouts—is still a hick burg, after all.

Here live Lincoln Steffens and his divorced wife, Ella Winter; they're the bait held out to literati tourists, but actually are shunned by most of the natives because of their opinions. Nearby on Carmel Heights is the pile of stone masonary known as Flavin's Flight where Martin Flavin, while spitting out the window into the Pacific, grimly creates such world messages as his play 'Amaco,' given its world premiere by the Golden Bough players last week.

Despite the glamour and hoopla of such names and deeds, Carmel can't even pull its sidewalks in at nine o'clock because there are none. Although natives claim they're strictly on the level as Bohemians and aren't working for filthy lucre, the town has two banks with verede-vere clerks who sport winged collars and don't get to work until 10.30 a.m., knocking off at three p.m.

A recent visitor couldn't get a $20 bill changed anywhere in the burg, because natives were afraid he was a counterfeiter. Finally one of the banks broke it, but only after a thorough investigation of the visitor, his morals, character, etc.

Runaround Bus

Town is full of rackets, best one being by the franchised bus company which takes visitors from the station to outskirts at 50c a head. There the passenger says 'How do I get to such and such a place?' It should be named the Runaround Bus Co., but isn't.

Another racket is the town's garbage collecting, which is farmed out to two factions. One collector advertises extensively in the weekly publication, claiming 'garbage neatly collected.'

Shops are strictly for chumps, raising the ante for anyone wearing a clean collar and a hair cut.

Nearly every one of the famous painters who clutter up the burg maintains his or her home as a boarding house and willingly accepts any guest who looks like he might have a dime. If he has two dimes, they also try to sell him their paintings.

Another racket is the famed 17-Mile Drive, which is in reality but eight miles, and which, at a charge of 50c, permits motorists to clatter down many dusty roads, all of which eventually lead into the swank Hotel Del Monte, where maybe they'll register as guests.

Forgetting its Bohemian background, Carmel is thoroughly Hollywoodized, having more gas stations and real estate offices to the square block, than there are Bohemians.

Coast Likes Beans

Los Angeles, Aug.

Tango and similar games are spreading rapidly in Southern California, the latest community to legalize them being San Bernardino, where a regulatory ordinance becomes operative Sept. Games are running wide open in Glendale, nearby suburb.

Huntington Park, another suburb, by a councilmanic vote of 5 to 0, banned the games from that community, and in Bell, close by, the council, after granting several permits by a 3 to 2 vote, rescinded its action and tabled the matter for two weeks.

KAYOED BY BRUILLARD, JEBY GUESSED WRONG

By JACK PULASKI

Ben Jeby, the Eastsider who last season battled his way to the middleweight championship, so regarded in New York State, was stowed away by Larruping Lou Bruillard, the New England French Cannuck, at the Polo Grounds Thursday (10). That about completes the string of ring champs who in the past six months have become exes.

Jeby sank slowly to one knee in the seventh round, slid on his face, attempted to rise but fell on his back as he was being counted out. He had absorbed a dizzy number of left hooks to the button and it was a wonder he lasted that long. Actually, a right tap dropped Benny, but he had taken so much punishment that he was at the end of his endurance.

Bruillard is a southpaw, perhaps the best in a generation. In close he crashed rights to the body, blows which in the first round tipped off that Jeby was on his way to defeat. Ben was confident of besting the contender because he had stopped a number of tough muggs, but he guessed wrong. So did his manager.

The new champ won himself a New York following when he clearly outpointed Jimmy McLarnin. He was a middleweight at the time. Now among the 160-pounders and still growing, he is pointing to the light heavyweight title and a match with Maxie Rosenbloom is in the making. Judging from what that colored party did to the night-clubber out on the Coast, such an engagement is going to be very hot.

Jeby is not a colorful fighter but is one of the gamesters of the ring. He found himself about two years ago, exhibiting a knock-out wallop and thereafter literally socked his way to the title. Ben never sidestepped the hard hitters and generally gave a good account of himself. It was figured he was slipping last winter when Vince Dundee cut his kisser so much.

Only One Round

During the Bruillard bout Jeby showed something copping the second round but that was all. Lou respected Ben right up to the finish, indicating that Jeby's blows had a sting, but he had little trouble in snapping in those lefts. He is an accurate puncher, has a rugged build and should climb into real money.

Semi-final brought on Bat Battalino and Phil Rafferty, it being the first time in New York that Bat has appeared in the runner-up position. Former feather champ seemed to have given Rafferty a smacking around but the latter got the decision. The judges disagreed and, under the new system, the announcer stated the referee would name the winner. Formerly all three officials wrote their opinions on slips and the announcer gave the result. Now the ref only makes the award when the judges differ.

Thursday (17) the Garden will offer an indoor show, with Isadoro Castinaga and Patsy Perroni topping. Next month at the Stadium Tony Canzoneri and Barney Ross, who defeated him in Chicago, will meet again for the lightweight title.

BEER PRICES EASING; $2.35 LOW ON COAST

Hollywood, Aug. 14.

Retail beer prices are easing off slowly here, with mostly nickel and dime reductions in case lots under 30 to 60 days ago. With the advent of a second Los Angeles brew on the local market, brewery which for months had a monopoly is now wholesaled so as to make possible a $2.35 per case price for 24 pints to the consumer. The second brewery's product is priced 25c higher. Dozen quarts retail at the 24-pint nick, and in several instances a dime lower.

Several eastern and imported (Canada) brands are on the local market for as low as $2.95, with other brands running as high as $3.90 for 24 pints, and imported brews considerably higher.

Draught beer continues mostly at a dime, although some of the downtown retailers have 5c beer on tap.

CHATTER

Broadway

Earl Wingart finally lost that butler.

Ted Collins had all teeth yanked.

Helen Hayes is in New York on vacation.

Joe Shea is beginning to get his weight back.

Eddie Paul writing a course on baton-waving.

Leon and Eddie moving across the street.

Alex Gottlieb nursing a sprained wrist from tennis.

Milton Pickman Ted Lewis on the road.

Wayne Pierson recovering from an attack of tonsilitis.

On his trip to England, Ken Hanson dropped 15 pounds.

Lee Mortimer ill with trench mouth, confined to home.

Paul Lazarus, Jr., is now in the WB home office pub and ad dept.

The J. H. Lubins and Mrs. Marvin Schenck are Lake George'ing it.

Eighth avenue much livened by new bar and grill spots. It's the beer.

Tom Kane drove down to the big town for a visit from near Saratoga.

Irving Hoffman's brother Leonard working for Metro on the coast.

Ruth Morris to Camp Intermission, Saranac Lake, for a fortnight's vacash.

Emanuel Cohen, Par's producing head, expected for a visit shortly.

Native South Carolina called Arthur Israel, Par attorney, on his vacation.

John Wildberg, theatrical and copyright attorney, off to Hollywood for six weeks.

The minute cool weather replaced the warm, Bernie Bergman changed to palm beach suits.

Fish and chips joint with considerable front, new addition to Times Square eateries.

The Pepper Pot, Village nitery on W. 4th street, is bankrupt; $26,000 in debts, no assets.

The Ed Saunders are married 25 years. Celebrated it at Travers Island, N. Y., Saturday (12).

Wurlitzer people in London, sent Jessie Crawford a solid gold Dunhill lighter with a nice inscription.

Harry Hershfield having annual week at Thousand Islands with four other fellows and a guide.

Sammy Cohen couldn't find a noisier place for a vacation than Cuba, so that's where he's gone.

Sally (Mrs. Myrt) Blum back to the Coast by plane tomorrow (Wednesday) after a buying trip.

Duke Wellington, Broadway's ace poster artist, went out to Chicago to do a display on the World's Fair.

Speaks are circulating their membership lists more than ever, sending out come-ons of various kinds.

Cecelia Ager has a piece on Mae West in the Sept. 'Vogue.' Ruth Morris agented the deal but waived the commish.

Rudy Vallee made the home of the Louis Bernsteins in Deal, N. J., his base while playing the week at Asbury Park.

Rallying quickly from his ap op, Charlie McCarthy left the hospital in Newark Saturday (12) for his Nutley, N. J., home.

James Cowan, Jesse Lasky's production chief, is in New York, to attend the opening of 'Power and Glory' at the Gaiety.

Agnes Egan Cobb writing friends from Paris and using two buck air mail stamps instead of the regulation six cent stickers.

Ona Munson, in Joe Cook's new show, 'Hold Your Horses,' is having a portrait of herself done in pastels by Leo Quanchi, noted artist.

Patricia Bowman, on a two weeks' vacation from Radio City, is spending it at Southampton, L. I., with the Count and Countess Pagliessi.

Lou Goldberg's first book, 'Great I Am,' is not being published until the end of this month, Macauley releasing his second, 'Bank President,' ahead of it.

Upon Louis Cohen's exit from RKO, to go into business for himself, his family will take up domicile again on the Coast, leaving here in about two weeks.

Mrs. Helen (O. M.) Samuel of New Orleans is taking an advanced art course at Provincetown, Mass. Her husband is with her to see if there isn't a chance to wreck the town.

Young John Hertz, whose father is a pal of Albert D. Lasker, chairman of the board of the Lord & Thomas agency, is learning the advertising biz in the L & T offices in New York.

Sol Rosenblatt says he is not related to General Hugh S. Johnson. Story had it that connection came through his sister, who has written music under the name of Ann Ronnel.

A couple of hillbillies, in full Broadway hillbilly regalia, including sombrero, colored shirts, breeches in their boots, and with their guitars, startled the Main Stem the other day when making the rounds of the agents' offices.

John C. Crane, father of the late Ward Crane, pictures, left an estate valued at more than $40,000, probate of his will in Albany Surrogate's Court showed. Estate goes to a brother and two sisters. Crane, Sr., died July 25.

Arthur Fiedelbaum, head of Metro distribution in Eastern Europe, and Mrs. Fiedelbaum, had their names officially changed in New York last week to Field. Mrs. Fiedelbaum is a sister of Laudy Lawrence, Metro's European chief. Judge James C. Madigan granted the request for change.

Carmen Lombardo flew from New York to Cleveland and back the same day. In between out there his wife was operated upon for appendicits. When reaching Newark on the trip back Carmen paid $10 for a taxi plane to take him over to Valley Stream, L. I., in 15 minutes, and he appeared as usual with the Lombardo orchestra that evening.

Jean Malin's ill-fortune through backing off the Venice, Calif., pier to his death recalled his 'crazy' driving around New York. Malin was one of those give-her-the-gun drivers, and the theory is that he gave it the gas so fast, when the car was accidentally in reverse, that he couldn't control his car when it shot backwards. Jack Bertell, his New York manager, recalls several close calls that way while driving around with Malin in New York.

Budapest

E. P.

Patsy Ruth Miller bathing in Gellert Pool.

New concert and vaude agency, Europa, just starting.

Paulette Maszaros has her own little farm in Csobanka.

Sari Fedak to Paris. Talk of her playing 'Antonia' in French there next season.

Oscar Beregi, actor, married to Piroska Lazar, headmistress of girls' school.

Alfred Kerr, German drama critic, Hitler emigrant, has taken a house here for a year.

Maria Tassy, dramatic actress, said farewell to stage and started a dressmaking establishment.

Irene Zilahy buying a house and garden on Gellert Hill out of money made in musical comedy in Vienna.

Labriola, lessee of Varosi theatre, big music hall, has 110 lawsuits pending. Lease will not be renewed.

Marriage of Gizi Bajor, leading dramatic actress, to Dr. Tibor, German laryngologist who treated her vocal cords, a surprise.

Laszlo Lakatos writing play, 'Balkan Tragedy,' on the murder of King Alexander of Servia and his wife, Draga Machine, in 1903.

Erzsi Pechy, 43, one of the most admired musical comedy stars, died after long illness. Her fine soprano voice and blonde beauty destined her to be an ideal prima donna. She made her debut in 'Lilac Time,' with her last role in 'White Horse Inn.'

International Art School, New York party of 20 young artists, here to study folk arts and crafts. Led by Miss Pratt, they will be conducted and instructed by Gustav Olah and Klara Tudos, scenic and costume designers of state theatres. American artists mean to use Hungarian motifs in stage decorations for new Broadway plays.

Producers mean to put a stop to gratis ticket and cut-rate abuses. Six important theatres establishing their own joint ticket agency with a capital of 300,000 pengoes. General reduction of ticket prices in all theatres, but no complimentary or cut-rate tickets. These abuses are so firmly rooted here it will be difficult to do away with them.

Imre Kalman, the composer, been hunting for a libretto for years. Discovered a new librettist in the unknown Sandor Ujvari, ad writer, who turned out publicity material and penny dreadfuls by the dozen. Kalman bought two of his novels, 'The Nation Marries' and 'Love's Dominion,' which he means to set to music, making an exclusive contract with Ujvari.

Montreal

Bert Hall announcing CFCF.

Joe Altee tap-stepping at Maurice.

August is marrying month for Tom Cleary.

'Montparnasse' third French cabaret here open.

Freddie Edwards writing continuity for Molsoneers.

Dorval, city's leading race track, to be scrapped for building lots.

Mount Royal only nabe to be dark this summer, although most losing money.

Local press irate on balling up of radio programs which are 50-50 not as advertised in this town.

Jim Adams and George Rotsky making circles around players at Denneville; Jim with hooks and George with slices.

Paris

By Beulah Livi

Jake Wilk of Warner's in town.

Laudy Lawrence is back at his desk at MGM.

Billy Gaxton and the Mrs. are spending August in Venice.

Chaliapin has been promoted to the rank of Commander in the Legion of Honor.

Gloria Swanson, Michael Farmer and Lily Damita departed for America on the Paris.

Alfred Savoir is making a French adaptation of John Van Druten's 'There's Always Juliet.'

Earl Leslie and his Mexican band, Carmen Morales, have gone to Juan-les-Pins for August.

Montmartre is to have a new electric funicular to replace the old one scrapped two years ago.

Latest swanky Champs Elysees cafe is the Marignan, adjoining the de luxe new cinema of the same name.

Marcel Achard, Steve Passeur and Henri Jeanson are spending a fortnight together on the Cote d'Azur.

Owing to the illness of Brigette Helm production of 'Adieux les Beaux Jours' has been temporarily suspended.

Reginald Hammerstein is spending a few days here before going to London to produce a play at the Drury Lane.

Latest Paris dance craze is the 3-tempo 'Trocadero,' which was first introduced at the Lido cabaret by Guido Curti.

The Odeon's summer closing, beginning Aug. 6th, is of short duration as the house reopens again Aug. 20th.

Margaret Vaughan, completely recovered from her recent illness has rejoined the English Players at the Albert Ier.

Rumors persist that the Pigalle theatre is to be turned over to Max Reinhardt next winter for his Paris musical productions.

Colette-Andris, now vacationing in Savoy, has been engaged for feature dances in the new fall Folies-Bergere revue.

R. J. Rubin, vice-pres. of MGM, has sailed back with his family, on the Paris, after combining business and pleasure while abroad.

Pierre Wolff is working on a film scenario founded on the life of Mirabeau as revealed in his biography by Louis Barthou.

The 35 American chorines from New York who opened Aug. 5 in the 'Monte Carlo Follies,' at the Sporting club, are coming to Paris later.

The Ballets Shanley, fresh from Deauville, has been snapped up by the Paramount, Moulin Rouge and other presentation film houses.

Gaby Morlay and Henri Rollan have been cast for the leads in 'Maitre de Forges,' by Georges Ohnet, to be directed by Abel Gance.

David Sarnoff, head of Radio Corp., and Cortland Smith, of Pathe News, in town on the same boat.

The noted Danish playwright and novelist, Karen Bramson, has a new book out entitled, 'Star,' which deals with cinema life in Hollywood.

Feminine boxing matches are proving very popular with the French at Luna Park, where Mona Paiva's trained lions are the next best bet.

A French Government decree just announced permits roulette and trente-et-quarante to be reinstated in all the spas and health resorts of France.

Henry Garat is back from the Cote d'Azur and working on his interiors for 'Une Femme au Volant,' with Cisette Lanvin playing opposite.

Serge Lifar has engaged Mme. Nijinski, wife of the one-time idol of Diaghileff's Ballet, to join the Lifar Ballet, which opens in London in the fall.

M. Jacques Eyser, first prize winner for tragedy at this year's Conservatoire contest, has been signed for two years by Paul Abram, director of the Odeon.

Distinguished stage players from the Comedie-Francaise and Odeon are being engaged for the supporting cast of Pola Negri's first French film, 'Fanatisme.'

The Company of Fifteen, after a brief and successful season of repertory at the Wyndham theatre, London, has returned to prepare for their next production here.

When 'White Horse Inn' ends its long run at the Mogador it will be succeeded by Joseph Szule's operetta, 'Mandarin,' with book by Andre Rivoire and Romain Coolus.

Ray Ventura and his orchestra have been engaged by Albert Cavalcanti to appear in the film, 'Coralie & Co.,' with Francoise Rosay, Jeanne Heibling and Pierre Bertin.

Franklin Roosevelt, Jr., entertained a group of young folks at at Club Echo Dale.

Brick Top's, and Brick put on a special program in his honor, even doing a soft shoe number of his own.

Charles B. Cochran, new associate producer and foreign literary advisor for Fox Films, now busily scouting French and English talent, is to receive $500 weekly for this side job.

Beatrice Wanger (Nadja) is vacationing at St. Jean-de-Luz before getting ready for three winter dance recitals, after which she is sailing for a visit to America in December.

Marlene Dietrich made several French and German phonograph records for Polydor before departing for the Cote d'Azur with her family last week. She returns to Paris Sept. 1st.

With the consent of James Dale, Edward Sterling has added an original prologue and epilogue to the English Players' production of 'Wild Justice,' which makes the ending less grim.

Maurice Lehman has acquired the French rights for the London, Berlin and N. Y. operetta production, 'Dubarry,' which is scheduled for the Porte-Saint-Martin theatre, with Janine Guise in title role.

When Josephine Baker leaves the Casino de Paris, Aug. 20th, to begin a long international tour, she will have terminated 1,700 appearances in Paris at the Champs Elysees, Folies-Bergere and Casino.

At the Gleich Circus benefit performance in aid of a home for elderly French players, Josephine Baker headed the animals' parade, riding on an elephant. She also contributed several songs and dances.

Dorothy Donnell Calhoun, of 'Motion Picture' and 'Classic' mags, back from 10 days in the Black Forest, will wind up her three months' vacation in London before returning to the Coast on the Lafayette.

To show his deep sympathy for the persecuted German Jews, Arnold Schoenberg, Gentile, composer of 'Moses and Aaron,' and [illegible] last week celebrated a ceremony of conversion to the Hebrew faith, this week.

The silver medal of the ministry of foreign affairs, conferred by President Lebrun, is now proudly worn by Evangeline Lehman, Detroit composer of the oratorio dealing with the life of Saint Therese, presented here recently.

After a dinner given by Tom Lewis in honor of the Willem Hendrik Van Loons, at the Ambassadeurs, party wound up at the Hermitage, where Willem joined the orchestra and surprised the with initiated by his talent as a violin virtuoso.

An American jazz band composed of students from Oglethorpe University is appearing at the Hotel Bohy Lafayette for the summer, under the direction of Sidney Pat Kilpatrick. Walter Crispi, British singer of Negro spirituals, is also featured.

Berlin's star dancer at the Opera, Mila Cirul, is coming to the Paris music hall stage next season in a ballet of her own creation, called 'Delirium,' a Dance Study of the Sixth Dimension,' with music by Marius-Francois Gaillard and settings by Madrazo.

Paris civil courts recently sentenced Pierre Richon, professional dancer, to five years in prison and ten years' banishment for eloping with a married woman and appropriating the sum of 200,000 frs., she took upon leaving home. French law allows no theft between husband and wife so it is up to Richon to repay the deserted husband.

Stroudsburg

By John J. Bartholomew

Ray Keating's band played at the Vila Charles.

The Boone Family (WEEU) entertaining here.

Dick Hager (WCAU) entertaining at the Ontwood.

Leon Dabo entertained a large audience at Buck Hill.

Apollo Male Chorus (WEEU-WFOD-WHP) appearing here.

Smiling Jimmy Evans added to the floor show at the Hof Brau.

The 'Hot 'n' Happy Four,' the musical attraction at the Glenwood Hotel.

Jimmie Driscoll and his orchestra at the gala opening of the Sunset Inn at Throop.

Nancy Boyer of the old Keith circuit fame now managing a restaurant in Bushkill.

Sherman Theatre inaugurates the new movie season by holding over 'Another Language.'

John Gilligan, the Schmitt quartet, and Musin Bly's orchestra entertaining at the Meadowside Inn.

Joe Mooney and his band played for the newly formed Press Association of Northeastern Pennsylvania.

Riviera

By Frank Scully

Helen Gilliland gone.

Gaby Morley no like pajams.

Wandering Walkers back from Italy.

Rosie Dolly entertaining everywhere.

Lole Fuller outdoor ballet a clicker.

George Axelsson to Sweden for a month.

Laurence Vail -picks a 1908 heirloom.

Dorothy Farnum bought a farm in Normandy instead.

Mrs. Michael Arlen wearing gas colored belts again.

Fanny Holtzman resting from the Fred Astaire wedding.

Spadolini, Josephine Baker's partner, doing arty hymn-to-the-sun dances.

George Antheil going back to N. Y. for his Trojan opera rehearsals next month.

Follies flaps swimming at Monte Carlo Beach brought 145 trunks, but no brassieres apparently.

Nice sore at Jo'burg 'Star' which panned the place. Nicois say there's no s.a. in South Africa either.

Si Spitzer wants to marry Sigrid Torsteinson, an Icelandic eyeful, but the natives have him stymied.

John Hanscom writing from Majorca says if he thought the Riviera was crazy he must have been nuts.

Legion of Honor for Jean Gabriel Domergue who decorates the galas at Cannes and Monte Carlo. Ike Meltzer next.

Rex Ingram shopping for sands to get the right quality for his trek to Nomad's Land on that Mohammedan thing.

Max Reinhardt in and out of St. Tropez but yarn he was ditching life work for musicals with Carl Brisson was just a little harmless hoke.

Earl Leslie, Charles Vanel, Jean Marsac, Nilda Duplessy and Laura Diana, shillabered 'Latitude 43' new nitery in St. Tropez's ten million franc turk.

Gabriel Boissy, of 'Comoedia,' resting at Biot (where Martinelli's mayor) after a smashup in Switzerland, where they have drivers too.

David Sortor, billing himself 'One of America's most unknown and versatile' lyric writers, did three weeks at Grand Hotel, Cannes, but paid for them.

Lucky Millinder, ex-Cotton Clubber, still the best draw of three alien bands at Monte Carlo, with Bela de Racz second and d'Enrio Madriguera third.

Late Florenz Ziegfeld is probably doing some flips right now on reading that 'Ziegfeld's Midnight Follies 1933' are in Monte Carlo at the summer Sporting Club.

Mistinguett resting her marked down million dollar gams at Juan-Les-Pins and then into a Rip revue in November. Turned in 350 performances last season, and feels plenty spavined.

Catalina

Mob of picture yachts over for the week end.

Fishing guides are missing Al Jolson this year.

William Seiter spending his week end off the main stem.

Pacific Coast Writers Yacht Club planning another cruise.

Bill McNutt at anchor at the Isthmus in his schooner.

Seaton Miller thinking of giving his boat a new coat of paint.

Ben Piazza flew over for the week end with Buron Fitts, L. A.'s d.a.

Bathing got its first break last week. Weather till then too cool.

Harold Houck band at the Casino getting raves from the dancing mob.

Planes are making a trip every hour on the hour from the mainland.

Charles Chaplin's boat has been riding at anchor off the St. Katharine hotel dock.

Bicycles are the best method of transportation here although the Island is no Bermuda.

Max Marcin giving the the once over, but not in fishing for the big ones.

Speed boats are causing a lot of trouble to the mob who have to use dinghys to get to their yachts.

Mr. and Mrs. Edgar Selywn and Edmund Goulding over on the Invader, the Joseph Schenck yacht.

Al Rosen refuses to wear a yachting cap which distinguishes him from the other Hollywood sailors.

Dick Arlen spent the week end lying on the deck of his boat. Resting from that location trip to Washington.

Grover Jones can't go for the smart yacht stuff. He's strictly a guy who's looking for marlin over 300 pounds.

Joe Mankiewicz made his first cruise in his new yacht. Skipper Mankiewicz looked a little white when he reached the bay anchorage.

To get away from the regular week-end mob most of the picture people are sailing to the Isthmus on the far end of the island from Avalon.

CHATTER

London

Gina Malo overcoming an attack of boils.

Horace Howard getting over taxicab smash.

Cafe de Paris undergoing its annual renovation.

W. J. Hutchinson of Fox on a cruising vacation.

'Diplomaniacs' stayed one week at London Coliseum.

Jack Donahue is developing a liking for London.

Bobby May is latest to rent cottage on the Thames.

Southport, an English seaside resort, has 39 night joints.

Collins's music hall, one of London's oldest, closed suddenly.

Dick Crean back in Palladium conductor's chair, fully recovered.

Cecil Braham losing commission claim against Teddy Brown.

Mervyn MacPherson vacationing at his villa near Monte Carlo.

Binnie Hale attended reunion of old girls at her convent school.

Eve out of the Palladium bill after one day, due to indisposition.

'Other People's Money' closed three weeks' run at Wynham's July 29.

George Foster deploring the shortage of femme crooners in England.

Yates and Lawley dickering with several gramophone recording companies.

'Bunny' Warren no longer connected with the Donada Picture Circuit.

Regal picture house at Torquay is Associated British Cinema's latest deluxer.

Alice Sardor to dance the Hungarian 'Czardas' for 500 Hungarian visitors.

Wilson, Keppel and Betty doing their specialty in a Gaumont-British musical.

Aunt Jemima postponing her Leicester Square theatre opening by one week.

Roy Royston signed for another revue when he is through with 'After Dark.'

Despite reported sailing for America, Lili Damita scheduled to do a picture here.

Clifton-Hurst Film Productions, Ltd., just rented the Blattner studios at Elstree.

Mrs. Tudor-Owen, Palladium's publicity snatcher, ill, but not [illegible]

Harry Cohn visiting the Palladium to look Ted Ray over, at the suggestion of Jack Curtis.

J. L. Sachs getting offers from two newspapers for his life story. Holding out for best offer.

Noel Coward writing new show for Yvonne Printemps, to be produced by Charles Cochran.

Best entertainment is watching Val Parnell playing bridge with Dolly, his wife, as partner.

Gracie Fields reputed to have received $125,000 for her latest picture for Associated Radio Pictures.

Billy Kay set for 'Nice Goings On,' the new Leslie Henson show, due at the Strand in September.

Henry Sherek sore with Gaumont-British for not being given a mention in the making of 'I Was a Spy.'

Unlike most English stars, Jack Buchanan, the best of them, is suffering from an inferiority complex.

Anona Winn, wireless singer, married Fred Lamport of Reeves & Lamport agency, in London July 31.

Basil Sydney, Englishman, wants to go back to America, but his wife, Mary Ellis, American, likes it better here.

Gladys Tudor - Owen walking about in a trance; claims it is love.

Bud Flanagan back in Hip show, minus appendix.

Léonore Ulric wanting Arthur Margetson for new show in New York, but Englishman staying with 'Music in the Air.'

Glenn Ellyn held over for further two months in South America, thereby losing part in 'Ball in Savoy,' Drury Lane new musical.

Aubrey Hammond, famous stage artist and designer, peeved at the post office changing his name to read 'Audrey' in telephone directory.

Syd Chaplin definitely friendly with British International Pictures. Will shortly make one for this firm. Will shortly make one for this firm.

Bert Firman suing Linfield, the racing motorist, as result of accident in latter's car at Monte Carlo in January. Firman is claiming $15,000.

The widow of Sir George Alexander refuses confirm rumor of impending marriage with Dr. Alfredo Rodrigues, famous eye specialist of Madeira.

Ewart Hodgson back at film criticisms; this time for the 'News-Chronicle.' But still retains his publicity job with the Bernstein theatres.

The Hague

By W. M. Etty-Leal

Catharina van Rennes, Dutch composer, celebrated her 75th birthday.

Jasques Thibaud, violonist at Kursaal Scheveningen, fiddling and conducting.

Par's 'Jekyll and Hyde' at last released and on bills of Passage theatre the Hague this week.

Renate Mueller, German film star, paid a short visit to Holland to appear for AVRO, microphone at Hilversum. Few days later Paolo Marion, tenor from Civic Opera, Chicago, sang here for radio fans, same studio.

Saranac Lake

By Happy Benway

Chris Hagedorn now enjoying a mess of happiness since his 'rib' op.

William Canton now on an up diet at times, with a little exercise added to his routine.

Jack Nicoll sitting up now after a siege of 'in-the-red.' He is also listed for the 'rib' oper.

Marion Cannon left the lodge with a 90% favorable check-up and will Mt. Vernon it for a while.

Write to those that you know in Saranac Lake and elsewhere that are sick. That letter means so much at times. Try it.

Betty Huntington, who is doing her ozoning at the Buckley House, Liberty, N. Y., pens that she is not on the feeling-good side.

Fritz Bender left the lodge with an okay that will enable him to go to work. Been on that unlimited exercise for the past six months.

Fred Rith is on the observation list for that 'rib' operation. Dr. Woodruff, who does all the knifing, is eyeing that boy for the cut-up.

Maurice Cohen has been moved into the infirmary department. Maurice had a little setback that will hold him to the bed for a little time.

Robert Faricy, a newcomer at the lodge, is sure showing up to the cure routine with a bang. Pneumothorax patient doing very well with the Dr. Mayer routine.

Guy Johnson, who has been bedsiding his wife at the lodge for the past six months, to open a producing exchange in the Hilltop city. He will produce local shows.

Jack Crowley, known as the actors' Saranac pal, opened up a 3.2 [illegible] you are an actor, your glass of suds swells up an extra two ounces of brew.

The original Happy Benway (father of the writer of this column) is sieging with a mess of old age and what have you. Looks bad for the old boy. Still, he is only 82 years young.

Freddie Bachman all messed up with elation. A surprise visit from his sister did the trick for that little Chicago curer. I would advise the rest of the Bachman clan to surprise-visit the boy.

Mrs. William Morris paid her general visit at the N. V. A. lodge and did not miss one patient's room. And did that lady of good cheer spread happiness among the sick and well! What a woman!

Bobby Graham, Toronto, Canada, boy who is still on the sick list, has moved into the wilderness for a mess of fresh ozone. He is now at 308 Indian Grove in Toronto, doing well, but feeling not so good.

Harry Namba, who did a Saranac column for the 'N. V. A. News,' had to give up the work on account of a bed routine. That boy has seen so much bed and real illness that he wants to be listed as Bedder No. 1.

Among the ex-Saranac curers that are ozoning in Liberty, N. Y., are John Louden, Alice Carman and Betty Huntington. General reports on these patients is that they are all doing well, with the exception of Miss Huntington.

Dr. Frank Huntoon, the lab. specialist who wrote 'Bacterial Allergy to Secondary Organism in Pulmonary Tuberculosis,' has shown many favorable results with his new injection. Among the patients who are benefiting are Edith Cohen, Stella Barrett, Fifi Climas, Dale Newell and Louis Rheingold.

Happy Benway, mugger, blackface comique and what have you, left the lodge for a mess of farm air in West Warren, Mass.—a two-week vacash to see if he can take it. (Happy Benway is me, the writer of this column. This is written for the benefit of the N. V. A. patients, as they don't know I left the lodge.)

Adirondack slang and its meaning: Ruby, showing color; sleeper, a strictly bed patient; gasser, one who takes pneumo-thorax; hits on one cylinder, one with one lung collapsed; Fortune got him, a patient who has passed away (Fortune the Campbell of Saranac); batting high, a patient who has a high temperature; going for a ride, patient that uses the wheel chair; tap victim, one who loses pleural fluid by being tapped; he's on the gold standard, referring to a doctor who charges $5 a call; pickled, a patient who is on a codine diet; stinker, codliver oil; in the red, a hemorrhage case; a comeback, a bed patient who has received exercise; picture, an x-ray; got a 99, received a stethoscope exam by doctor.

Vienna

rich Glass

rothers Hamber out for lease of Ronacher's.

Richard Oswald here for the Alfred Piccaver talker.

Nora Gregor still waiting for contract with Brug theatre.

Louise Ullrich replacing Nora Gregor at the Volks theatre.

Eugen Kloepfer turns back on Salzburg in last moment to please Nazis.

Hermann Leopoldi and Betja Miskapa joining for 'Night of Humor.'

O. L. Preminger getting break by replacing Emil Geyer as manager of the Josefstadt.

Karl Rankl rejects offer from Ankara in order to direct operas and symphony concerts at Graz.

Labriola getting lease of the Renz with a view of presenting Josephine Baker at popular prices.

Gypsy prima Horvath Gyula among the chief attractions of Dome Concert at St. Stephens.

Kurt Robitschek going into management of Kammerspiele and planning to open with modernized version of Suppe's 'Pretty Galathe.'

Alfred Lohner, released from prison, gets attractive contract from German theatre in Maehrisch-Ostrau.

Edward Stirling negotiating to put on 'The Green Bay Tree,' 'Ten Minute Alibi,' 'The Soul of Nicholas Snyder and 'Wild Justice' in English.

Dutch Tenor Jan Kiveron giving a couple of songs in his native language for benefit of distinguished Dutch patrons present for gala presentation of 'Sissy.'

'Schottenring,' Jewish drama by Friedmann and Nerz, has been arranged for Dutch presentation at Amsterdam under the changed title 'The Three Prossnitzers.'

Reno

Young Corbett is here training Tony Poloni and doing some fishing on the [illegible]

Roscoe Turner flew from L. A. with a couple of friends to extend their greetings to Carole Lombard.

J. J. Bergen, New York banker, here for a short visit and Henry Loeb, also of New York, gave Reno the once over.

The NRA hit the gambling resorts, and the dealers now work five days a week for the same pay they received previously for six.

Walker Inman, whose divorce suit was a sensation here a few years ago, is back again for a rest and brought a multi-colored airplane along.

Gus Sonnemberg, wrestler, who rolled in a few days ago, says his heart's okay and was in no wise dented by any love tilts and he'll get a divorce.

Carole Lombard, who has been one of the attractions at Calneva for the past six weeks, will get her divorce at Minden in a couple of days. Her brother, Stuart Peters, spent some time visiting her.

Vincente Fiermonte, boy friend of Mrs. John Jacob Astor Dick, departed for New York without his divorce after spending more than six weeks here. His New York attorney failed to work out a settlement with the Italian boxer's wife in Italy. Mrs. Dick secured her divorce.

Easton, Pa.

By A. M. Powell

Stock at Netcong, N. J., drawing crowds from this section.

Strikes in Allentown are being settled, helping theatres somewhat.

Five plays scheduled for presentation by Little Theatre during coming season.

Blanche Calloway and her orchestra at Eddyside Park here on Wednesday (9).

'Italian Day' at Central Park drew crowd of several thousand. Singing of Italian songs a feature.

Theatres in Lehigh Valley displaying NRA signs and expect to take on extra employees when fall season opens.

Hershey Park now going in for name orchestras. Paul Whiteman and Cab Calloway among those booked this month.

Canton

By Rex McConnell

Dramatic stock due to be revived at old Grand here about Oct. 1.

Rudy Vallee and his band due in Ohio soon for tour of one nighters.

Stay-up-late spots all clicking in Akron, Canton, Youngstown district.

Gilda Gray with Whitey' Kauffman's band playing ballrooms thru midwest.

'Pop' Crawford's Northerners complete months stay at Terrace Beach, on Lake Erie.

Palace, one of Canton's ace deluxers, reported passing to Chatfield Theatres, Inc., Sept. 1.

Hagenbeck-Wallace circus, after long stay in the east, picking up many former Sells-Floto stands in Ohio.

A. G. Constant, Steubenville, will give up State theatre at East Liverpool Aug. 15, reported passing to eastern group.

Don Lanning, heading Silver Slipper Revue, from Miami, Fla., playing vaude theatres in Ohio, Michigan and West Virginia.

Richy Craig, Jr., until recently with Ripley's Believe It or Not show at the Century of Progress, stops off for one night showing at Silver Gardens.

Harry Ackley, well-known eastern park executive, manager Rock Springs Park, Chester, W. Va., since May 1, resigns to head park venture in Indiana.

Minneapolis

By Les Rees

Minnesota State Fair being heavily exploited by special radio programs.

Fred Beell, former wrestling champion, killed by bandit in hold-up.

Earl Lorentz, Fox salesman, recovered from illness and back to work.

Paramount exchange lining up exhibitors for Paramount Week Sept. 3 to 9.

Columbia had midnight invitation preview of 'Lady for a Night' at Orpheum.

William Dunn, veteran business manager of Stage Employes' union, dead at 54.

Paramount promoted Myron Adcock of booking department to sales staff.

Leo Blank, Warner Brothers' sales manager, back from Chicago convention.

Ringling Brothers' circus paid city $150 for damage its trucks did to [illegible]ving.

Head-on collision of two locomotives feature attraction at Minnesota State Fair.

Royal American Shows have midway concession at Minnesota State Fair Sept. 2 to 7.

'Gay Divorce' tentatively booked as opening Metropolitan road show attraction in Sept.

'College Humor' and 'Gold Diggers of 1933' doing big business throughout territory.

Jack Kloepper resigned as Paramount salesman to join United Artists' sales staff in Seattle.

Bill Elson of Seventh Street theatre leading a fight for lower electricity rates for showhouses.

Jack Gross, Orpheum manager, and his wife, flew to Chicago to spend a single day with his mother.

New Monogram exchange has territory rights for 'Back to Nature,' nudist picture, but hasn't placed it yet.

Local central labor union has invited Sally Rand, Chicago exposition fan dancer, to Labor Day picnic.

E. T. Gomersal, Universal's western sales manager, here discussing deal with Publix on new season product.

Bainbridge dramatic stock not to open until Oct., month later than usual, with John Dilson as managing director.

Bill Reuss, Shubert theatre (Bainbridge dramatic stock) treasurer, busy selling season books and reports brisk demand.

W. H. Workman, MGM exchange manager, after tour of territory, predicts big pick-up in grosses during next 30 to 60 days.

Gordon Greene, former Minnesota theatre manager, back from Chicago where he closed several deals for the local Malerich-Madison band.

John J. Friedly and Charlie Winchell, Publix division manager and publicity head, respectively, back from North Dakota inspection trip.

National Screen Service taking over former MGM exchange and opening big local branch in place of office space had by it up to this time.

Under new arrangement, nonunion dance orchestra and just dancing for a dime per person under the stars, with 3.2 beer extra, at baseball park.

Ray O'Connell, localite and former manager of St. Paul Orpheum, motored here on his vacation from Philadelphia, where he manages Warner Brothers' Uptown theatre.

Even Max Stahl, United Artists' exchange manager, sat up and took notice when Universal's brewery wagon street ballyhoo for 'Moonlight and Pretzels' passed his establishment.

Publix reported to be negotiating a deal whereby William Hamm, Jr., millionaire brewer and receiver and biggest creditor of Minnesota Amusement Co., its Northwest circuit, would become a partner.

Hollywood

George Raft went for a new gas buggy.

Charles Farrell moving back to Toluca Lake.

Spencer Tracy not so hot for polo since his spill.

Jim Tully suffering from a growth on his right eye.

Frank Borzage figuring Honolulu vacation.

Kenyon Ivy doing a column for the Pasadena 'Star.'

George Stone wants to do a play, but can't find a script.

John E. Osi has fresh roses on his desk at F-WC daily.

Marie Dressler spending her week-ends at Santa Barbara.

Warren William going for wire-haired terriers in a big way.

Edgar Allen Woolf insisting he's the best cook in Hollywood.

Clara Bow attending the dentist daily getting ready for her next pic.

Le Roy Prinz no like that 'Snake-hips' tag. Claims it has no dignity.

Pete Smith taking a two-week vacation and keeping the spot a secret.

Jimmy Gleason taking easy after attending five social events last week.

Relman Morin on a vacash from the 'Record,' having names do his daily column.

D. A. Doran, Fox's eastern story head, at the studio again on one of his periodical commuting trips.

Tubby Garon landed 'Isn't This the Night for Love' with Dave Hutton and claims it's the season's best plug.

Coyotes keeping Gary Cooper awake at his new ranch. Cooper bought a pit bull to rid him of the pests.

Harry Lustig back from Warners sales confab in Chi. Jack Brower called on to New York to discuss western deals.

Winfield R. Sheehan on board the Majestic, 500 miles off New York, talked with Ralph Spence at Fox studio over the telephone for a story 'conference' on 'There's Always Tomorrow.'

Show biz and the picture industry lost one of its best friends in the death Aug. 10 of Henry Wright, undersheriff of Los Angeles county. He was a member of the sheriff's department for 32 years.

Jersey Shore

By Wes Nolte

A dog track opens at Linden.

Lillian Roth short vacations at Allenhurst.

Harry Kilby has taken a Bradley Beach place.

Club Addison, West End, adds a cooling system.

Jeannie Lang week ends at the West End Casino.

Johnny Prothero reopens his Pine Tree Inn at Eatontown.

Lou's Lobster House, Asbury, now the 42d Street Club.

Frank Haines and band replaces Al Leafer at the Colony Club.

Stepin Fetchit in for one week at the Asbury St. James theatre.

Rosini, magician, a two day appearer at the Deal Conservatoire.

Joe Humphrey's announcing the Friday night fights at Long Branch.

Claire Windsor looks in on the shore hot spots before leaving for the Coast.

Oscar Shimmerman plans to keep the Kingsley Arms roof, Asbury, open all year.

Tom Burley going lunchless these days. Trying to get back that Lehigh U. waistline.

Ulita Torgerson ('Famous Loves of History' on the radio), has joined the Deal Players.

Johnny Dancer producing the shows at the Club Harlem, sepia nite spot in Asbury.

The Twin Brook Farms, West Long Branch road house, has a riding academy attached.

Roy Sedley puts on that strip act for the patrons of the Club Addison, during a visit there.

Harry Loventhal's concert orchestra making dinner music at the Metropolitan Hotel, Asbury Park.

Bill Robinson and Ada Brown knocked out by the heat while playing at the St. James, Asbury.

Irving Strouse out as press agent of the Deal Players. Grayce Ruth, N. Y. newspaper gal, succeeds.

Senia Pokrass ('Losing You' composer) pounding a piano in Jack's Bar at the Colony Surf Club, West End.

Mary Lansing, formerly of the 'Wings of Song' period over N.B.C., opens a song studio at Ocean Grove.

Patricia Allen, of The Sutton Theatre Players, is the former Beatrice Lesser, of Deal, and the Neighborhood Players.

Ward Wilson goes up on the stage and gives some of his impersonations during Rudy Vallee's act at the Asbury Paramount.

Katherine Alexander leaves the Shore Players, Spring Lake, for a week at Stockbridge, Mass., where she appears in a new play by Ann Morrison.

Burns and Allen heading a new stage show at Reade's Boardwalk Paramount theatre, Asbury Park. Tony De Nucci's St. James band shifting over to the Par for the engagement.

CHATTER

Milwaukee

By Frank Miller

Rumored Majestic soon to reopen.

Gladys Becker and her Gang from WISN at the Palace.

Maybelle Van is in charge of ballet productions at the Riverside.

Janet Gaynor's incognito failed her—in spite of the glasses—on her visit to the northern part of the state.

Hugh O'Connell stopped on his way to Hollywood to visit his cousin, a shorthand reporter in Judge Cordes' court.

Lynn Fontanne, in spite of her recent fall, back to horse-backing at Genesee Depot, the Lunt-Fontanne summer home.

Stanley Meyer, 19-year-old son of Fred Meyer, operating the Alhambra, is following in his Dad's footsteps by becoming the theatre's manager.

Don Larsen, treasurer at the Davidson, and Margaret Glanert, also a member of the staff, were married Monday (14). Mr. Larsen came to the Davidson following previous service at the Riverside and Palace.

Fred Meyer has resigned as one of six in the theatre industry to draft a code for industrial recovery in so far as it pertains to show houses. The serious injury to his daughter, Delphine, now confined to a local hospital necessitated.

Tom Saxe, who really gave Milwaukee its first picture houses, is head of the organization operating the Garfield, Uptown, Tivoli, Princess, Modjeska, and Mirth, in Milwaukee; the Oshkosh in Oshkosh; the Lake in Kenosha; and the Jeffries in Janesville. Al. Kvool is general manager. Edwin Vollendorf and Charles Brewster, veteran showmen, are also on the executive staff.

Worcester

By Paul W. Larki

Boys who happened to be in Lou Brouillard's diner Wednesday night when flash was received that he had knocked Ben Jeby from the middleweight throne, drank 3.2 on the house.

'Doll' Brissette, erstwhile leader of the Poli-Palace pit orchestra and current m.c. and Hollywood club, continues to pack 'em in and even turn 'em away on occasion at city's nite spot.

'Tugboat Annie' brought biggest returns to Poli-Palace last week in many months. Film was shifted to Poli-Elm Street this week for second week. Latter house has gone strictly films again, pending resumption of stock this fall.

Though Bal de l'Air, one of the most elaborate dance emporiums in this sector, is much nearer Worcester than Boston, promoters are making grand play for Hub patronage. Boston newspapers are getting bulk of advertising and Worcesterites are wondering why.

Forty-second Street, nite spot, which has found the going exceedingly rough the past two weeks, filed a bill in equity last week to halt ejectment proceedings. Francis J. O'Connor, owner, charges a conspiracy by the Tatassit Bathing Beach Co., where the spot is located, to force him to pay higher rent.

Portland, Ore.

By James T. Wyatt

Homer Gill doesn't like dog races.

Bill Moyes, radio columnist, is a strong Variety fan.

Bill McCurdy has booked 'Change Your Luck,' colored road show, into the Playhouse.

Frigate Old Ironsides in the port, and Par's 'Old Ironsides' into Taylor St. theatre.

Ed Politz still in town for RKO. Theatre is dark, but Politz collects the office rents.

Andy Sass invited officers and crew of Old Ironsides to the Music Box, getting a play for pop attention.

J. J. Parker wants an apology for false report that his recent beach trip grossed one clam. It was two clams.

J. J. Parker figures the blue eagle is the greatest b. o. bird since MGM's Leo. He forgot the Pathe rooster.

Bill McCurdy deducted first day's attendance at nudist pic from the burg's total pop, and advertised that 287,459 persons were turned away. Looked like it, too.

Tramp nudist named W. R. Wiley in the burg selling photos of himself. His racket is to follow the bookings of 'Back to Nature.' Bozo three-sheets outside the theatre.

Ted Gamble has three hours of solo flying. Ted says he's had a yen to fly for years. He recently soloed. Then they made him admiral of a yacht regatta, so Ted figures he's got to tackle navigating next.

J. J. Parker figuring on a neon sign with letters 60 feet high, to top the hills above town, exploiting the Broadway. Hills already have one that size plugging Richfield gas. Problem of changing letters with every bill also being considered.

Phoenix

By Robert J. Rhodes

Bun Caverley, once of vaude, still entertaining over KTAR.

Jimmie Geare and Eugenia Wills doing a 'sweetheart' program once weekly over KTAR.

Clancy Wollard, who trumpeted at the Biltmore last season, now at Roosevelt in Hollywood.

Margaret Boyd of Phoenix in Hollywood for screen test. Named 'Miss Arizona of 1933' at recent beauty revue.

Harold Stetson has been due here for past week from Nogales, Son., where he is operating El Teatro Obregon.

The Phoenix Junior Chamber of Commerce campaigning for Will Rogers' personal appearance at benefit here.

Col. Fred Cardway, known wherever a rodeo or circus is held, has announced plans for $100,000 home on his ranch near here.

For some reason or other, the fad for slacks didn't go across here. The girls prefer shorts what with weather like Phoenix has in the summer.

Rochester

By Don Record

Tennessee Ramblers play Riviera stage.

Empire Shows provide midway attraction at Caledonia fair.

J. Thomas Casey going to New York to produce vaude units.

Mrs. Pauline Rose, radio singer, now at Hollywood Hill casino, Old Forge.

Loew's Rochester and 'Democrat & Chronicle' entertain 600 orphans at Saturday morning show.

Century theatre giving two-for-ones for two weeks in tieup with grocery tickets with three cakes of soap.

Zoo lion cubs sold for $40 apiece to be trained for acts. Cost too much to feed 'em along with their parents.

Manager Harry Royster of the Century shifts film bill at 3 p.m. Wednesday and packs house with bargain-seeking women.

Manager Jay Golden of the RKO Palace, conducts prosperity song contest in connection with 'Moonlight and Pretzels,' promising to send suitable manuscripts to music publishers.

Philadelphia

P. J. McGovern, w. k. p. a. and manager, reported about to hook up with big beer outfit as advertising manager.

Harry Murdock, Evening Ledger,' back from his vacation and Eric Knight away. Linton Martin, music critic of the 'Inquirer,' and Mrs. Martin, fillum reviewer, off for Maine.

Columbia giving second annual get-together luncheon for exhibitors and critics of the territory next Monday at the Ben Franklin. 'Lady for a Day' will be screened afterwards.

Harry Knapp, veteran drama editor of the 'Inquirer,' is finally on his way back from California. Has been gone six months and reported as not returning to staff because of poor health.

Arch Street theatre re-lighting September 21 for another season of Yiddish plays. J. Gruber, long associated with the Arch, back after two years, joining Morris Berns and Louis Goldstein.

Huge decline shown in the personal estate of the late Jules Mastbaum when the final executor's account of that estate, filed for adjudication three years ago, was returned, unaudited, to the orphans' court filed Saturday.

Detroit

By Lee Elman

Andy Rice, Jr., nursing a bad leg.

Benny Davis booked local singer Lee Mason for next four.

Harry McKe refurbishing Cass theatre for the new season.

Horse racing legalized for first time in years at State Fair Grounds, Sept. 2nd.

Texas Guinan held old home week here last week. Made appearances in two night clubs, gratis.

New line at the Fox has a number of good lookers. Brought in from N. Y., where Billy Sharp handled them.

Ethel 'Sparky' Norris took a cottage while playing Edgewater Beach Club and the boys now call her 'Mother' Norris.

Lou Forbes, who recently closed at the Edgewater Beach Club, goes into the Indiana theatre, Indianapolis, starting Aug. 25th.

'Free Press' starting to unbend on the publicity splurges. Running a column of plugs once a week for night clubs. Trying to compete with the 'Times' for n.c. adv.

Charlie Roth thinking of organizing a class of newspaper men to learn dancing. Lots of interest since he taught one hefty one to do snake hips.

Popsey Silk, of the Maxine Club sent Texas a big basket of flowers in gratitude for her bringing her gang over for theatrical night and letting him advertise it. Presentation made on stage at Fox and Tex cracked that the flowers were pretty but she had hay fever.

New Haven

Harold M. Bone

'Hot Chocolates' at Par.

Dayt Saltsman has new nephew.

N. Y.-Guilford Players featured Mitzi in 'Paris.'

N. Y. Columbia Opera Co. will play Arena Sept. 10.

A cold had Eleanor Snead out of the line two days.

Jack Devine's hoof did a stooge for Gans and Perkins.

Harry Arthur staged his first annual show at his farm.

Russ Spang, ex-Par, has an orch at 30 Acres dine-and-dance.

Since accompanying Mitzi, Roy Ward's using the full tag Leroy.

Jimmie Odrich and Sal Amato nite club horn tooting till return of stage shows.

Spokane

Ray Budwin

A class beer spot has been opened by Ruth Coetz in the Coeur d'Alene hotel.

Al Pearce and His Gang, radio entertainers, doing a S.R.O. biz at the Fox.

State extending 'Gold Diggers of 1933' engagement to one week, after a four-day booking. Pix doing nice biz.

Tom Olsen, formerly manager of the Fox and Orpheum theatres here, has taken over the Fox California at Bakersfield, Cal.

Egyptian theatre is to be turned into a combined picture and little theatre. Formerly pix alone made up the attractions. An extended lease for the downtown property has been signed by the Bandbox corporation, headed by John Happy and Waverly Lindsay, formerly active in professional circles here, and L. H. Brown, attorney.

Montgomery

By Tom Hall

Strand vaudevills unusually good. Every one wants Empire to open.

Sena Rupp enthal coming back to Par.

Always in a hurry, Richard Kennedy.

Beer selling for twenty cents a bottle.

For personality, Lloyd Towns is the best.

Ambler Stock company may come to Grand.

Verner Haldene on pleasure trip to California.

Eugene Parrish, Strand mgr. doing good work.

Christine Rogers gets married and moves to N. Y.

Bill Cherry, ex-newspaperman, joins radio staff.

Hugh Smart, of Lynchburg, Va., drops in for a visit.

Cincinnati

Kolli

Ringling circus here Aug. 21.

Jail-of-old-Hammond street police station now a grill.

Laas of mazda lane and film row forming Variety Club.

Bill Onie, mgr. for Monogram, has brought family on from Cleveland.

Jerry Hurter, 'Times-Star' scribe trebling as p. a. for Chester Park and Wooden Shoe.

Beb Wood, from Cleveland 'Press,' is new adv director of Scripps-Howard 'Post.'

Billy Bryant's showboat troupe doing 'Ten Nights in Barroom' after same treatment on 'Camille.'

Stanley Jasques has brightened RKO exchange office with its third redhead beaut, Frances Sargent.

Meyer Lantz, oke after four months' health stay in Florida, readying Empress for reopening with burley in Sept.

Edwin E. Freshney, who did publicity and convention contacts for Netherland Plaza, now at Hotel Gibson is same capacity, replacing H. G. Sisson.

Seattle

By Dave Trepp

Doug Forbes, sec to John Hamrick, vacationing on the Peninsula.

Bethel Gibson and family in town again, this time with 'Change Your Luck' co.

Monte Monzingo eight-piece orchestra at New Yorker, niteclub and beer garden.

Garnier, analyst, getting nice play at Roxy, on mezzanine, especially from the dames.

Al Ottenheimer to L. A. to help ready his 'Funny Man' for debut on N. Y.'s rialto.

Grayce Hamilton, personnel director for Hamrick at Blue Mouse, and Frank Setter, married August 12.

Leading futile fight against parimutuel racing in this state, 'Post-Intelligencer' now ballies 'For complete racing news read the P.I.,' and the rag has the best racing section in the village.

Lincoln

By Barney Oldfield

All local houses are NRA-ing.

State Fair paid some $46,500 of the last two years' debts.

This man Rosenblatt is a former Nebraskan and the boys out here have a lot of faith in him.

Film peddlers are wearing out sole leather between LTC and the indie houses auctioneering next year's product.

These nudist pics, sex pics, et al., have been sweet angels to George Monroe this summer and have boomed his grosses.

Dodson's World Fair Shows carney had trouble here when an attachment was served on them by an allegedly injured cook house staff.

San Francisco

By Harold Bock

Ken Dailey's wife still in the hospital.

Reeves Espey in town for a few days for FWC.

Hermie King conducting at the Oakland Orpheum.

Par has Dean Hyskill up handling that beauty contest.

Gold mining has claimed Ed Wilson, former commercial mgr. KFRC.

Estelle Taylor and Benny Rubin worked on KFRC's Jamboree Monday night.

Bob Harvey is back in town after being in RKO's N. Y. ad department for a spell.

Shanghai advices say Jere Lee and Bricktops, girl band, have left Club Casanova for a club in Java.

While playing a benefit Steve Shepherd broke his arm, and can't do any more magic tricks for a while.

Dallas

By Rudy Donat

Town's 12-year-old xylophonist, Lucretia Bair, in Chi for Fair's marimba show.

Director Charles Meredith bucking August heat to line up local talent for Dallas little theatre opening in October.

M. S. White, owner of Forest and Dal-Sec, nabes, contemplates new $40,000 house in South Dallas to seat 1,000 luxuriously.

Louis Veda Quince already rushed by applicants to join his Southwestern School of the Theatre, due to open Sept. 1, and no catalogs out.

Associates are Mary O'Dell Mitchell, speech; Daisy Polk, voice placement; John William Rogers, playwriting; J. B. Petta, fencing; Georg Frierson, eutythmics; Frank Harting, makeup, and Alyene Porter, coaching for high school students.

Trenton

By George Rosen

'Times' and 'State Gazette' newspapers now reviewing all new pictures.

Junior League's Children's Theatre here is the outstanding summer attraction.

Fred Burgner, drama and movie editor of the 'Times,' off on Southern seas cruise.

Movie operators here have settled their strike difficulties and returned to work.

Father of Alex. Burslem, drama and movie critic of 'State Gazette,' died last week at 82.

Trenton may get burlesque again after many years, with plans under way to reopen Hunt's State Street theatre.

George Anthiel and wife coming home from Europe for good and plan to live at Washington's Crossing near Trenton.

Albuquerque

Monte Rosenwald, KOB announcer, back after two weeks at the Fair with his brother.

Robey Love band alternating at Franciscan hotel and Villa de Romero Art Inn night club.

Bob Smith, former ad man for Kimo, leaves to accept similar position at Lensic in Santa Fe.

Aline Otis, who has been doing a 15-minute twice-week piano turn of popular music on KGGM, left for Chicago.

Marty Fiedler, former big leaguer, now promoting fights here, and Johnny Flaska, wrestling match promoter, engage in minor set-to as rivalry between two sports grows keen.

Youngstown

Idora Park starts 5-cent dancing.

Swanky Club Vogue now beer parlor.

DePaul, First, and Moran are filling Embassy.

S. S. Solomon to manage Wheeling, W. Va. theatre.

Three downtown theatres, Palace, Hippodrome, and Cameo, dark.

So much competish for 5-cent beer drinkers plenty spots offering free spaget.

Sheriff Engelhardt orders 18 stands at Scheeley's carnival to vamoose. Strip girls chased, too.

Cab Calloway packed 'em in at Idora till midnight then packed in the Harlem crowd from 1 till 4 a.m.

Fort Wayne

By Robert Baral

Edna Hodell of WBBM relatives.

Embroyed buzzes with 'Tugboat Annie' held over.

Paramount crashes through with extra space on fur show.

Cab Calloway here Aug. 16 with Noble Sissle following 26.

George Heliotes of Rialto taking notes on theatre's NRA code here.

Several Warner first-runs jerked from nabe houses and pushed into downtown houses.

Wilbur Pickett, violinist with Charlie Davis at the Hollywood Restaurant in N. Y., back home.

Baltimore

Gilbert Kanour, 'Evening Sun' reviewer, off for a two weeks.

After six months Herb Morgan has gone native and resisting offers to take him elsewhere.

It's a Thursday night ritual with Bill Saxton to go backstage at the Century and say au revoir to the performers.

Sam Wheeler out on the road lining up new spots for the Fox account in this territory following the Warner-Fox split.

Myron (Mike) Shapiro in from St. Louis to establish himself with this branch of Globe Poster, Norman Goldstein now doing work locally.

B. and O. Routes

(Continued from page 40)

Victor, James E., 522 Fifth Ave., N. Y. C.
Vi'an, Rob, 6211 Linwood Ave., Cleveland.
Vito, King, Rose Room D. H., L. A.
Vogel, Ralph, 2502 Coral St., Phila.
Voorhees, Don, NBC, N. Y. C.

W

Wagner, Buddy, Commodore H., N. Y. C.
Waldman, Herman, Gunther H., San Antonio, Tex.
Walker, Ray, 201 St. James Pl., Brooklyn, N. Y.
Waring's Penna., care J. C'Connor, Hammerstein T. Bldg., N. Y. C.
Warnow, Mark, CBS, N. Y. C.
Watters, Lou, 1007 104th Ave., Oakland.
Weber, Thos., Breakfast C., L. A.
Weeks, Anson, Mark Hopkins H., S. F.
Weems, Ted, Lincoln Tavern, Chicago.
Weidner, Art, 44 Wawona St., S. F.
Welch, Roy, Fulton-Royal, Brooklyn.
Werner, Ed., Michigan T., Detroit.
Wesley, Jos., 817 12th Ave., Milwaukee.
West, Ray, Roosevelt H., Hollywood.
Weston, Don, Richmond H., North Adams, Mass.
Wetter, Jos., 617 Adams Ave., Pa.
Whidden, Ed., 125 Dikeman St., B'klyn.
Whidden, Jay, Miramar H., Santa Monica, Cal.
Whiteman, Paul, NBC, N. Y. C.
Whitye, Everett, New Hartford, N. Y.
Wilkinson, Paul, Dupont Biltmore H., Wilmington, Del.
Williamson, Ted., Isle of Palms P., Charleston, S. C.
Wilson, Clare, Madison Gardens.
Wilson, Meredith, NBC, S. F.
Winebrenner, W. S., 207 Frederick St., Hanover, Pa.
Wineland, etropolitan Studio, Hollywood.
Wittenbrock, Cal.
Wittstein, Eddie, New Haven.
Wolf, Leo, Sky High Club, Chicago.
Wolf, Rube, care Punchon & Marco, Hollywood.
Wolohan, Johnny, El Patio B., R. I., S. C.
Woodworth, Julian, Palais D'Or, N. Y. C.
Wray, Bolly, KPOX, Long Beach, Cal.
Wright, Joe, 410 Mills Bldg., S. F.
Wunderlich, F., 1587 E. 10th St., B'klyn.

Yaw, Ralph, KERN, Bakersfield, Cal.
Young, Marty, 4300 Pershing Dr., Paso.

Zahler, Lee, Darmour Studio, Hollywood.
Zooper's Arabian Knights, Keego Harbor, Cass Lake, Mich.

OBITUARY

GEORGE WEEDON

George O. Weedon, 58, veteran vaudeville agent and fight manager, died Aug. 10 at his home in New York. A sufferer from bladder trouble, he had been ill on and off for the past year.

Born in Pomeroy, ——— 1875, Weedon came to New York at the turn of the century and got a job writing sports for the 'Morning Telegraph,' later covering the stage for that paper. He then managed Young Corbett and Abe Attell, both pugilistic champions, also Tom Jenkins, the wrestling champ of his time.

As a theatrical manager and agent in later years Weedon managed Nat Goodwin and Mrs. Goodwin (Maxine Elliott), among others. When Pat Casey, with whom Weedon was associated, retired from the agency business he turned the office and business along with RKO franchise over to Weedon, who went into partnership with John Schultz.

The widow and two sisters survive. Interment yesterday (Monday) at Woodlawn.

LLOYD B. CARLETON

Lloyd B. Carleton, 61, whose family name was Carleton B. Little, died at his home in New York, Aug. 8.

He made his dramatic debut with Henry Miller and was in the original production of 'The Little Minister' with Maude Adams, also appearing with her in 'Peter Pan,' and in 'L'Aiglon.' 1908 he went to Australia to stage 'Peter Pan' for Charles Frohman and C. J. Williamson. On his return he became a film director for the old Lubin company and later went to the coast to work for Selig, Universal and to head his own production company. Returning to the stage he played with Bert Lytell in 'Brothers' for two seasons.

Two brothers survive.

IN MEMORY OF MY GOOD PAL

GUS ADAMS

Will Aubrey

JEAN MALIN

Jean Malin, 25, cabaret m. c. was drowned at Venice, Cal., when his automobile plunged off the Venice pier. Malin had just completed a two weeks' engagement at the Ship cafe on the pier the evening of his death.

Unable to start his car, Malin had the parking station attendants push the car while in gear. Motor started with the car going off the pier and Malin unable to stop it. Patsy Kelly and Jimmy Forlenza, occupants of the car were rescued.

Malin went to the coast a year ago, opened the New Yorker cafe in Hollywood. Spot folded two months ago with Malin going into the prologue at Grauman's Chinese of 'Golddiggers of 1933.' He closed at the theatre two weeks ago to go to the Ship.

GUS ADAMS

Gus Adams, 53, manager of the Jack Curtis agency in Hollywood, died at the Hollywood hospital Friday (11), following a heart attack suffered two weeks previously.

Prior to becoming an agent, Adams was in vaude as a member of Adams and Guhle, Dutch comics. Later he became a legit agent in New York. He joined the Curtis and Allen office a year ago, coming to the coast as manager of the Curtis office.

Survived by his wife, the former Lulu Hunter. Burial will be in the east.

JAMES J. DONOVAN

James J. Donovan, 52, treasurer of Donovan Amusement Company at Taunton, Mass., died July 30 while on his way home from church at Oak Bluffs, Mass. About 27 years ago Mr. Donovan and the late Louis B. Walker, blind tenor, bought the Casino Theatre at Taunton. The theatre was destroyed by fire in 1926 and the new Park Theatre was opened in 1927.

OSCAR CARTER

Oscar Carter, 47, writer, died of a heart attack July 28 at the California Lutheran hospital, Hollywood. Carter, whose real name was Oscar Kartoshinsky, was born in Russia, and came to the United States 19 years ago.

He entered pictures four years ago, and was last with Metro, for whom he made two trips to Russia to obtain background footage for 'Soviet.'

Survived by his widow and two sons, one of whom, Edgar, was formerly a playbroker in New York.

DOLLY ST. JOHN

Mrs. Earl Stingley, professionally known as Dolly St. John, a member of N. V. A. and Equity, died in Los Angeles, Aug. 5. She retired from the stage her marriage, about three years ago.

Survived by her husband, who is in pictures.

INA MAE MOREHOUSE O'BRIEN

Ina Mae Morehouse O'Brien, former dancer and mother of Pat O'Brien, screen actor, died, Aug. 7 in Los Angeles from injuries received in an auto accident. Deceased known as "Zonetta, the American Girl,' is also survived by her husband.

JAMES L. ENOCH

James L. Enoch, pioneer fair man of Jackson, Miss., died at his home there last week. He was the first president of the Mississippi State Fair and continued as an official until it was taken over by the municipal government at Jackson.

MARGARET DENMAN

Margaret Denman, 28, died Aug. 11 in Methodist hospital, Los Angeles, following a Caesarian operation. Deceased was employed in secretarial work with Fox West Coast for eight years, until her marriage some time ago.

JAMES F. MASON

James F. Mason died Aug. 4 in Fall River, Mass., Hospital. Early in his life he was on the stage as a partner of Frank Jones, tap dancer. Later he was a performer in various circuses for many years.

HENRY WATERSON

Henry Waterson, 63, music publisher, died of a heart attack in Saratoga, N. Y., Aug. 10.

A further story appears in the music department of this issue.

MARIO MARCHESI

Mario Marchesi, 71, for 16 years prompter at the Metropolitan Opera house, New York, died in Milan, Aug.

CLIFFORD R. ODOMS

Clifford R. Odoms, retired music publishing man, killed himself by hanging in Los Angeles home Aug. 11. Details will be found in the music department of this issue.

LEGION AUSPICES

Birmingham, Aug. 14.

From present indications the fair season which starts about the first of September and continues through October in the South is going to be a soldier affair in most parts of Dixie. The American Legion posts are going into the fair business. Last fall there were probably a dozen fairs in Alabama, Mississippi and Louisiana sponsored by the Legion. This year there will be as many, if not more.

38-DAY FAIR MEET

Dayton, O., Aug. 14.

Thirty-eight days of running races will be staged at the fairgrounds here, 19 some time late in September and a similar period in the spring, by the Dayton Jockey Club, Inc., just incorporated by Roland W. Baggott, Jerome T. Miller and Horace W. Baggott.

Initial capitalization is $12,000, with 500 no-par shares. Best horses in the country are to be brought here for the events.

RODEO CLICKED

Osceola, Ia., Aug. 14.

The Osceola rodeo was a success from every standpoint; 20,000 paid admissions. Injury list including 'Tex' Wilson, broken ankle; Zoda Frohm and Carl Riley, broken ribs, and Derrall Thompson, the 'Montana Kid,' unknown injuries. Col. Harry Orr, Colorado, produced the event, with Bill Crosby as m.c.

No Country Guys

(Continued from page 1)

been barred for several reasons. Great number of German players find Nazi regulations keep them out of Germany. Others who are free to cross the borders of their homelands find that during their stay in America they have become forgotten with their public having fixed their adulation on new personalities. For them, America and Hollywood is at least a chance to live with the hope that some day they may attain some slight form of success again.

Emil de Recat and Georgette Rhods, both stars in their native France, are now satisfied to get a bit occasionally. Currently they are in the French 'Way to Love' playing featured parts. As soon as this engagement ends, they must return to bits. De Recat at one time was an ace French director. Hans von Twardowski, one-time stage and screen star in Germany, is another who has taken to bits though he starred in a number of German versions made here three years ago.

Starts Pub Biz

Carlos Villarias, Spanish star, is in the same boat is Edwardo Arozamena, one of the biggest names in Mexico four years ago, but now forgotten through his long stay here. Ulrich Steindorf, German author, actor and director managed to establish a small publishing business in Los Angeles after he saw that he could not make a go as a player when versions did a nip-up. Not so fortunate was Renee Borgia, South American playwright, who is trying his hand at extra work.

French players get the best break due to the number of pictures made with a French background. Germans are not so fortunate. Least lucky of all the the Spaniards who seldom find a picture with a Spanish background.

Equity, ABA or NVA

(Continued from page 43)

Harry Mountford had it along with the Four A's, and Equity is part of the Four A's. Where Mountford figures in the present picture, if it is a picture, isn't known.

So far Gillmore hasn't asked the variety actors whether they'd like to be organized by Equity, but he's probably going to. One more organizer or less won't make much difference to them.

If the dues system will also apply to the variety actors as it does to the legits, the membership may be limited to the working variety actors only. That would give the Equity variety branch a membership of six, or not enough for four officers and a board of governors, let alone plain dues-paying members. Otherwise, the variety end will have to be called the Layoffs' Branch.

Local Talent for Fair

Eldora, Ill., Aug. 14.

Fair directors are trying out a new stunt during the 1933 event, that of featuring local talent and amateurs in free acts, day and night.

Circuses

Al Barnes

Aug. 14, Bartlesville, Okla.; 15, Cushing; 16, Shawnee; 17, Holdenville; 18, Okmulgee; 19, Fayetteville; 20, Monett.

Ringling Bros.

Aug. 14, Kankakee; 15, Indianapolis; 16, Dayton; 17, Springfield, O.; 18, Columbus; 19, Zanesville.

Hagenbeck-Wallace

Aug. 14-15, Pittsburgh; 16, Wheeling; 17, Youngstown; 18, Akron; 19, New Castle.

Carnivals

Week Aug. 14

Badger & Klein, Granbury, Tex.
Bee, F. H. (Fair), Ewing.
Bendick's Midway, Hopkins.
Conklin's All-Can., Ft. Frances, Ont.
Craft's 20 Big, Merced.
Edwards, J. H., Ellet
Geller, Cabool
Gibson's Blue Ribbon, Crawfordsville, Ind.
Hansen, Al C., Pickneyville.
Happyland (Fair), Bad Axe.
Hughey Bros., Oquawka.
Isler Greater, Fremont, Neb.
Landes, L., Oxford.
New Deal, Clarksville.
Reithoffer, Berwick.
Roland, Berryville.
Scott, Geo. T., Kennewick.
Sol's Liberty, Monroe, Wis.
Southern Tier, Albion.
Towe's United, Rapid City.
Wade, R. H., Quaker City.
World's Fair, Mankato.
World of Pleasure, Johnstown.

CIRCUS MOVES

Canton, O., Aug. 14.

Hagenbeck-Wallace circus, which has been in the east since spring, comes into Ohio next week, at Youngstown, where it is to exhibit Thursday, Aug. 17. The show picks up Pittsburgh Monday and Tuesday, scarcely a month after the Ringling show, and goes to Wheeling, W. Va., the following day, same route as followed by the big show. H-W outfit will get several Ohio stands, many of them former Sells-Floto stops.

Ringling-Barnum show returns to Ohio next week , to play Columbus, Dayton and Cincinnati, three stands dropped from the July Ohio route. Show will go to Kentucky, Tennessee and other southern states but not to the coast this year, officials said. Ten stands in Texas are in prospect for later in the fall.

HEAD START AT FAIR

Lincoln, Neb., Aug. 14.

Nebraska State Fair is coming in for a lot of criticism currently for countenancing the staging of a Walkathon on the grounds. Already there are two in operation in town and this one is figured to be just going good by the time the fair opens the first Sunday in September and catch on with the yokels who might not have seen exhibitions of how to sleep standing up.

A committee including Sarah T. Muir, legislator and educator here, has been calling meetings of some 25 civic organizations and state associations to protest this situation. Committee claims the State Fair being a tax supported institution that the people at large in the state have a say in what shall go on at the expo.

ASKS FAIR RECEIVER

Reading, Pa., Aug. 14.

Following complaints that the Montgomery County Fair is insolvent, Judge George C. Corson, in Montgomery County Court, held a hearing of a petition by Herman H. Becker, Harleysville, Pa., manufacturer, for the naming of a receiver. Becker says the liabilities of the fair association are $66,720, slightly more than the assets.

Becker is the holder of $31,400 of a bond issue of $40,000; of $11,500 of the $25,470 stock and has paid $16,500 on notes endorsed by him for the association. He says he has received no interest on his bonds for a year and a half.

MENAGERIE HIKED

Reading, Pa., Aug. 14.

Downie Brothers' circus travelling from Ashland to Centralia, Schuylkill county, made the residents of that rugged mountain region wonder the other day if they had not been transplanted into an African jungle. Elephants, camels, giraffes, a flock of zebras and other animals were observed hiking over the concrete, and passersby in autos moved over to the gutters and scrambled up the rocks to points of safety.

The heavy trucks carrying the animals stalled on the steep grade. All were unloaded and the jungle beasts marched up the hill. Later they were re-loaded and the show was over.

OMAHA'S SHOW TUG

Omaha, Aug. 14.

Entertainment enterprises of Omaha were added to by arrival of 'Valley Quecn,' Missouri river showboat. Rig is a stern wheeler of three decks and a roof promenade. Amusements include dancing, bar, novelty of the ride, and some performers. Venture is being backed by a group of business men, mostly Omahans, but officers and immediate operators of the showboat come from Memphis, as did the tug.

BEER AND DOGS

Youngstown, Ohio, Aug. 14.

Canfield, Youngstown's neighboring village and one of the driest spots in Ohio, is bidding for patronage of its fair with 3.2 and racing canines.

The fair opens Labor Day for four days. The dog track is reported set to go for 30 days.

COPS STOP RUDNICK'S A.C. STOCK STRIPPERS

Atlantic City, Aug. 14.

Max Rudnick's burlesque stock at the Globe was closed suddenly at the Tuesday (8) matinee performance by the vice squad, upon orders of Mayor Harry Bacharach. The Mayor said he had been receiving too many complaints about the show being improper with particular objection to the 'teaser' stuff. The audience stormed the box-office demanding its money back, but only half was returned, the management claiming the folks out front had viewed half a show.

At a hearing the following morning in the Mayor's office, where Rudnick was accompanied by members of the musicians' and stagehands' locals, the show was permitted to resume providing the alleged indecencies were deleted.

Rudnick promised, and members of the vice squad are now acting as censors at every performance.

One More in Frisco

San Francisco, Aug. 14.

Capitol resumes burlesque Aug. 20 when Johnny Goldsmith returns to his previous policy after five weeks of a colored show and one of the nudist picture. Goldsmith is currently in Los Angeles looking for new people.

Another burley here is at the Liberty, small house in the North Beach section. Grenade Wilson, former p.a. at the Oakland Orpheum, and the ex-candy butcher of the Capitol said to be running the spot, which is not far from the Kearney where Dick Wilbur has an institution of similar type.

Still another in this territory in Sacramento, where Herbert Harris opened this week at the Mandarin.

Balto Gayety Relights

Baltimore, Aug. 14.

Opening date for the new burley season locally is Aug. 19, when the Gayety, town's only burley spot, will relight.

Hon Nichel sticks to stock for another season, though he'll rotate principals as last year. Goes back to two-a-day, after starving with a films and burley four-a-day grind. Prices are down to 75c. top.

No apparent plans for the Palace, which was Izzy Herk's place for his Empire burley opposition last year. House is dark and up for sale, rent or else.

FAIR BREAKS EVEN

Mount Pleasant, Ia., Aug. 14.

One of the first Iowa fairs to report as regards the b.o. is the Henry county fair, just closed, reports stating that all, or nearly all, expenses will be taken care of. The 1931 and 1932 fairs were operated at a loss.

LETTERS

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MAY REORGANIZE NVA SAN

Ethel Barrymore Ticklish? Berle Doesn't Know—Side-Steps Feeler

Chicago, Aug. 21.

Ethel Barrymore was on the bill ith Milton Berle at the Palace last eek. And not taking any chances. he gave him icicles and effectively opped any notions Berle might ve had to find out publicly if the een of the American stage was ickish.

Berle's well-known policy of anying for a laugh had been duly ed out on the two previous weeks his Palace engagement. First th Irene Bordoni. Then with ggy Hopkins Joyce. He proved the public that both ladies were ckish. And did Miss Barrymore's ends meet her at the train and rn her?

By the time the dramatic star arved in town speculation on what rle would dare try on her had beme so piquant that every draatic critic in town was present at e opening performance. The me dramatic critics that had a eek previously unlimbered their rtillery at Berle for being blue. ritics, half in comedy and half seous, elected themselves guardians the royal family's dignity. Ethel arrymore was to have no buffoon ws placed upon her person and erle was to remember that there e some things he cannot borrow.

No Geese

With both Barrymore and Berle arned in advance, the results were nusing. Her Majesty looked

(Continued on page 59)

AYS FOR FOOTBALL GAMES

il Co. Paying Coast College Institutions for Broadcasts

San Francisco, Aug. 21.

Associated Oil altered its previous ecision not to pay Coast colleges 0,000 to broadcast football games. has gone with NBC and Don ee-CBS for major western grid ames.

The 60 grand goes to the Pacific oast Conference, which will divvy up among the institutions. Assoated also must pay the stations' gular time rates, running the oil mpany's ante well over $100,000.

Thirteen of the games will be ne by NBC, and 10 by Don Lee.

Slang-Go-Maniacs

Los Angeles, Aug. 21.

Blue stocking club women and g haired literati guys have med the National Academy of erican Literature to take a wal- at slang and melodrama in erican literature.

n the language of the organizas, they are:

Leading a concerted American vement back from slang and lodrama, and glorification of the gster to and beyond the noble ndards and ideals of former

Had the Idea

Max Schuster, of that publishing firm, was counting the returns on his pet novel, 'Little Man, What Now?' when the phone rang.

It was a Jewish gentleman, who wanted a copy of 'Little Man, So What?'

RADIO WORRIES OVER LACK OF NEW TALENT

Paucity of new radio talent is the current grief for both chains, John Royal (NBC) was to have gone abroad on a talent hunt, and Ralph Wonders (CBS) has wired all station affiliates for any likely ether prospects. Royal is deferring his trip for a while.

Former sponsors are said to be sympathetic to new contracts but are opposed to the same formula talents constantly offered them for programs.

Radio has long since recognized that it's about exhausting its fund of available talent and while the 'sustaining' routine has been the usual building method of nurturing new people, it hasn't been able to create public favorites fast enough. Nor is there any other means for fostering new talent.

NAZIS SAY FILM-LEGIT ACTORS CAN'T DOUBLE

Berlin, Aug. 12.

Newest German dictate is against doubling on stage and screen work. A letter has been sent to all legit managers asking them not to hire film people and visa versa.

Idea of the government is that there's no reason for actors to collect double salary and by restricting the thesplans more will work.

It's not a law yet, but a Nazi party letter, is now considered worth reading here.

Theatre Conversion

The New Yorker, theatre on West 54th street, that never did much after it was built except to change its name, may become a beer and dance place.

There is a report the scheme is to sell beer, letting the public walk in at will without charge to dance.

STATE PROBER RECOMMENDING

Dr. Park Reported Finding Objectionable Situation in Sanatorium at Saranac—Patients Discontented

MATTER OF YEARS

Current management of the NVA sanatorium may see a change of administration all down the line. Although Dr. David W. Park, representing the New York State Department of Social Welfare, has not completed his investigation into the san and its conditions, he is likely to recommend a clean sweep, it is said.

Dr. Park's recommendations will go to the board about the middle of September, when the body reassembles, probably being among the first cases considered. The Dr. will not make any statements officially before then.

'There is this much I can say, now, however, Dr. Park stated. 'The general condition in Saranac is very bad and should be changed. There is noticeable unrest and nervous tension among all the patients which must be cleared up quickly.'

To somebody else, unconnected with VARIETY, and again unofficially, Dr. Park said, 'Even if all the statements that have been made to me and others are unfair, even if all of them are exaggerated, I would still feel justified in recommending the removal of Mrs. Murphy, as her continued authority appears dangerous to patients.'

After reaching Saranac Dr. Park talked to a number of patients in and out of the san. Mrs. Murphy

Continued on page 48)

O'Reilly's Philosophy

Charlie O'Reilly, coordinator for exhibitors who championed the free wheeling buying clause which caused more friction and confusion than any point considered during the past two weeks by industry codists, reveals the following as a new set of philosophies under the New Deal for the business:

(1) It is stupid to be sore. Better be sincerely stupid. No one is infallible, and that includes the film business.

(2) The time is here when privilege must give way to prosperity.

(3) Give the public a break by enabling the exhibitor to have the U.S. dollar recognized by the distributor.

(4) Million dollar properties are in the hands of $35 a week managers. Stealing will continue as long as men have to live.

Indiana Burg Has Free Store Show Subsidized to Draw Farmer Trade

Winamac, Ind., Aug. 21.

This flyspeck on the map of the Hoosier State, population 1,679, has developed a unique form of Saturday night entertainment. Incidentally, the effects upon Verne Gorrell's Isis theatre, capacity 208, has been most deleterious. So much so that the theatre man is reported not on speaking terms with his neighbor, Paul Davis, plumber and tinsmith, who originated the Saturday night 'broadcast party,' which keeps people away from the Isis.

What the 'broadcast' has done for the merchants of the village, however, is to increase shopping to a point where they now feel able to contribute a few dollars weekly to encourage Paul and his associates to continue their free show in the window of Davis' plumbing shop.

It all started as a stunt for the amusement of the locals and has become an institution. An amplifier costing $150 (hence the merchants sugaring the kitty) was installed. Audience stands in the street outside, traffic is diverted by the village constable, and the home talent performers of the Logansport area do their stuff. Town is crowded with farmers who habitually refer to the free street show as 'the broadcast,' although radio has nothing to do with it.

Tough on Isi

Show breaks up about 9:30 p.m., early enough on Saturday night for the merchants to get a break, but too late for Verne's Isis to profit. Verne, who locks up the Isis on Tuesdays and goes fishing, is being urged to do his fishing Saturdays instead. But he won't give in. Meanwhile, the 'broadcast party' has been going on for five months and they're now talking about hiring a hall for the cold weather.

Finger Censor

Hollywood, Aug. 21.

Prominent eastern society woman has been talking to agents here in hope of getting into a studio as a technical advisor.

Femme says society scenes in pictures frequently have 'grave social errors.' She wants to teach players the proper way to hold a tea cup.

ACROSS U. S. IN 10 HOURS BY XMAS

Before Christmas, air passengers may be able to have their breakfasts in New York and their dinners in Los Angeles the same day.

Super planes, designed by Douglas for TWA, will make the coast to coast trip in approximately 10 hours.

These twin-motored airliners are to be made with air-tight cabins and equipped with oxygen tanks which will furnish an even amount of air, enabling the ship to attain a 30,000 foot ceiling, without discomfort to passengers. Planes will have a cruising speed of more than 250 miles per hour.

First ship of this kind has successfully passed the rigid requirements.

Trans-Atlantic Speed Great for Lines, but Jitters for Travelers

What it takes to establish trans-Atlantic records is illustrated by that trip Rex last week. Italian Line flagship broke all standing marks for speed across the Atlantic, flew the blue championship pennant, rigged itself out in flags and steamed grandly into New York to the accompaniment of columns of publicity.

But the passengers had a story to tell, too.

Boat was going so fast, some passengers say, that the resultant vibration kept them from enjoying the trip, and the nervous hangover lingered with them for several days after they landed.

A number of the usual comforts were done away with in the record quest. The Lido Deck, an open air swimming pool, one of the boat's features, was closed for the trip, captain not wanting the extra water weight burden.

Iowa Like Scotland

Hollywood, Aug.

Phil Stong, author of 'State Fair' and 'Stranger's Return,' has been signatured by Paramount to adapt a story of rural Scotland by A. J. Cronin.

Figured that bucolic life is pretty much the same in Scotland and Iowa and that Stong knows all the answers.

Fight Ring on Raft, Fans Over State Line

Hartford, Conn., Aug. 21.

Boxing and wrestling shows at Millers' Beach, near Hartford, are an odd freak. The battles are staged on a raft off the beach, Where the fans sit to look on is in Connecticut, while the ring is anchored off Massachusetts.

Another novel feature is the fact that now and then one of the contestants takes a tumble into the briny

Washington Appealed to on Behalf Of IATSE in Hollywood Strike; Producers Say They're Satisfied

Los Angeles, Aug. 21.

Judge Ben Lindsey, representing IATSE, flew from here Saturday (19) to Washington with intention of seeing President Roosevelt, Secretary Perkins and Donald Richberg, general counsel to NRA, to demand intercession in the Hollywood strike.

Sunday, William H. Evans, publicity director NRA this territory, also flew on a similar mission previously. Evans had telegraphed to Louis McHenry Howe, secretary to President Roosevelt, in which Evans stated 'there is no reason for passing the buck and for further hearings. Why not have NRA labor board follow recommendations and act quickly. Unless something is done at once we are in for real trouble out here. Delays affecting President's prestige and interfering with progress NRA.'

Despite these indications of insistence, inside reports are Washington will lay off, expecting acceptance NRA code will iron situation out. Understood here that producers set on 35-hour week for studio workers, and this shortened working week will throw open more jobs that can be filled by some of men now on strike.

Studios Satisfied

Due to studios now being manned virtually normal and a large number of contracts handed out to cameramen, soundmen and other technicians now working, producers fail to see how under 35-hour week more than 25% of those now on strike can be accommodated. As conditions now stand, studios are satisfied to run as is, still maintaining that strike is not now affecting them.

IATSE expects some kind of move from Washington, and Hollywood frankly admits Washington's next move.'

Producers say that today around 100 cameramen at studios are under contracts of from three to five years. Some conditions in regard to soundmen, but under lesser degree.

Producers also feel they have no war with labor unionism in view of their existing agreement with IBEW all electrical work in

Radio Tenor on Screen

Hollywood, Aug. 21.

Lanny Ross, tenor in Capt. Henry's Showboat, air serial, has been taken by Paramount.

He will report here in December.

Nils Asther at Radio

Hollywood, Aug. 21.

Nils Asther gets deal with Radio for three pictures this year.

Radio has also signed a three-deal with Skeets Gallagher.

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Blackton's 'Film Parade'

Chicago, Aug. 21.

Madeline Woods and Larry Ross, who had the western rights to 'The Big Drive,' have another assembled film which they intend to road show.

Latest is Stuart Blackton's 'Film Parade,' culled from Vitagraph archives and given a lecture accompaniment by Blackton.

COCHRAN SAILING TO IMPORT RENE CLAIR

Gilford Cochran of Krimsky and Cochran sailed Saturday (19) on the S. S. Columbus for conferences with Rene Clair, French director, whom he wants to bring back to America for one of two pictures.

Clair has a Tobis contract on the continent which calls for one more picture to be made there, after which he is free. He has been bickering with Universal, Metro and London Films of London, but couldn't reach an amicable financial arrangement with any of them. Via cable negotiations, K&B have come to what they believe is an understanding with Clair. Cochran will attempt to clinch the deal on Clair's home ground.

15-Yr. Ingenne at $30

Los Angeles, Aug. 21.

Dr. Eugene Frenke, head of the Screen Art Productions, has asked the Superior court to approve a contract with Dorothy Darling, 15-year-old ingenue. Deal is for one picture with options, starting at $30 per week.

Options may hold the girl for $200 to $750 per pic in a contemplated series of six.

Plane Waiting While Lombard Is Divorced

Hollywood, Aug. 21.

Paramount lost no time in getting Carole Lombard back to the studio following her divorce from William Powell at Carson City, Nev.

While she was staying in Nevada for the necessary six weeks' residence period, Paramount was holding up the film, 'White Woman,' until the splitting was completed. Roscoe Turner flew there and had a plane waiting for her as soon as the necessary word was said by the judge.

Half hour later Miss Lombard was flying south.

The divorce was granted for 'extreme mental cruelty.'

Sounding Lloyd's Oldies

Charles Goetz has bought up the rights of the old Harold Lloyd silent, feature to which he will put sound and release again.

Chris Beute, formerly of the Paramount music department, will handle the synchronization.

Mary Duncan's Deal

Los Angeles, Aug. 21.

Twentieth Century handed contract to Mary Duncan.

SAILINGS

July 26 (Sydney to New York via New Zealand), Cecil Mason (Monterey).

Aug. 19 (New York to Paris) Sylvia Sydney, Benita Hume, Martin Beck, Leon Gordon, W. Ward Smith, Melba Melsing, Eric Wolheim, Clifford Fisher, Jean Boyer, Jack Diamond, Natalie Hall (Ile de France).

Aug. 19 (New York to London) Gifford Cochran (Columbus).

Aug. 16 (London to New York) Mr. and Mrs. Jacob Wilk (Olympic).

Aug. 19 (New York to Milan) Domenico Savino, Barbary Newberry (Rex).

WILL MAHONEY

The Cincinnati 'Times Star' said: 'Will Mahoney's dance on the xylophone is one of the best achievements seen in the theatre in a long time. His dancing is cause in itself for admiration, but that tap dance on his Mahoneyphone is worthy of actual amazement.'

Direction
RALPH G. FARNUM
Roosevelt Hotel,
Hollywood, Cal.

'Hoopla' On Fire With 3 Fox Leading Males Considered for Bow

Hollywood, Aug. 21.

Walter Huston, Victory Jory and Preston Foster are being eenie-meenie-miney-moed by Fox execs for the lead spot with Clara Bow in 'Hoopla,' nee 'The Barker.' It's anybody's race, so far.

Miss Bow is in town, down to filming weight of 120 pounds and with the aforetime glint of orange henna in the coiffure, poring over the script. Husband Rex Bell came down from the Searchlight, Nev., ranch with her, and they are running a big Benedict Canyon menage.

Frederick Moncure March is finishing the script, which Frank Lloyd will direct.

Thalberg on 'Marie'

Hollywood, Aug. 21.

Earnest Vajda and Claudine West have been placed on the script of 'Marie Antoinette' with orders from Irving Thalberg to rush it.

Picture will be one of producer's first for Metro.

Radio Borrows Wynyard

Hollywood, Aug. 21.

Metro is lending Diana Wynyard to Radio for 'Declasse.'

Film of the Zoe Aiken play was previously intended for Ann Harding, but went on the shelf when this star turned up her nose at it.

MG'S 'INDELICATE LADIES'

Metro has taken 'Three Indelicate Ladies' by Hawthorne Hurst for quick filmization.

Novel was published couple of weeks ago. Sanford Greenburgher agented.

Academy Refused Data on Extras

Dave Allen Takes Stand with Academy, in Absence of Fred Beetson

Hollywood, Aug. 21.

Cutting short his vacation in Honolulu, Fred Beetson is due here Thursday (24) to get into the war that has sprung between the Academy and Central Casting Bureau. Beetson is president of Central Casting.

Academy-Central Casting squabble started when Dave Allen, in charge of the extra placing organization, refused to give data and records of his bureau to the Academy's committee that is sitting at hearings to investigate the extra situation.

Academy appointed itself arbitor on this question following charges to Sol Rosenblatt that the bit players should be taken care of in the NRA code and that favoritism and other asserted evils exist at the bureau.

Beetson Boss

Academy request to bring the records of Central Casting to the Academy hearings was refused by Allen, who stated he had no authority that Beetson was boss. Hearings are still going on periodically with Beetson hurrying here to confer with producers as to whether or not the bureau should co-operate with the Academy in the investigation.

Frank Woods, who was head of the so-called Employees' Code conference, is chairman of the Academy's committee. It was him, it is reported, that sent the charges to Rosenblatt that started the fuss and which was the basis for the latter's recent statement that he understood extras were working for as low as $2.25 for 16 hours work.

Woods' report to the deputy administrator of NRA is stated to have been anything but favorable to Central Casting with a request among other things that the bureau be abolished, claiming that relatives of the casting officials were favored in getting work.

Whether or not the extra situation will figure in the industry code is problematic. It is known that the proposed code for producers will contain a provision to the effect that the Academy may make an investigation and report back to the producers concerning it.

Some producers translate this to mean that until such code provision is submitted to, and approved by, the Government, the Academy is without authority in holding its present hearings. Inquiries are being held in camera.

Allen Produces Records

Allen appeared tonight before the Academy committee investigating the extra situation with records and books of his bureau. His previous refusal was altered on a wire from Ben Kahane, chairman of producers NRA Code committee, to show the records, inasmuch as code will contain provision that Academy may make such investigation.

Academy probers hope to prove by records that favoritism resulted in chosen few working continuously while others are idle.

HELEN MACKELLAR LETOUT

Miss Rambeau Substituting in 'Man's Castle' at Columbia

Hollywood, Aug. 21.

Helen MacKellar is out of cast of Columbia's 'Man's Castle' with Marjorie Rambeau substituting.

Switch entails refilming about two weeks' work.

Studio claims Miss MacKellar didn't fit.

COLMAN'S SORENESS AT SAM MAY NOT WEAR OFF

Hollywood, Aug. 21.

till maintaining his voluntary exile from pictures, Ronald Colman is expected back in Hollywood within the next two months. It's a stand-off between the actor and Sam Goldwyn, who has Colman tied up under contract until the spring of 1935, but who can't make Colman go to work.

It is unlikely that the actor will soften toward Goldwyn. If so he will continue his vacation for another two years. Colman's last picture was 'The Masquerader', completed in January.

Actor is somewhere in France. His agent, William B. Hawks, is continuing negotiations with Goldwyn in hope of effecting some kind of truce between actor and producer.

Actor Ok's Agents

Hollywood, Aug. 21.

To avoid threatened injunction by his agents, Andrew Tombes tore up his contract with 20th Century for 'Blood Money' and signed a new ticket which provides for commish to William S. Gill and Max Hart.

Actor has been with agency three years on a seven-year term.

LINE GIRL DISTRACTION

Droves of Scanty Chorines Give Studio Cops Headaches

Hollywood, Aug. 21.

Overrun by chorus girls, studios are beginning to take steps to keep the femmes from getting into everybody's hair.

Many of the girls are new in studio work and have caused plenty of trouble on the lots by going into offices and on stages where business doesn't call them. At Metro cops are trying to stop the girls gallivanting around by making them show their passes every time they move off the set.

This has discouraged the girls a little, but not enough. Scanty appearance of the gals is calculated to cause disruption any place on the lot.

Join Par and Become Meggers

Six From Various Depts. in Past Two Months Given Directorial Assignments

Hollywood, Aug.

Hollywood is beginning to feel that Paramount is a good spot for a directorial break. In the past two months, studio has elevated six from various departments to megging spots. Mitchel Liesen, former Pathe art director, later assistant to Cecil B. DeMille and more recently associate director with Stuart Walker, goes full director on 'Cradle Song' with Nina Moise as his associate. Assigning of Miss Moise is also a promotion. She has been on the lot for the past two years as dramatic coach.

Paramount feels that it may be able to build the former coach to replace Dorothy Arzner, who left the company several months ago after megging on the lot for five years. Studio managed to cash in on publicity and the novelty of having one of the few women meggers in the business.

Francis Martin and Gil Pratt, gag men, both went director in the past fortnight. Studio has been leaning toward the gaggers as possible directorial material since Steve Roberts clicked. Martin will direct 'Tillie and Gus.' Pratt has not been assigned as yet and is still gagging 'Way to Love.'

Al Hall and Henry Hathaway both got their break at Paramount during the past six months. Hathaway was a former assistant director, Hall a former cutter.

Grover Jones and William Slavens McNutt start their first picture this week. Pair have been the studio's ace writing team for 10 years and now have their own production unit without any front office interference. Their first picture is 'Captain Jericho.'

Cameramen Hurt

Hollywood, Aug. 21.

Horse pulling a chariot in Eddie Cantor's 'Roman Scandals,' ran away on location at Calabasas and knocked over a camera platform causing injury to three cameramen.

Malcolm McPherson, first cameraman, is in Cedars of Lebanon hospital suffering severe bruises. William Thompson, his assistant, and Ralph Colgrove, still man, received lesser injuries, but not hospital cases.

Edna Best Again

Hollywood, Aug. 21.

Radio is dickering with Edna Best for one picture.

English legit was here last year for Metro, but got homesick for England and ran out.

Nugent's Radio Trio

Elliott Nugent will direct for Radio this year on a three-picture contract.

It's his first time at that studio.

EXHIBS' CENSORSHIP DEFI

Film Cos. Discing Tunes and Gags

Intended for Exploitation of Features by Radio Stations

Hollywood, Aug. 21.

Paramount, Radio and Fox have gone into the disc business as plugs for pictures. Recordings are sold to the theatres as accessories, with the houses either selling them or giving them gratis to radio stations.

First three made by Paramount have had 2,000 waxes cut. Recordings consist of several gags and one song number from the picture being plugged. Original trio are on 'College Humor,' 'Torch Singer' and 'Way to Love.' Records are compiled by William Thomas and Herb Moulton of Bill Pine's advertising department at Par. Other two studios are establishing separate departments. First at Radio to get the recording plug will be 'Flying Down to Rio.' Fox will start with 'My Weakness.' Records run about 4½ minutes. Cutting is being done by RCA-Victor.

Small radio stations have gone for the idea. Larger stations, with limited available time, have not been so hot.

CROSBY DOESN'T WANT STAR BILLING BY PAR

Hollywood, Aug. 21.

Bing Crosby has requested Paramount to K.O. the star billing the studio has given him on 'Too Much Harmony' and requested that he be co-featured with Jack Oakie and Skeets Gallagher. Studio has all the paper on the picture printed and feels that it can't afford to dig for new paper. Crosby is insistent.

Player claims that too many actors have been killed by top billing and that he is not going to take a chance. Studio says the crooner's name is one of its best assets at present and should be used for all it's worth.

Situation has Crosby in the front office daily demanding that the studio pull his name down on the picture's advertising, while the studio is attempting to sell him that he's big enough to carry a picture.

Dummy Competish

Hollywood, Aug. 21.

The Yale Puppeteers, an organization of 22 persons, has been put under contract by Jesse L. Lasky to augment the Teatro di Piccoli Puppeteers, an Italian unit of 28 people with some 600 marionettes, for the Lillian Harvey picture being readied for Sept. 10. Idea is to have competition from rival organizations in the novelty angles of the as yet untitled feature which is scheduled as the most pretentious on the Lasky program at Fox.

Five-foot effigies of Lilian Harvey, and of Gene Raymond, who will play the lead opposite her, are being made; with those of other principals to follow as soon as the cast is selected. Much of the story will be told through the wooden figures.

After Home-Mades, Watson Goes West

Rochester, Aug. 21.

James Sibley Watson, Jr., wealthy young Rochesterian, who has been experimenting with picture production for the last five years, has gone to Hollywood.

Young Watson already has made three full-length pictures. With plenty of time and money for experimentation and co-operation of several interested Kodak officials, he is said to have obtained some remarkable effects in his later films. His laboratory here was a stable on the family's East avenue estate and performers came from friends among Rochester's younger set.

So It Goes

Hollywood, Aug. 21.

Major exec called a team of writers to his office and asked them: 'How do you like 'Good Girls Go Wrong,' as a title?

Team stated they liked it. 'All right, go ahead and write a story to fit,' they were told.

As the couple were leaving the office the exec called out: 'Also think up a title—we won't be able to use that one.'

HOPKINS' COMBO DEAL FOR GISH'S COMEBACK

Arthur Hopkins' debut as a film director and producer started yesterday (Monday) in Astoria, L. I., with Lillian Gish making her film comeback in picture. Miss Gish hasn't been in pictures since 1928.

Picture is 'The Great Adventure,' taken from an Arnold Bennett novel. Opposite Miss Gish is Roland Young. Schedule calls for 18 days of shooting and a cost sheet of about $80,000. Eddie Bowling is understood bankrolling the venture and may eventually take part credit as producer.

Soon as the film is finished Hopkins is scheduled to start active work on producion of a stage play which also will star Miss Gish.

Doris Kenyon's Hubby Walks Into Foreclosures

Syracuse, N. Y., Aug. 21.

Arthur E. Hopkins, Syracusean, who recently married Doris Kenyon on the Coast, back home for a visit, found his arrival preceded and followed by mortgage foreclosure actions.

Mrs. Lena M. Balsley wants principle and unpaid interest on a $11,500 mortgage covering Hopkins' property near Fayetteville. A second action naming Hopkins as defendant is brought by the Utica Life and Accident Insurance Company on a $22,800 mortgage covering business property. Hopkins no longer holds title to the latter but assumed the mortgage when he first purchased.

Hopkins still likes Syracuse and says he will build a summer home at Fayetteville.

Asther Goes RKO

Radio is taking on Nils Asther for three pictures.

The Swedish leading man recently obtained his Metro release.

Kate Price Very Q. T. Following Accident

Hollywood, Aug. 21.

Fearing that news of injuries received in an auto wreck might impair her screen chances, Kate Price for eight months kept secret the fact that a smashup had compelled her temporary retirement. During that time she turned down more than a dozen bids without revealing the reason.

Actress' first part since her recovery is the landlady with Alice Brady in Metro's 'Stage Mother.' Bill and Sable Dunn negotiated.

HANNEMAN STAYS ON

A. W. Hanneman, writer, who went to Hollywood for Radio six months ago, has been renewed for nine more months with an option for an extra year.

PRIME SAUCY ADS FOR A SHOWDOWN

Ex-Showman, Mayor 'Buzz' Bainbridge's Attack on Sensational Pix and Ad Copy Deprecated—Can't Figure Out Former Liberal Showman's Curious Change of Attitude

HEATIN' 'EM UP IN ADS

Minneapol , Aug.

Local showhouses apparently have taken the bull by the horns and thrown down the gauntlet to A. G. Bainbridge, showman mayor, in the matter of 'freedom' of their screens and advertising matter.

In the face of the mayor's recent condemnation of sensational sex advertising of movies and over-emphasis of sex on the screens and his announced intention to impose censorship on pictures and theatrical advertising for the first time in the city's history, theatres currently are going what looks like the extreme limit in the direction of hot sex newspaper copy and attractions.

In looks to those in the know like an out and out challenge to and a real test of the mayor's position in the matter.

Theatrical circles think the mayor may not act immediately, but that the blow-off and fireworks may occur at the dinner which the theatrical industry here is giving for him at the Hotel Radisson Aug. 31. Although this is designed to be a love-fest with no idea of shop being talked, and arranged to show the trade's elation over a showman's elevation to the city's highest political office, the latter, still being managing director of the Shubert theatre, is 'one of the boys' and being among 'friends' is expected to regard the occasion as propitious for unbosoming himself and even laying down the law.

The trade certainly will be eager to learn from his own lips what converted such an extreme liberal and ultra-broadminded theatrical man into a censorship proponent, especially when, during the campaign, he continually assailed his predecessor, former Mayor W. A. Anderson, for banning 'Crazy Quilt' and other 'narrow-minded actions.'

Think He's Weakening

Industry leaders here doubt if Mayor Bainbridge will go through with his censorship plans, although he insists that he's determined to do so and already has the personnel of his censorship committee selected. It is pointed out that a number of weeks have passed without any further public announcement forthcoming.

It is insisted that the vast bulk of people here, and particularly the element that supported and voted for Mayor Bainbridge in the belief that he was radically liberal and stood for a 'wide-open' town, are emphatically opposed to any form of theatrical censorship and would resent it strongly. If, as expected, the censorship would drive local entertainment seekers to St. Paul for their entertainment, the move would be all the more disastrous for the mayor, it is pointed out, and under any circumstances likely would limit his incumbency to a single term and spell his political death.

Heated Ads

The 'sex' pictures currently are 'Baby Face,' 'Mary Stevens, M. D.' and 'No Marriage Ties.' The State, in particular, has been using red-hot newspaper and billboard copy to sell 'Baby Face.' It calls the picture 'Baby Face and Her 13 Men.'

One newspaper ad was headed 'They Call Me Baby Face.' It read: 'I don't want to keep on living like a dumb animal! So I'm getting out. My father called me a tramp. And who is to blame? A swell start he gave me. Ever since I was 14 men have been trying to paw me.'

The ad continued: 'A picture that gives you everything—except their right names. No children under 16 admitted.'

A board in front of the Grand, advertising 'She Had to Say Yes,' read: 'We apologize to the men for the many frank revelations made by this picture, but we had to show it just as it was filmed. The true story of a working girl.'

Peggy Joyce Lands Her Squawk

Lasted 2 Days on Pix—Tashman Stuck 1 Day —Then Blossom Seeley

Afraid of Hays

Mildred Hollis, first of the eight girls Par is picking from among passengers on boats for appearance in Charles Rogers' picture, 'Eight Girls On a Boat', is taking no chances jeopardizing her film opportunity.

Having heard of Will Hays and horizontal clutches or something, Miss Hollis refused to put on a bathing suit for a New York newspaper photographer calling to turn the lens on her. Photographer called up Par, saying Miss Hollis didn't want to get into a bathing suit for fear Par might be displeased.

A Par representative called her up, saying to pose any way the cameraman wanted her, and the girl gulped.

DIX'S ATTY. PATCHES UP HIS RKO FILM PACT

Richard Dix' two-picture deal with Radio at $40,000 per goes through as originally set, as result of a settlement of the dispute by the actor's New York attorney, Dennis F. O'Brien.

Upon mutual drawing up of a contract and Capt. O'Brien's okay, Radio went ahead with preparation for Dix' first, 'Patrol.' With John Ford assigned to direct and Dudley Nichols borrowed from Fox to write the story, Boris Karloff and Victor McLaglen were cast for support roles.

Dix refused to sign the contract but Radio, claiming a verbal okay, threatened to go to the Academy on the grounds that a walkout by Dix on top of the preparation would be costly. Dix said he wanted provisions permitting his making an outside film during the year, also for a couple of months off for a trip to Europe, but Radio wanted the contract to stand as written and allegedly okayed by the lawyer.

Dix then offered to make 'Patrol' only on a one-picture deal, but asked for $50,000. Radio did a complete burn-up. It was settled later without compromise with O'Brien notifying the studio the deal would stand on the original $40,000 per, two-picture basis.

20 C's Young Talent

Twentieth Century is rounding up the younger artists who may be churned into starring material.

Chick Chandler, whose first film effort came in RKO's 'Melody Cruise,' adds to a group of younger players grooming for stardom under 20th C., which so far also includes Constance Cummings, Paul Kelly, Russ Columbo, Hugh O'Connell and Eddie Foy, Jr.

Barty Reaching Coast

Hollywood, Aug. 21.

Jack Barty, comic and vaude writer, placed under a termer by Hal Roach during the producer's recent visit to England, is due to arrive at San Pedro on the S. S. Vancouver, Aug. 26.

He has been engaged primarily as a writer, but will be spotted also in several of the 'All Star' series.

Hollywood, Aug. 21.

At its meeting Saturday (19) the board of directors of the Academy accepted the application of Peggy Hopkins for membership. This will permit action to be taken today on her complaint that 20th Century owes her six weeks' salary. Complaint was filed Friday (18) but board declined to take action unless she was a member. Her membership application was filed and acted upon the following day.

Miss Joyce was removed from the cast of 'Broadway Through a Keyhole' after two days, and Lilyan Tashman given the part. After her first day Miss Tashman was compelled to enter the Good Samaritan hospital for treatment of adhesions and Blossom Seeley got the chance. It's her first appearance in a feature.

Miss Seeley after waiting around for two months for a picture opportunity had intended to return to vaudeville Saturday (26) with Benny Fields. She had been given tests at Metro but nothing developed.

Reason for the Joyce departure was not given by either side. Peggy was to receive $10,000 for the picture.

Academy couldn't get its actors' adjustment committee together today to hear preliminaries in Joyce complaint. Matter goes over until later in the week.

Clash of temperament between Miss Joyce and Lowell Sherman, directing, is reported reason for her removal from picture.

WRITERS' GUILD SEEMS NEEDLESSLY ALARMED

Hollywood, Aug. 21.

Screen Writers' Guild has launched a campaign against its members giving too many ideas for stories to studios to whom they are under contract.

Members fear that as a result of the new story editors' weekly gathering to exchange ideas that writers will find yarns being filmed on one lot from ideas they presented gratis to another studio, while on the payroll.

McKaig's Between Pics' Production for B'way

Coming east from the RKO studio to produce a new play on Broadway this fall, Alexander McKaig is due in New York Thursday (24). He plans a piece, 'Until Tomorrow', by George Brewer, Jr., and may produce a second before going back to Hollywood.

McKaig has been at the RKO studio several months as story editor and associate producer.

Metro and Radio

Los Angeles, Aug. 21.

Metro which has adhered strictly to no radio broadcasts by players may change this week with arrival of Nick Schenck. This indicated when Joyce Selznick office contacted Louis B. Mayer on deal for Lee Tracy and Jackie Cooper for weekly commercial for Plymouth automobile.

Seaton Trying on Script

Hollywood, Aug. 21.

George Seaton, playwright and magazine writer, has been given a three-months' contract by Metro.

Seaton's first assignment is to pitch in with a half dozen other writers on the Jack Pearl picture, 'Meet the Baron.'

Par's $5,000,000 Cash Reserve Plus Other Favorable Factors Point to OK Settlement of All Creditors' Claims

Judged by the outlook now after nearly six months in bankruptcy, trustees of Paramount-Publix are reported virtually certain a good return will be made to the creditors of the company when the time comes for figuring on what basis all claims will be satisfied.

In support of this optimism, prefiling not only in trustee quarters but throughout Paramont ranks, is the steady advance made by production and distribution, foreign and domestic. After wiping out the deficit which was carried over on the 1933 books from the previous year, the holding company over these branches has built up a reserve which now is close to $5,000,000. Aided by the reorganizational work on theatres, the most indebted limb of the Par company, this surplus denotes to trustees and company personnel generally an improvement that could not have been looked for six months ago under bankruptcy or any other condition.

No Need for Outside Money

Distribution department, besides getting better deals and a break on foreign exchange, is determined to run that $5,000,000 up rapidly. There is no intention of going outside for any financing of production this season, though fears as to where money was going to come from to keep the film factories grinding, was dominant after the bankruptcy.

While Paramount from all sides is looking to come out of its difficulties quickly under the trusteeship over the company, the work of recovery is being taken slowly and patiently.

The trustees are quoted as not predicting exactly what the final shape of the Paramount company will be when their work is done, but known that they feel they are doing a fine job with proper cooperation around them and that everything looks generally good.

About the middle of September the trustees will begin undertaking the task of analyzing claims against Par, which totalled over $55,000,000 at the time of the bankruptcy March 14. They will be segregated, some will be approved, others will be disclaimed and, in many insances, it is expected compromises may be reached with creditors where any doubt with trustees come up as to proving of claims.

Almost

'This Is America,' the Frederic Ullman, Jr.-Gilbert Seldes epic newsreel, just missed what probably would have classed as the greatest break any commercial film has ever enjoyed. Film division of the NRA publicity committee was going to enlist it as part of the national campaign, but finally turned it down. The original suggestion came from the committee, not the makers of the picture.

Intention was to take the newsreel compilation, give it an NRA finish, although it now has a Rooseveltian climax, and spot it in theatres under special ticket selling plan. Backed by NRA publicists, the extent of the press stuff to be had is obvious, besides which it would have marked, as far as known, the first time any film made for general release receiving the endorsement of the Government regardless of the 'emergency' interpretation. The only previous time the Government has ever sanctioned a picture for the public was back in the war days, and those films were made by Washington.

Committee's hunch on 'This Is America' didn't reach the stage where it was figured how the theatres and the owners of the film would share, but the NRA members spent about a week looking at the film with the campaign inclusion in mind.

YORK and KING

A Code For Comedy Acts

We suggest our code for comedy acts, a short, simple code formulated by us many years ago and to which we have rigidly adhered. "Be original, be clean, be brief and always give your best."

Final Date for Par Bankruptcy Claims To Be Filed, Sept. 14

Early filing of claims against Paramount Publix under its bankruptcy are hoped for. Last date on which they may entered is Sept. 14.

A notice sent out by the referee in bankruptcy carries with it a reminder that bonds represent direct claims against the company and their protection makes it essential that claims be put in by not later than Sept. 14. Two bond issues are involved, aggregating $25,000,000, Famous Players Lasky 6%s and Paramount Publix 5½%s.

Should any creditor of Par fail to officially file claim and amount by Sept. 14, it will be of no value under the bankruptcy laws permitting only six months in which to enter such claims.

A final meeting on the Paramount bankruptcy, with officials under examination, will be held the first week in September at which time remaining details wanted by the trustees and the referee in bankruptcy will be spread upon the record.

FEW SQUAWKS ON Q. T. 10c RISE IN RC ADMISH

Although around 22,000 customers trapsed into the Music Hall Thursday (17), opening day of the current show, only four squawks were heard about the increased evening scale at the Radio City house, with the prices having been quietly upped that night from 75c. to 85c. No announcement was made on the scale increase.

The Music Hall is thus the first of the major chain theatres to increase its scale as has been frequently talked about in the trade among all. That extra dime on weekday nights plus an increase in the Saturday afternoon scale means something like an average weekly increase in gross of around $2,000 to $4,000, according to calculations.

READE CANCELS 150G DEBT BY PAR—½ OFF

An item of $150,000, on the Paramount books as owed to Walter Reade, has been wiped out as the result of an compromise agreement between the trustees and Reade. In lieu of the $75,000 Reade owes Par for sound and other equipment replaced in his theatres while under Par control, Reade has agreed to cancel the $150,000 claim he has against the bankrupt company.

Compromise settlement will be offered for acceptance to creditors and referee in bankruptcy at a meeting Friday (25).

TERRY TURNER RESIGNS

Going With Stuart in Detroit—No Successor Yet Selected

So far no successor to Terry Turner has been selected by RKO. Turner, handling theatre exploitation under Bob Sisk, resigned Friday (18). He goes with Herschel Stuart to handle advertising and publicity on Par's Detroit houses Sept. 1. Turner will remain at RKO until that time. Stuart is president of Par's Detroit subsidiary, covering around 11 theatres in that sector.

Appointment is to be made by Sisk when and if a man is picked.

Turner who held the post recently is an old hand in the biz and one of the best repped exploitation men in the trade. He formerly headed the advertising end of Loew's, and came to RKO at the invitation of Stuart. Turner handled the a. and p. stuff for the Poli circuit under Stuart when latter was in charge of that outfit, some two years back.

Detroit, Aug. 21.

With Terry Turner coming in Sept. 1 as publicity chief, status of Art Schmidt, present head, is undecided at the present time.

Bookkeeping books being transferred from Chicago to Detroit setting up complete local operation.

MICHALOVE MAY GO TO FOX ON THEATRES

Report has Dan Michalove joining Fox Film in a special theatre capacity around Sept. 1. So far nothing official.

Michalove is presently associated with Paramount where he holds the position of advisor to the Irving Trust receiver in bankruptcy for the Publix Enterprises.

Michalove formerly was head of Warner real estate and later in charge of theatre operation, following the departure of Skouras Brothers from W. B. around two years ago.

Exact nature of Michalove's duties at Fox, when he goes over, hasn't been ascertained.

Eisenstein Pic Okayed All Around, Set for B'way

'Thunder Over Mexico,' made by Sergei Isenstein, is now definitely booked into the Rialto, N. Y., to follow 'Moonlight and Pretzels.' Mexican government finally okayed film after some squabbling.

Censor trouble was also developed and overcome last week. Arthur Mayer is figuring the picture for two weeks.

Indie's Legit Houses

'Sing, Sinner, Sing' goes into the Majestic, Brooklyn, legit house, Aug. 26 for indef grind run at 25c.

Majestic is booking the picture into several other UBO houses through the country the same way.

Radio's $100,000 B Pix No Draw; Now All Going to $150,000 or More

Hollywood, Aug.

Radio, through Merian C. Cooper, has turned down its class B feature productions on its 1933-34 schedule. At a studio production meeting last week announcement was made by Cooper that the type of pix which the studio has been turning out under $100,000 cost would be eliminated.

Production will be confined to class A product minimum cost of which in the past has been around $150,000. tudio production chief figured that the class B features lacked sufficient strength garner a possible $200,000 whereas class A pic have a chance of getting much more in returns.

Lesser contract names were used in the top spots in the lower cost productions. Studio head feels it will be better to increase the budget of all product to the average cost of an A pic, thereby taking a chance of playing all types of features to important money.

Few of the B pictures ever played by the class houses, excepting in a booking emergency, and when played they usually new low grosses.

Studio plans to use as many name players as possible in all productions, figuring that even in smaller parts the names will add to the b.o. draw.

Marco Taking 2 Orphs?

Los Angeles, Aug. 21.

Deal whereby Marco will take over Orpheum, San Francisco, and possibly Orpheum, Salt Lake, expected to be signed this week.

Marco is in Frisco dickering with W. B. Wagnon, who represents Marshall Square Building Company, which holds properties.

Code or No Code, Film Lobbyists Already Are OO'ing Next Congress

Film lobbyists are already casting a wary eye on December when the new Congress convenes. There are a lot of things still on the Washington calendar of importance to filmdom.

They feel that a code will not make the industry immune to further Federal legislation, especially if the Washington hearing on the formula records the threatened divergence of opinion on major subjects.

WB Gives Loew's in N.Y. Extra Protection on 'GD'

Under an unusual arrangement with Loew's, that circuit will get about double the customary protection on Warners' musical, 'Golddiggers,' now current at the Hollywood, N. Y., on a summer run. Loew's will get the picture Sept. 1 and play it that week in around 29 houses, following these day-and-date engagements with bookings in four-day stands.

By the time subsequents, following Loew on product, get this picture, the fall will not be gone exactly—as Loew promises patrons through trailer copy—but the protection wait will be about twice that on any other picture. Last week Loew's started trailerizing the 'Golddiggers' engagement in week stands as a picture that will not be seen in any but Loew theatres this fall.

Deals out of town with Loew's and other chains are not set up as with the former in New York, according to Warners. Publix out of town was given 'Golddiggers' as a 1933-34 picture on pre-release. That chain took it on straight percentage, but while not as high as the 50% Warners said it was out to get, with averages on percentage Warners is getting about that much, however.

LOOKS LIKE BRIDLE FOR COAST AGENTS

Los Angeles, Aug. 21.

Ballots close tonight on voting for board of directors and branch executive committees Academy. Following count tonight new board will be assembled tomorrow (22), also the executive committees, choose new officers.

From indications the ballots received today, the Academy's code for agents will be accepted by members virtually unanimously. This acceptance means membership in Academy for the agents and bridle for all of them.

RKO'S RADIO BALLYHOO TO INTRO '33-4 SEASON

A coast to coast broadcast on an NBC hookup, for the purpose of plugging RKO's 1933-'34 product, has been arranged by RKO for Saturday (26).

Program will be of an hour's length and go over the evolution of the film business from its earliest days down to the present, with D. W. Griffith, Mary Pickford, S. L. Rothafel and others going on the air.

Radio show is being prepared on the Coast.

Ohio Beer Taxes Dwindle, Theatres Will Take Rap

Columbus, Aug. 21.

are about

to a big way.

Called into extra session because a heavy beer cap tax of 2c. per bottle had cut the sale to less than half and therefore reduced the tax funds rather than increased them, the state legislature is putting a straight 10% tax on all amusement admissions.

The senate has already passed this measure, with the house ready to act tomorrow (Tuesday). Present tax law on admissions enacted at the last session of the legislature practically eliminated all theatre taxes, as it was effective only on admissions of 40c. or over, and but few film houses in the state now charge more than 40c. at any time.

The legislature also fixed a compromise on the beer cap tax, the fee from now on to be reduced from 2c. to 1c., with the consumer still paying the extra.

Realtor's Mystery Circuit

Letters Sent to Theatre Owners—Indie Exhibs Suspicious of Motive

A mystery circuit, national in scope, is in the first definite stage of development. This time the realtor, Joseph P. Day, is acting as an intermediary between customers and theatre owners of choice sites all over the country.

Only the finest box office properties are being solicited by a special subsidiary of the Day concern titled Chain Store Leasing Corp. Charles Nicholls, vice-president in charge of this department, is holding in confidence the names of those who are organizing the new enterprise. He refused to commit himself when the names of Sam Katz and Sam Dembow, persistently reported in the trade to be scouting for theatre properties, were mentioned. Nicholls stated the Day company is interested only in its commission for the deals.

Exhibitors seem suspicious that major chains may be secretly using the realtor's office as a means to restore their own circuits to original strength.

Such belief in independent ranks comes at a critical time with the industry code about to come up for Washington trial. Many owners have the conviction that government should require producers to divest themselves of all theatre holdings.

By Letter

The letter from Joseph P. Day being received by certain theatre owners states in part:

'We understand the owner of the ..... and ..... theatres in your city. We believe that we can interest a group of highly capable theatre operators in the same, provided it is available. They are the calibre of men who know how to secure the most revenue out of a theatre through securing the right kind of films and running the house in a proper manner; they have had vast experience.

'We are making deals for them on a percentage basis, which in these times of coming inflation will be the most profitable to the owner.

'I will be very glad to hear from you, or will be glad to arrange an appointment to come and see you at your convenience.'

PAR TO RETAIN THEATRES

Film Shortage Being Felt Already In One Sector; Strike Delay Cause?

Minneapolis, Aug. 21.

Unless deliveries are speeded up considerably, Minneapolis theatres soon will have to wrestle with the serious problem of a shortage of first-run 'A' pictures, according to present indications. The situation became evident last week when Publix called upon the local major exchanges for pictures for screening and found that, with a few exceptions, the exchange didn't have the films.

A survey revealed that some of the exchanges haven't any unplayed first-run 'A' pictures in their vaults. They're expecting the arrival of prints of some completed new season product, but these are a long time coming.

Two major exchanges reported a single picture each in their vaults, and, as far as they are aware, nothing directly en route. Others without films on hand express confidence that they will be able to deliver new season product on scheduled time.

Forced Holdovers

Conditions with respect to the film supply are believed to be in part responsible for the recent numerous Publix holdovers. Contrary to its policy, the State has held over two of the last four pictures for a second week. The Uptown held over 'Reunion in Vienna' for a week and a half and is now having an eight-day 'request' period, with four o'l pictures booked in for two days' each return showings.

The trade here is trying to learn whether the Hollywood strike of sound technicians has delayed production to any great extent or what has caused the local shortage.

ALLEGED LOTTERY NAB BECOMES TEST CASE

, Aug.

Following the arrest of Spyros Cardos, manager of F-WC Belmont theatres on charges of violating the city code covering lotteries, attorneys for the circuit moved for an immediate appeal to the Apellate Court to secure a clean cut decision from that tribunal. Pinch was made in connection with the giveaway of three round trip tickets to Catalina.

City attorney Ray Chesebro gave a recent opinion that giveaways in theatres where drawings are held to determine the winner, constitute a lottery.

Circuit is anxious to make a test case of the pinch.

Skourases Stand Jake With East, Says Tinker

Los Angeles, Aug. 21.

Arriving here with Charles kouras from New York, E. R. Tinker, former chairman of the board of Fox West Coast and now acting the Chase National Bank, one of the bankrupt circuit's heaviest creditors, stated that the eastern interests were more than satisfied with Skouras' operation of the circuit. He also stated that the bank was particularly satisfied with the work done by the three FWC trustees in bankruptcy who are rapidly winding up their six months' operation under court order.

Group of arrivals included H. G. Place, Chase v. p.; C. A. Bucklet, F-WC attorney and v. p.; Ralph H. Harris and E. Shipman, attorneys; Edward Zobel, assistant to Skouras, and a flock of accountants and auditors from the bank. Between now and Aug. 27 claims of the Chase bank and Fox Films against the circuit will be filed. Place, Tinker and the eastern attorneys expect to remain here 10 days.

Kahane Back to Coast

B. B. Kahane, Radio studio head who came east for the code meetings, left New York for Hollywood yesterday (Monday).

Kahane is due on the Coast Friday (25). He's stopping off in Chicago to pick up his family, who will establish residence in Hollywood.

PUBLIX'S PARDS IN THEIR OWN FILM DEALS

Majority of the Publix theatre operating partners are coming into New York to make their film deals for the 1933-34 year, contacting distributor home offices direct.

While under decentralization, Publix partners are in full charge of buying film. The home office is lending assistance and co-operating as much as possible without interfering with or influencing deals.

Abe Blank came in last week, accompanied by Ralph Branton, division manager, and the midwest booker Joe Dietch, both of whom were formerly at the h. o. Marty Mullin and Sam Pinanski, in charge of the New England territory, were also in last week, accompanied by Phil Seletsky, another erstwhile h.o. film buyer now attached to down eastern territory.

Both Blank and E. J. Sparks were in last week on operating partnership details as well as for film product discussion. Sparks brought Frank Rogers, a Florida division manager, with him.

After setting their basic deals, partners of Publix will direct film booking and buying direct from the field, as some are doing now direct with local exchanges or district distribution managers.

THALBERG CAN CHOOSE HIS OWN SPOT—MAYER

Hollywood, Aug. 21.

According to Louis B. Mayer, Irving Thalberg can resume his former status as head of Metro production if he so chooses. Though it is understood that he will supervise only his own productions of eight or 10 pictures, Mayer told a 'Variety' representative that Thalberg's duties were up to him (Thalberg).

Unlikely, however, that Thalberg will tackle anything but his own pictures until he determines how his health will stand up.

Goldwyn's One More For UA This Year

Hollywood, Aug. 21.

Sam Goldwyn is seeking material for a fourth picture he intends doing on the United Artists program this year. Film will be without a regular Goldwyn contract star, and goes on the schedule, if made, in December.

This will wash up the producer not later than Jan. 1. During Goldwyn's five-month production year, he will have made also 'Roman Scandals,' 'Nana' and 'Barbary Coast,' with Anna Sten.

Rubens Looking 'Em Over

Jules Rubens of Great States and Eddie Rubin of the original Finkelstein & Rubin set-up are in Minneapolis on a survey of some of the F&R theatres.

Rubens and Rubin would like to recapture some of the former F&R chain's houses for indie operation.

NO MORE DEALS OR PARTNERSHIPS

Plans for Decentralizations Shifted — Theatre Optimism Seen in Sudden Move — Comes with Kohn's Appointment as Theatre Head — Downtown Influence in New Idea for Continued Self-Operation of Par Chain

MATTER OF MANPOWER

No more Paramount theatre partnerships are to be arranged. Reconstruction of the Par theatre setup along the lines as presently pursued has been called off, according to accounts, and indefinitely delayed. With the elevation of Ralph Kohn to head theatre operation, ideas of operation have shifted apparently and it looks like the Paramount outfit now aims to retain the chain system as far as possible. Looks to have a downtown connection, but plenty on the inside also.

The reorganization committee, headed by S. A. Lynch, continues.

No official comment is heard on the point but the present attitude of Par to stick to chain operation looks like having the company continuing along the old lines.

Whether the Par people have become unduly optimistic by the apparent turn in conditions which has lead the Par higherups to figure that chain operation can continue as in the past, can't be told. Unofficial accounts, however, would have the Par people committed to letting things ride until after some disposition is made of Par's Detroit situation.

The curious angle of the changed Par attitude is that it has come about only recently and after Ralph Kohn's elevation to head the theatre division. Kohn has had little actual theatre operating experience. He is an attorney by profession in which capacity he started with Paramount but gradually moved up until he became treasurer of the company.

Outside analysis sees an angle in that outside of Chicago, New England and Detroit, all the Par theatres have about been apportioned on a partnership basis, to assure proper reorganization and operation.

N. E. and Detroit

Fact that there are many applicants for the Detroit and the New

(Continued on page 39)

Nathanson's Take-Over of 16 Poli Houses for 800G All Set, Loew's In Also; Lou Sagell to Operate?

It's set for N. L. Nathanson, probably with the association of Loew's, to take over the Poli-New England chain this week. Nathanson has acquired some kind of an interest in the Poli theatres for $800,000, with Z. Poli. On the face of things it looks like all he has is the right to operate the houses for that sum. From the Loew angle, having the 16 Poli houses as definite film outlets for Metro product is other thing.

That $800,000 is supposed to cover unpaid taxes as due, plus interest, on some $14,000,000 of bonds. Which, in the course of events, would wipe out the present receivership of the Poli theatres.

What gives a curious financial aspect to the Nathanson angle of the deal, is that the $14,000,000 bond obligation on the houses remains put. The break that Nathanson gets is that half of the new issue which will be arranged (maybe amounting to around $7,000,000) will be income bonds, interest on which is to be paid only when earned. Other half will carry regular 5% interest.

This would mean that Nathanson, under his deal with Poli, actually has to pay interest only on half of the outstanding amount of bonds presently issued. However, fact that the bonded obligation remains at $14,000,000 or thereabouts, as is, also would mean that Nathanson, at no time, can actually come into full ownership -control of the Poli theatres, for less than this amount.

Lou Sagell May Operate

On the question of operation comes the probability that Lou Sagell, formerly interested in the spots with Poli, is to operate for Nathanson. This would mean that Nathanson sticks to his Canadian proposition with Publix, where he heads the P-P houses. Toronto is too distant a spot from which to operate Connecticut and Massachusetts houses. Besides which Nathanson has had no experience in theatre operation in the States, as far as known.

It is therefore, expected that Harry Arthur will step out of the Poli operation simultaneously with the Nathanson take. It's presumed that A. C. Blumenthal negotiated the deal whereby Nathanson comes into Poli. When the takeover began to be discussed, Blumey was known to be pretty deep in the picture. Blumey is in Europe presently.

In departing from Poli, after around a year-and-a-half as operating head of that chain, Arthur looks to enter independent theatre operation in New England, where he has invested much capital over the past two years or so, and devoted much of his time. He is known to have considered certain indie house take-overs, but so far nothing is revealed as to where or what.

Arthur's Plans

In leaving the Poli group, Arthur fulfills a long desired plan, on his own behalf, in the way of indie theatre operation. He resigned some months ago as operating head of Poli, meaning to enter indie theatre operation then. However, he voluntarily agreed to stay on until a new owner or successor operator for the Poli chain could be had.

The 16 Poli theatres cover some seven of the principal cities in Massachusetts and Connecticut. These towns include Springfield, Worcester, New Haven, Hartford, Bridgeport, Waterbury and Meriden.

Arthur formerly held an interest in the operation of the Poli chain through the Arthur Theatres Corp., his own company. Receivership of the Poli houses was impelled after Fox Met went into receivership, over a year ago. The Poli chain, then, was subsidiary to Fox Met.

Prior to taking the Poli theatre operation, Arthur was head of all the Fox theatres on both coasts in the capacity of v.p. and general manager of both Fox-West Coast and Fox Met. This was under the Harley Clarke regime and until shortly after Edward R. Tinker succeeded Clarke as president of Fox.

William Fox paid something like $18,000,000 for the Poli houses when he bought them in 1929. Around $4,000,000 was in cash. Fox bought the spots at the beginning of his sensational rise, which finally forced him out of the Fox Film control. The cash, according to accounts, went to Lou Sagell, Poli's associate. Around $14,000,000 was covered by a bond issue, of which amount S. Z. Poli personally held around $10,000,000. Around $2,000,000 is distributed in public hands, with Halsey, Stuart, downtown banking houses controlling another $2,000,000.

When Fox took over the spots, he brought Herschel Stuart on from the Coast to operate the houses. Harry Arthur followed Stuart.

WB CHANCING IT IN HOLDOUTS FOR % DEALS

Curiosity prevails as to how the Warner sales policy of percentage deals or nothing, in the company's strike at double featuring, will work out, particularly so far as opposition distributors are concerned. It may be that some of their accounts may desert for product of others which can be bought on a flat basis.

This is the chance Warners faces in setting out to enforce such a rabid sales rule, the same as Metro gambled a couple of years ago under its 25-35-40% allocation of pictures plus designation of play dates. Metro lost out in numerous spots to other distribs, though that year the average exhibitor wanted the Metro product sorely.

Still Disagreeing, but Next to Big Guys at Last Are Indie Producers

The indie producer and distributor revealed himself as the same bird with different plumage after two weeks of rubbing elbows with the big fellows and being able to force them, through the courtesy of the Government, to listen to what always has been and still is, and probably always will be, wrong with the film industry.

Unfortunately, just like the code, indies don't agree among themselves. There are some now proudly boasting that their species has been redeemed by the star-chambering; that the majors found the indie spokesmen to be intelligent and forceful rather than with horns out.

No indie so far has been discovered who can present material facts substantiating his alleged rise in major picture esteem. But some of the indies who have sat in on some of the chambering say that it's all just a lot of propaganda; that indies can't change their skin even during code season.

They aver that the more boastful members of the flock were the biggest yes-gents in the meeting halls of producers and distribs. Even though the Government gave them the first real break they admit they have ever had, a lot of the indies couldn't get the future out of their mind. The story of contradicting indies continues that some of their voting brethren figured if they took too strong a stand and lost out in Washington it would be just too bad for them when they went around to the majors and tried to solicit favors or bookings.

Ralph Kohn Now V.P. of All Par Subsids, Including Theatres; Dembow's Operating Deal, Mebbe

Election of Ralph Kohn as v. p. of Paramount over theatres brings together under Kohn the vice-presidencies of all major subsidiaries of the Par company. As with Adolph Zukor, the president, Kohn will exercise the same authority over theatres as over production, distribution and foreign department. He is expected to maintain an executive staff under him in the exhibition branch the same as others.

Whether or not this will include Sam Dembow, Jr., who has been head man over Par theatre activities since Sam Katz resigned, has not been made known by Kohn, but indicated that the only definite plans so far call for a deal to throw some group of Par theatres for operation by Dembow. Neither Kohn, the trustees nor anyone else has determined which theatres will be involved in such a deal as promised Dembow. Latter some weeks ago made it known he would favor an operating partnership over the upstate New York chain of 12 houses, at which time he would resign the various executive posts he holds in the company unless the trustees, as once indicated, wanted him to remain in an advisory capacity on the side.

Dembow's Titles

Dembow v. p. Publix Theatres Corp. This is not the title bestowed upon Kohn in latter's removal from treasurership of Par in favor of concentration on all major subsid activities through grouping of vice-presidencies. Dembow continues under this title, though its meaning has been greatly lessened as a result of Publix Theatres, an operating-management subsidiary of P-P, virtually becoming inactive.

As president of Theatre Management Corp., recently set up by him, Dembow has been heading a servicing department at the home office for all Publix theatres. In return for home office assistance and co-operation, on booking of film, advertising, buying of equipment, insurance and sundry other details, all filmshops in the Publix system through the partners now operating them, have subscribed to support this service on a pro rata basis.

While in any other theatre direc- Dembow may give up his connections with Par shortly to become an operating partner, there is a possibility this servicing will also engage his attention at the home office, plus that of the Theatre Management Corp. staff which the system maintains. This it is stated will be up to Kohn.

The Par trustees may not see any reason why a separate corporation such as TMC should be maintained to provide h. o. service, but are agreed that if the partners themselves want the service on booking, buying, etc., they are now receiving there will be some mechanism in New York's Par headquarters to supply it. While all Publix houses are now getting this service, some are not paying for it. That is due only to the fact that other obligations have been more pressing and time is being given by the h. o. on servicing debts.

Dembow Staying On

Regardless of what happens in a theatre way under Kohn as v. p., Dembow will remain at the home office for a time yet. Neither he any of his present staff has gone on notice.

Though the vice-presidency of Par over theatres, as against vice-presidency of Publix Theatres, has gone to Kohn and is effective immediately, Kohn's plans call for no immediate disturbance of the present h. o. setup. Dembow may be asked to remain on theatre activities for Kohn as long as 60 days, if going off the payroll at all.

Believed that unless he is asked to stick under Kohn permanently, by either Kohn or the trustees, Dembow will give up all present activity in favor of the partnership promised him.

While reported others have been in bids for the upstate New York group desired by Dembow, trustee sources say that nothing been done toward a partnership for Dembow, as yet, or for the upstate houses with anyone else. They add that reports of outside bids are spontaneous.

On becoming v. p. of theatres, adding to vice-presidency he holds over Paramount Productions, Paramount International and Paramount distributing Corp., Kohn is relieved of the treasurership of Par. Walter B. Cokell, assistant treasurer steps up. Cokell has been with the company 12 years. Kohn is also v. p. of a couple of hundred minor Par subsidiaries. He is a brother-in-law of Zukor.

Winning Mgr. Gets $500

Los Angeles, Aug. 21.

At a luncheon for Southern California district and house managers of Fox West Coast, held at the Jonathon Beach club at Santa Monica, Friday (18), Reeves Espy, acting for Charlie Skouras, presented checks to the local winners in the recently concluded Dollars and Sense business drive.

Top money, $500, went to George Bowser, whose Beach division led the circuit throughout most of the campaign.

Pix and Civics Pressure Dads to End L.A. Beans

Los Angeles, Aug. 21.

Strongly influenced by concerted action on the part of picture house interests, as well as civic, religious and commercial organizations, city council has ordered an ordinance drafted that will bar tango, and kindred bean games from being operated within the city limits.

Controversy over the games, which has raged since the recently retired police commission granted several permits for operation in the residential districts, after the tango parlors had for years been restricted to the beach amusement zones, reached a point where the council, by a vote of 12 to 3, decided to wipe out the rapidly growing industry.

Operators of the games at Venice (beach), appearing before the city dads, said that there had been no complaints against tango, etc., for seven years, until 'commercializing gamblers' had invaded other parts of the city which brought on the widespread attacks.

With the games barred out of the county areas, new city ordinance, if and when adopted, will outlaw them in every section of Los Angeles county. Only other spot in Southern California where the tango parlors are legalized is in San Bernardino, 60 miles to the east.

Chesterfield-Invincible Programs 18 for '33-'34

Hollywood, Aug. 21.

Combined Chesterfield and Invincible program for 1933-34 has been announced as 18 features.

Pictures listed, in addition to 'A Man of Sentiment' now in production, are 'No Experience Necessary,' 'Matinee Woman,' 'Slightly Used,' 'Master of Men,' 'Cross Streets,' 'The Defense Rests,' 'A Night With You,' 'Hotel Register,' 'Twisted Humanity,' 'Eye Witness,' 'Angel Face,' 'Unfaithful Woman' and 'After Office Hours.'

Four completed are 'Notorious But Nice,' 'I Have Lived,' 'By Appointment Only' and 'Dance, Girl, Dance.'

ROACH LOANS GAG MEN

Hollywood, Aug. 21.

Metro has borrowed a couple of Hal Roach's gag men in Gus Meins and Frank Terry. Former is also a director.

They will work on comedies.

1st Runs on Broadway

(Subject to Change)

Week Aug. 25

Paramount—'This Day and Age' (Par).
Capitol — 'Turn Back the Clock' (Metro).
Strand — 'Captured' (WB) (2d wk).
Rialto — 'Moonlight and Pretzels' (U) (21).
Roxy—'Flying Devils' (Radio).
Music Hall—'Paddy' (Fox).
Mayfair—'Fleet Call' (Ind) (21).
Hollywood—'Voltaire' (WB) (22).
Rivoli—'Bitter Sweet' (B & D) (23).

Week Sept. 1

Paramount — 'This Day and Age' (Par) (2d wk).
Strand — 'Captured' (WB) (3d wk).
Rialto — 'Moonlight and Pretzels' (U) (2d wk).
Roxy—'Her First Mate' (U).
Mayfair — 'I Have Lived' (Ind).
Hollywood—'Voltaire' (WB) (2d wk).
Rivoli—'Bitter Sweet' (B & D) (2d wk).

$2 Pictures

'Song of Songs' (Par) (Criterion) (6th wk).
'Power and Glory' (Fox) (Gaiety) (2d wk).
'Dinner at Eight' (Metro) (Astor) (23).

Foreign Films

'Femme Nue' (French) (Fifth Ave Playhouse) (24).

RKO SETS ITS PRODUCT WITH FP CANADIAN, WB

RKO has closed two major product deals for its 1933-'34 product, with Famous Players Canadian and the Warner circuit.

Both were closed for RKO by Jules Levy, general sales manager, assisted by his distribution aids.

Writer Repays Time Lost in Quake Flight

Hollywood, Aug. 21.

Fleeing town in a big hurry following the earthquake last March, Benn Levy left behind three unfinished weeks on his Paramount contract. Writer has now agreed to serve out the time following his current job on 'Prisoner of Zenda' at Metro.

Paramount insisted on Levy completing the contract when he came here for Metro.

L-H'S COMIC SUPPORT

Hollywood, Aug. 21.

Laurel and Hardy feature, starting in two weeks, will have other comics on the Roach lot also in the cast.

Don Barclay, Patsy Kelly and Spanky are set.

Court Fight Certainty Will Deter B&K From Hampering Jones, Chi Thinks

Chicago, Aug. 21.

Although Balaban & Katz' formal demand for six months' protection on the State-Lake still stands locally it is believed B&K will not go to bat on the question. Aaron Jones' vigorous defensive attitude combined with the threat Federal court action on the Marks Brothers' precedent and a desire to avoid any correspondence with the NRA is deemed sufficient to deter B&K from carrying out any threats.

At 35 cents the State-Lake with third runs chiefly is doing plenty of business, hitting $20,000 and better weekly. Across the street B&K asks 75 cents but in view of the big receipts at the Chicago, B&K's argument that the State-Lake is taking advantage of them seems a trifle coy. Chicago has done $50,000 and upwards in recent weeks.

Woods Incident

Meanwhile the exchanges refused to book next season's product with Jones' other house, the Woods. Distribs refuse to explain why. This may or may not have some bearing on the Balaban & Katz ultimatum. On the other hand, buying for the coming season is generally slow so there may be no particular significance to the Woods case. House is also 'C' release.

That Aaron Jones is too hot for B&K to handle is generally believed. And that Jones will go the full course in fighting any Balaban & Katz effort to use their purchasing power from 35 theatres to stymie his two loop houses seems equally true.

Mgrs. May Share

Los Angeles, Aug. 21.

New 13 week business drive will be launched in all Fox-West Coast circuit houses Sept. 1. As house managers, by virtue of their $35 per week or more salary, do not benefit by the NRA wage boosts, new drive has been labeled a 'profit sharing deal,' whereby all managers will be given an opportunity to increase their earning power through increased b. revenues.

Financial gain for the house skippers will be based on increased receipts, with special prizes also in store for the district chiefs.

Northwest Exchanges Find Summer Business Booms Fall Booking

Minneapolis, Aug. 21.

Plenty of signs of better times in this territory.

The State, ace local Publix house, has had six whamming weeks in a row; the Century, another leading Publix theatre, two of them.

'Be Mine Tonight' is in its nineteenth week at the World theatre here.

'Tug Boat Annie' just broke the two-year box-office record at the State theatre. Walker, resort town near here. 'Gold Diggrs of 1933' and 'College Humor' are drawing boom-time grosses throughout the territory.

Warner Brothers started its selling season last week and reported the largest single week's business in the exchange's history. The Universal exchange asserts that it has sold 40 more accounts during the new selling season to date than at the corresponding time a year ago, despite the fact that this new selling season got started much later.

M-G-M is reported as selling many spots where it failed to gain entry last year because the small-town local exhibitors regarded its rentals as prohibitive.

Vidor's Percentage

Hollywood, Aug. 21.

Film which King Vidor will direct for Radio on a straight percentage basis is an original by Kathleen Shepherd.

It's tabbed '1933 Girl.'

MG's Eng. Best Seller

Hollywood, Aug. 21.

'Mystery of the Dead Police,' English novel by Philip MacDonald and book of the month in the tight little isle, has been bought by Metro for Bob Montgomery.

Edgar Selwyn will direct, under Larry Weingarten's supervision.

COALITION OF EMPIRE AND 306 OPS. SEEN

Coalition of 306's card and permit members together with operators now in the opposition Empire State union will mean virtual control of the booth situation in Greater New York and give this labor branch of show business its strongest position yet.

If Empire men swing into 306, as invited, the larger local, identified with the IATSE, will gain the theatres now manned by Empire, numbering somewhere around 100 and including two important major indie chains, Century and Springer Cocalis.

Under the 306 move to make its permit men regular members and bring in Empire operators, the union headed by Harry Sherman will exercise greater power than before in negotiations of labor agreements and maintenance of a scale. Up to the time Sherman succeeded Sam Kaplan as president of 306, that union and Empire were at serious loggerheads with a representative number of Greater New York theatres having swung to Empire.

Sherman succeeded in weaning the Lee Ochs and Manhattan Playhouses chains back into the 306 fold. A. H. Schwartz's Century and the Springer-Cocalis chains have continued with Empire men, however, together with several smaller indie operators.

R. Morgan in 'Mad Game'

Hollywood, Aug. 21.

Ralph Morgan has been spotted with Spencer Tracy and Claire Trevor in Fox's 'The Mad Game,' to be directed by Irving Cummings.

Production is set to start Sept. 1.

Fox has added Andy Devine, borrowed from Universal, to the horse pic, 'Smoky,' now in production in Arizona.

ontgomery's Mystery'

Hollywood, Aug. 21.

Robert Montgomery goes into Metro's 'Mystery of the Dead Police.' Edgar Selwyn will direct.

Not to be put into work until Montgomery finishes his current assignment in 'Transcontinental Bus.'

N. Y. to L. A.

B. B. Kahane.
Al Melnick.
Helen Lynd.
Arthur Ungar.
Sidney Clare.
Fred Fisher.
Ruby Keeler.

L. A. to N. Y.

Sam Kessler.
Alexander McKaig

Hollywood

Briefly rewritten extracts from 'Variety's' Hollywood Bulletin, printed each Friday in Hollywood, and added to the regular weekly 'Variety.' The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

Infection from a manicure compelled Wallace Ford to take leave of absence from Columbia's 'My Woman' while company shot around him.

Allan Rivkin and P. J. Wolfson are doing a complete rewrite on Sam Goldwyn's 'Nana' for Anna Sten.

Ricardo Cortez' first pic under the new Warner contract is 'Wonder Bar,' starring Al Jolson.

Gertrude Purcell is latest writer assigned to Universal's hoodoo story which has licked many scribes.

Mary Kornman will go to New York in Sept., to appear in six shorts for Magna, based on the 'Dumb Dora' cartoon.

Harry Sherman will produce 'Midnight Madonna', an original by James Gleason and George Brown, at Prudential studio.

Tay Garnet will direct 'A Song for You', Jan Keipura's next for Universal, to be produced in London.

John Howard Lawson, prexy of Screen Writers Guild, flew east to represent film scribes at NRA sessions, following instructions from writers at a mass meet Monday (21).

Jesse L. Lasky is negotiating with Corinne Griffith for a screen comeback, probably in 'As Husbands Go'.

Claude Binyon and Frank Butler are scripting 'Sitting Pretty' for Charles Rogers while awaiting oke from New York on their Par script, 'Murder in the Vanities'.

Edmund Holden doing added dialog for 'Captain Jericho' at Par.

Cliff Clark, announcer of Gilmore Oil program over KFI, will spiel the gossip on the Joyce-Selznick Hollywood chatter records.

Billy Gilbert has been elevated to megger by Hal Roach, to handle next musical short.

(Continued on page 63)

CODE BUCK PASSED TO WASH.

Blue Eagle Costs Palace $110 Wkly., B&K Stalls for Economy Inspiration

Chicago, Aug. 21.

Palace theatre overhead was raised $110 weekly because of its adherence to the Blue Eagle of the NRA. House hired one part-time cashier, one doorman, one stage doorman, one full-time usher and three part-time ushers to adjust the working hours of non-executives to the stipulated 40 hours weekly. Pre-averaged about 50 hours every seven days.

Meanwhile Balaban & Katz is worrying how to earn the right to display the Blue Eagle without boosting the operating costs of its 35 theatres too greatly. Ushers have been getting around $8 weekly, it is understood, and this item when multiplied by the crews of 35 houses to meet the $15 minimum wage clause makes a sizable total.

Managers and assistants stand in need of improved working conditions more than any other group many observers believe. But with less chance of relief since they enjoy the glory of being 'executives.' Managers are working from 10 a.m. to near midnight every day, with an uncertain day off, possibly every second or third week. And with $50 now a good weekly salary and many getting less.

Golden Tells 'Em

For years Ed Golden, indie sales manager, has been waiting to tell all of the major sellers in picture business just what he thinks of them. The code communings presented that opportunity and this is what Ed let go for the government record:

'God made the sun, the moon and all of the planets in eight days. But here it is the 10th day and the film industry hasn't been able to make a code.'

Paramount Detroit Bid Among Other Matters Up at Creditors' Meet

The John Balaban offer for the Detroit Publix group of theatres, as well as any others from interested parties, will be given consideration Friday (25) at the meeting of creditors before Oscar W. Ehrhorn, referee in bankruptcy, at the same time George W. Trendle's bid for the Detroit houses comes up.

This meeting is specifically called to consider the Trendle deal, as approved by the Par trustees after considering prior Balaban proposals, as well as other matters, including the Hoblitzelle partnership in the south.

While Balaban's new offer for Detroit came direct to the Par trustees, under bankruptcy laws Balaban could have gone into court Friday (25) before Referee Ehrhorn and there presented his proposition for approval by creditors in preference to the Trendle agreement already on file with the referee.

The Friday (25) meeting will also consider the proposed sale of the stock of South Broadway Building Co., Coast subsidiary; authorization of trustees to loan monies to any Par subsids other than Film Productions Corp. as they deem necessary out of funds collected; authorization to purchase or otherwise acquire any subsidiary or affiliated corporation of the bankrupt and other minor matters, on which creditor committee approval is desired.

DRAFT IS ONLY ELABORATE MEMO

Industry's Pow-Wows Result Mainly in Settlements of Minor Issues — Conferees Call That a Code, but It's Up to the NRA Deputy Administrator to Decide Many Highlights of Filmdom's Final Constitution.

TOO MANY POINTS

Like some prisoners kiss the warden when liberated, so film committee men shook hands upon the conclusion of a two-week endurance contest, the record of which is to be confidentially explained to the government tomorrow (23). Whether the government will allow it to be formally presented as the basis for the subsequent open hearing was conjecture yesterday.

The industry calls it a code but, from general reports, it shapes up more as a huge memorandum with Federalism in the judgment seat to rule which shall actually be the sturdier stanchions of the filmdom's constitution for the next two years.

The 1922 line of reasoning out intra-industry problems was reported literally prevailing in the effort of the business to cope with the mandates of the New Deal. All the items that have witnessed agreement at every convention were easily disposed of. There were some others on which a majority of the committeemen were reported 'agreed in principle'—but even there, it was conceded, 'principle' has yet to be defined as it applies to code deciphering. The heaviest points of friction remain controversial, so much so that when the main bodies were sent home Saturday, the industry had voted to relegate these to the discretion and mercy of the NRA court.

Trying to analyze the status of the memo at this time is impossible. No two people have the same versions. Monday efforts to pin official spokesmen down to the facts wound up in fancy predictions which couldn't be substantiated, denials that certain subjects are still

(Continued on page 40)

Outcome of IBEW's Jurisdictional Fight vs. IA May See New Officers

Another Code?

Showmen also want to know what's happening with code for the receivers.

On the matter of receivers, not only theatres but other enterprises know about those things. O. M. (Monte) and Helen Samuel (Variety, New Orleans) found that a sure-fire way of getting attention at hotels in their travels from N. O. to N. Y. via Chi and Provincetown, Mass., was state that they're from the receiver's office. It worked in almost any hotel.

Doubtful position of the I.A.T.S.E. as a result of the Coast upheaval and the manner in which the IA has permitted the IBEW to endanger jurisdiction, may result in an entire new slate of officers this fall, replacing the William Elliott regime, when election is held.

The Chicago crowd, from reports, may go into the field to try to overthrow Elliott and his administration. Making a determined fight last year against Elliott, union observers and insiders believe the Chicago group will find the opposition lessened this fall. It was Sam Kaplan, according to insiders, who supported Elliott, only to later be thrown out of the New York operators' union, strongest local of the I.A.

Opposition to executives other than the president (Elliott), also is expected. Thad Barrows, president of the Boston stagehands and operators local, is reported preparing to go out after the secretary-treasurership, held under Elliott by Fred Dempsey.

Opposition to IA

In addition to the severe criticism levelled against the IA and Elliott, largely by the daily press, prior to his expulsion of Kaplan, in neutral quarters, the dangerous position IA officials have allowed their organization to get into through Coast studio difficulties is not winning admiration. Nor are showmen generally inclined to sympathize, showing that by a leaning toward jurisdiction for the IBEW over all electrical workers in studios, including soundmen.

The previous administration, headed by William Canavan who organized the studios at their request and maintained harmony out there, went out after Canavan had tried to meet conditions half way with show business on blanket salary reductions. He was forced out of the IA because he was willing to cooperate in a time of crisis, a lot of showmen not forgetting that.

That Thacher Decree on Arb. Revived by Code

The Thacher decree which broke up arbitration and uniformity in the film industry will again come into prominence. This time the picture business itself will appeal to the Government to have the Federal court ruling modified so that enforceable pow-wowing will be permissible.

The application, it is learned officially, will not be made, however, until after the permanent film code is in effect. There is no ground for such a petition now, according to picture attorneys.

Confidence that the court decision which virtually ruled out arbitration will be revised by the NRA to restore it, along lines now being worked out, is roundly expressed. Picture men point to code committee meetings as first positive proof of the government's change of heart—that the sessions are nothing short of compulsory arbitration.

SYRACUSE PAR REOPENS

Syracuse, Aug. 21.

Paramount, dark during hot weather, reopens Wednesday (23) with 'Song of Songs.'

NORTHWEST ASS'N CALL CONFERENCE ON CODE

Minneapolis, Aug. 21.

Upon the return of W. A. Steffes, its president and general manager, from the industry code meeting in New York, Northwest Allied States will call a convention of its members here to discuss the proposed code in detail and act on other matters concerning their business, according to announcement by Bennie Berger, former president, who is acting during the latter's absence.

Berger went to New York to attend the industry code meeting and sat in at the initial sessions, but returned last week before the termination of the conference. His original intention was to have a meeting of independent exhibitors here immediately, but other directors opposed this proposal.

At the convention exhibitors will be asked to state their opinions of the various clauses so that these may be made known at the hearing which, it is expected, will be held in Washington. Mr. Steffes wishes to know what Northwest independent exhibitors think of the code as it is framed in New York, according to Mr. Berger.

F-WC Showman on NRA

San Diego, Cal., Aug. 21.

B. V. Sturdivant, Fox West Coast division manager, is one of the four 'colonels' heading the President's NRA campaign here. Sturdivant, 'colonel' of publicity, has designated five publicity bureaus to convey NRA information to the local public.

Committees are made up of newspaper men, both editorial and business, outdoor advertising, radio and miscellanous.

FOX, DET., BACK TO 55c

ing Scale from Present 40c—Starts in Sept.

Detroit, Aug. 21.

Fox theatre is raising scale Sept. 25 to 55c, as before. Present top 40c.

Prices were lowered last winter when the banks closed. Fox has signed the non-dual billing pact inaugurated by H. M. Richey.

HYNES TO PAR DETROIT, BOB HALL UPPED AT RKO

Bob Hall succeeds Bernie Hynes, resigned, as supervisor of theatre operation and personnel director, at RKO, under Phil Reisman who made the appointment. Hynes leaves Sept. 1 to join Herschel Stuart as assistant in operation of the Detroit Par theatres, resigning his present RKO post more than a week ago.

Hall is presently handling real estate for RKO in Brooklyn, under Louis Cohen.

He is a graduate civil engineer and was associated with Felix Kahn in the building of the Rialto and the Rivoli theatres on Broadway. He has helped construct many of the deluxe theatres of the country.

$35 Managers Now Execs

Los Angeles, Aug. 21.

In order to make it possible for house managers to work more than 40 hours weekly, Fox West Coast has boosted the weekly pay check of several of its skippers to $35. Previous salary of these managers was $32.50, and they have been averaging around 90 hours' duty every seven days.

Now classified as execs they will be expected to continue their long daily grind.

Press Passes Up Films on Code

Dailies Pay Scant Attention to Picture Trade's Problem

The oyster men and the dock wollopers, even the undertakers, got more space in the dailies about their codes that the motion picture industry. The reason was simple. Not only unfamiliar with film language, lay reporters found themselves in a hopeless nightmare when they discovered the industry itself couldn't decide what it was all about.

One by one the dailies quit covering the conferences. The reports of 'progress' from the chief coordinators got by the city desks for the first few days. But when the inevitable deadlock refused to acknowledge itself through official spokesmen—the only ones the lay writers contacted—city editors got tired of re-hash.

The picture marathon further mystified the dailies. Every time double features were mentioned it had to be explained; the same for block booking and all the other controversial points.

The papers couldn't see wasting the space, as scribes at the last session described it. They decided to wait until the Washington blow-off, and then first and last paint the industry picture as revealed on the government record.

The Reporters' Stance

Various of the daily reporters who have covered many other industry code battles expressed themselves as positive that in no time in their careers had they encountered the information-getting stone wall which filmdom in a code mood presented.

In comparing pictures with other industries, reporters noted especially the difference in trade associations and executives. In other businesses, they stated, execs had a tendency to exhibit an ulterior motive when unions were mentioned. But in pictures one film exec would talk with an ulterior inspiration against his brother exec which, the reporters found, was obvious, but too involved to bear checking.

Again, in other lines, reporters found it fairly easy to get general statistics while in films no two trade associations seemed to have the same ideas of mathematics.

STUART IN AS PREZ OF PAR'S DETROIT SUBSID

Herschel Stuart has been elected president of Pontiac Theatres Corp, which combines various theatre subsidiaries of Par in Detroit under one head. Ralph Kohn is v. p.

As prexy, Stuart is in charge of the operation of the Pontiac group in Detroit, formerly under t. o. ascertaing supervision of John Balaban from Chicago. Stuart will be in charge of Par's theatre interests in the auto city until Par has obtained final approval on a partnership to cover the Detroit filmshops.

That may occur by the end of the week with the George W. Trendle offer up for consideration before the courts and creditors this Friday (25) in New York. John Balaban retained Nathan Burkan to dispute that deal.

MASS MEETING OF CREATIVE WORKERS

Hollywood, Aug. 21.

Expecting issuance of NRA Code within next couple of days, Academy is planning mass meeting for creative workers for Thursday (24) to analyze it.

If not suiting this element they are to pick representatives to go to Washington to protest at hearings.

Velde Succeeds Clark

Don Velde succeeds James A. Clark, head of the ad sales division at the Paramount home office. Clark resigned, effective Sept. 1.

Many years with Par on ad sales under Clark and formerly under Mel Shauer, Velde started in the Par Peoria exchange in 1922, later becoming ad sales manager at the St. Louis branch.

Despite the Heat, L.A. Film Trade Bullish; 'Day and Age' Big 18G, 'Annie' 20G in 2d Wk., 'Corner' 19G

Los Angeles, Aug. 21.

Happy Days at the local box offices for the second week in a row. Following phenomenal biz at several of the downtown houses last week, in the face of terrific heat opposition, weather moderated somewhat over the week-end, and started the first runs off to what looks like another healthy stanza.

Loew's State continues to lead the town, with record-breaking attendance for 'Tugboat Annie,' which on its first week registered within a few dollars of $27,000, highest take house has had in nearly two years. Current (second) week of the Dressler-Beery opus started off only a few hundred dollars below the first week's pace and should have no trouble garnering an easy $20,000, which will give the house plenty of profit.

Paramount will be a close runner-up, with DeMille's 'Day and Age,' which should have no difficulty hitting $18,000, lots of dough these days.

Warner houses—Hollywood and Downtown—are minus sock screen appeal currently, 'The Narrow Corner,' not presaging anything like mobs breaking down the doors. At the Downtown, with Eddie Peabody topping the vaude show, outlook is for a $9,000 stanza, with the Hollywood not expected to get much over that figure.

RKO (Hillstreet) has another 'sleeper' in 'No Marriage Ties' and will be lucky if the take hits $3,500.

Estimates for This Week

Criterion (Tally) (1,600; 25-40)—'Don't Bet on Love' (U) and stage show. Ought to show an improvement this week for around $4,000. Jack Laughlin presentations are helping, with mat biz oke. Last week, 'Storm at Daybreak' (MG) bettered $3,500, more than anticipated.

Downtown (WB) (1,800; 25-70)—'The Narrow Corner' (WB) and vaudeville. Eddie Peabody must get credit for most of the draw this week as the feature pic has no unusual appeal. Looks like an easy $9,000 for the stanza. Last week 'She Had to Say Yes' (WB) clicked for $9,500, very good.

Hollywood (WB) (2,756; 25-65)—'The Narrow Corner' (WB) and vaudeville. Should have no trouble clicking around $10,000, which will mean gravy. Last week with 'Had to Say Yes' (WB) and Peabody on stage, a nifty $12,000, best in some weeks.

Los Angeles (Wm. Fox) (2,800; 15-25)—'The Avenger' (Mono). Another single feature at this long-established dual programmer, will hold its own to the tune of better than $3,500. Week previous 'Sing, Sinner, Sing' (Maj) slightly under $4,000, oke.

Paramount (Partmar) (3,595; 25-55)—'This Day and Age' (Par) and stage show. Got away to a terrific matinee start opening day and held strong for the session, bettering $3,200 on the day. Should click $18,000, and may even beat that. Last week '3 Cornered Moon' (Par) held firm, but somewhat hit by the heat, $14,500.

RKO (2,950; 25-40)—'No Marriage Ties' (RKO). Lack of outstanding product again the alibi here for a meager $3,500, but sans house rent and N. Y. overhead good for a slight operating profit. Last week 'Her First Mate' (U), $4,100, more than oke.

State (Loew-Fox) (2,024; 25-55)—'Tugboat Annie' (MG) and stage show (2nd-final week). Pre-depression biz here, with almost constant holdouts, should spell a nifty $20,000 on the second week of this opus. Attendance of more than 77,000 initial week was biggest b.o. turnover since 78,700 paid to see 'Caught Short' in 1930, and fooled even the most skeptic with a take of a few dollars under the $27,000 mark. The heat didn't mean a thing, and a third week is not an improbability.

Loew's Turns Back Circle, Cleveland, to Orig Owner

Cleveland, Aug. 21.

Circle has been turned back by Loew's to its original owner, Martin Printz, who's reopening it Sept. 1 as a straight pix house. For last year Printz was paid by Loew's to keep house dark, decreasing competition for its nearby houses.

Another Loew house dropped from local chain is Mall, which has been taken over again by J. P. Stotter Co., but no leasers bidding for it yet.

Bert Hansen, RKO publicity director, shifted to Boston. Al Gregg taking over department in RKO Palace. Lew Wasserman becomes assistant publicity manager at indie Hipp under Knox Strachan.

Combo Back at Par, N.H., Grosses Pretty Even

New Haven, Aug.

Paramount brings in another stage show. Storm ruined Saturday opening, but word-of-mouth should build to a satisfactory gross.

Business pretty evenly distributed this week, with upped generally. Roger Sherman has a new idea for openings. Weekly runs close with Wed. matinee and new bill starts at 6 p. m. same day.

College (Arthur) reopens Sept. 1 with policy tentatively double feature first runs. May possibly give way to vaude with advancing season.

Estimates for This Week

Paramount (Publix) (2,348; 35-50)—'By Appointment Only' and stage show. Stage end should help trade again, despite rather inauspicious start; $7,000. Last week 'Emergency Call' (RKO) and 'I Have Lived,' $3,800, mild.

Palace (Arthur) (3,040; 35-50)—'Pilgrimage' (Fox) and 'Devil's in Love' (Fox), with Robert Simmons on stage. Looks good for nice $7,800. Last week 'Her First Mate' (U) and (U), with Three X Sisters on stage, got big $8,200, with credit about even.

Roger Sherman (WB) (2,200; 35-50)—'Voltaire' (WB). Seems to be topping the usual Arliss figure and may reach an excellent $9,000. Last week 'Be Mine Tonight' (U) and and 'Narrow Corner' (WB) only at $3,800.

Pix Too Hi Class For Gobs, Fleet Wk No Aid to SF

San Francisco, Aug. 21.

Those 21,000 sailors aren't building up grosses like expected because of the many activities of annual Fleet Week and Harbor Day when Frisco puts on a lot of stunts for the gobs.

What's more the town is pretty high class for any sailor this week, what with 'Pilgrimage' 'Song of Songs,' and others of that ilk, holding the screens.

And the stage names that have helped b.o. grosses the last few weeks are missing, too, so it looks like just an ordinary session for the town.

Warfield has 'Pilgrimage' playing it up without mention of the war or Gold Star mothers background, but selling it more as sob entertainment. Picture is going strong.

Dietrich in 'Songs of Songs' paced at the usual Dietrich clip which is quite good.

Fox apt to hit its best take in some time with 'Sing, Sinner, Sing' and 'Return of Casey Jones,' while St. Francis with 'Devil's in Love' and 'Narrow Corner' doing average.

Estimates for This Week

Fox (Leo) (5,000; 15-25)—'Sing, Sinner' (Maj) and 'Casey Jones' (Mono). Might get house's best gross in some time, possibly $9,000. Last week Dave Hutton on stage just about paid for himself with 'Avenger' (Mono) and 'Reform Girl' (Maj) the pix, getting $8,700.

Golden Gate (RKO) (2,844; 30-40-65)—'No Marriage Ties' (RKO) and vaude topped by Trixie Friganza. Doing fairly with $12,500. Last week 'Secret of Blue Room' (U) and Estelle Taylor topping vaude got $13,500.

Paramount (Fox) (2,700; 30-40-55)—'Song of Songs' (Par). Dietrich quite popular here, pulling $14,000. Same last week on 'Another Language' (MG).

St. Francis (Fox) (1,500; 25-40)—'Devil's in Love' (Fox) and 'Narrow Corner' (WB). Seldom changes much, so $7,000 is good average. 'Best of Enemies' (Fox) and 'Disgraced' (Par) drew $7,200 last week.

United Artists (1,400; 25-35-50)—'Wrecker' (Col). Just keeping the house open at $4,500. 'Rebel' (U) drew $4,000 last week.

Warfield (Fox) (2,700; 35-55-65)—'Pilgrimage' (Fox) and stage show. Sob entertainment aided by big ad campaign, great $23,000. Last week was great $22,000 on 'Midnight Mary' (MG) and Benny Rubin on stage.

B'klyn All Excited Over Par's Reopening This Wk.

Brooklyn, Aug. 21.

All eyes are turned on the Paramount which opens Friday (25). Meanwhile the filmgoers, what's left of 'em, are grabbing their portions of the Coney Island waters unmindful of the picture fare on view at the downtown emporiums.

Business is spotty. It's best at the Albee and Met. Strand has 'Gold Diggers' in fifth week and Loew's Metropolitan is plugging 'Tugboat Annie' and Joe Laurie Jr.'s act on the stage.

Estimates for This Week

Albee (2,500; 25-35-50)—'Pilgrimage' (Fox) and vaude. Looks like about $20,000, good. Last week 'Mama Loves Papa' (Par) and vaude did $11,500, quiet.

Fox (4,000; 25-35-50)—'Big Brain' (Fox) and stage show headed by Sylvia Froos. Figured for $9,000, blah. Last week 'Arizona to Broadway' (Fox) did $10,000, uneventful business.

Loew's Metropolitan (2,400; 25-35-50)—'Tugboat Annie' (MG) and vaude. Around $23,000, okay. Last week 'Another Language' (MG) did $21,900.

Strand—'Gold Diggers of 1933' (WB). Fifth week, $10,000, oke. Last week, $13,300.

WITH POORER SHOWS, BALTO'S PACE DROPS

Baltimore, Aug. 21.

Exhibitors in the first-run spots evidently have a poor system of spotting their shows. For it usually works out that if one exhib has a bang-up show booked, that all the exhibs will have bang-up shows, with the result that no one show will do its just business.

Take the Loew's system, for example. Last week at the Century was a big box-office show, the Mills Bros.-Don Redman show, while at the same circuit's Stanley was 'Tugboat Annie.' There is a question whether there's enough coin among the fans to permit them to go twice to theatres in one week. Result was that the money was somewhat divided.

This week, on the contrary, there's no strength at either the Century or the Stanley. Nor for that matter, at any other house. This week the b.o. race is a race by turtles, while last week it was a battle of box-office giants. Last week was hot-cha and vo-de-o. This week, however, the wail is on. And it reverts strictly to the weakness of box-office power.

About the leader in this race of turtles will be the Hippodrome which should be out in front to the tune of $12,000 with the 'Connie's Hot Chocolates' show, though the edge has been taken off the colored show by the presence in town of the Mills-Redman outfit last week and the Harold Arlen colored choir the week preceding. Flicker 'Headline Shooter' rates as audience-fodder, but not box-office enticer.

Though much is being made of 'Captured,' both by the Warner outfit and, reflection, by Loew's, it is exhibiting no high-pressure ability at the Stanley.

Estimates for This Week

Century (Loew-UA) (3,000; 25-35-40-55-65)—'Mama Loves Papa' (Par) and vaude. Ben Blue on the stage has become known through his Taxi Boys comedies, and may count for some little at the box office, though either way, the house is not figured in for any heavy money currently; $12,000, fair. Last week 'Storm at Daybreak' (MG) didn't compare with the Mills-Redman show for b.o. potency in the excellent $17,700.

Hippodrome (Rappaport) (2,500; 25-35-40-55-65)—'Headline Shooter' (RKO) and vaude. Connie's 'Hot Chocolates' figures to strengthen the take here, especially for the night trade. Should help house to $12,000, very good. Last week 'No Marriage Ties' (RKO) and Edmund Lowe in person helped the good work along to okay $10,600.

Keith's (Schanberger) (2,400; 25-30-40-50)—'Secret of Blue Room' (U). No power here for the matron money. On the slump with the rest of the town to $3,000. Last week here 'Her First Mate' (U) drew money for the Pitts-Summerville pair for fine $4,300.

New (Mechanic) (1,800; 25-30-40-50)—'Pilgrimage' (Fox) (2nd week). Had okay $2,700 last week and holding over with the likelihood of repeating the performance. Picture should hold its pace through excellent reports throughout.

Stanley (Loew-UA) (3,400; 25-35-40-55-65)—'Captured' (WB). Off to just fair trade, which will mean about $13,000 total. 'Tugboat Annie' (MG) last week broke the house record for attendance, playing to some 60,000 people, which tops the audience total for 'Tarzan' (MG), previous record-holder. However, at its gross of $20,700, 'Annie' doesn't touch the money record, since house is now working under a lowered tariff, but that 20G is terrific, nevertheless.

Ignore Mpls. Mayor's Censorship Threat, Sex Bally Getting Pic Biz

Minneapolis, Aug. 21.

Sex pix have the right of way, this week with offerings at the three leading loop houses leaning heavily toward the torrid love stuff. Mayor Bainbridge's threat to censorship apparently hasn't cramped the style of the boys who write the newspaper, billboard and other copy, and they're selling 'em plenty hot. This applies particularly to 'Baby Face' at the State.

Frank Steffys and Don Alexander of the State put on a gigantic advance campaign for this Stanwyck, resurrected the 'adults only' gag and didn't even touch the brakes with the tips of their toes in disseminating sensational advertising matter.

Anyway, the State is off to a very good start with 'Baby Face,' so that, as far as the box-office is concerned, it is proving very effective. On Friday night they held 'em out for the first time in weeks.

Even without cast names, 'Mary Stevens, M. D.' also is clicking at the Century and promises to give that house another nice week, its second in succession. With Dix carrying little box-office weight, 'No Marriage Ties' is a weak sister for the Orpheum. Likewise, 'The Man Who Dared' doesn't mean much to the Lyric box-office, despite a very effective exploitation campaign engineered by Manager Bob LeFevre.

Estimates for This Week

State (Publix) (2,200; 40) 'Baby Face' (WB). Sensational red-hot exploitation putting this one over. Stanwyck no particular magnet here, but they sold this picture 100% and there has been plenty of trade the opening days. May hit strong $10,000. Last week, 'Hold Your Man' (MG) $7,500, not so good.

Orpheum (Singer) (2,890; 40) 'No Marriage Ties' (RKO). Dix has little pull here and picture not sufficiently outstanding to attract much attention. Around $3,000, light, indicated. Last week 'Don't Bet On Love' (U) and Tom Mix on stage, $8,700, fair, with Mix entirely responsible for takings.

Century (Publix) (1,600; 40) 'Mary Stevens, M. D.' (WB). Kay Francis not so hot as magnet, but 'woman's picture in women's theatre' meant a lot and nice handling by Manager Ayres didn't hurt any. Should hit $4,800, good. Last week, 'Stranger's Return' (MG) $5,000, big.

World (Steffes) (300; 50-75) 'Be Mine Tonight' (U) (19th week). Still going strong. Should equal last week's $1,800, good.

Uptown (Publix) (1,200; 35) '42d Street' (WB) and 'She Done Him Wrong' (Par) return engagements, and 'When Ladies Meet' (MG) split. About $2,500 in sight, pretty good. Last week 'Reunion in Vienna' (MG), holdover, and 'State Fair' (Fox), return, split, $2,300, fair.

Lyric (Publix) (1,300; 25) 'Man Who Dared' (FN). Great front at this house and nifty advertising, but public apparently not much interested. Probably $2,300, light. Last week 'Her Bodyguard' (Par) same.

Grand (Publix) (1,100; 25) 'International House' (Par). Second loop run, perhaps $1,600, pretty good. Last week 'Working Men' (WB), second loop run, and 'She Had to Say Yes' (FN), first run, split, $900, light.

Aster (Publix) (900; 25) 'Temple Drake' (Par). 'I Love That Man' (Par) and 'Jimmy Dolan' (FN). Second runs and split, $700, light. Last week, 'Lily Turner' (FN), 'Warrior's Husband' (Fox) and 'Man of Forest' (Par), split, first two second runs; latter, first run; $750, fair.

Gaynor, Francis, Beery, Dressler Tilt Tacoma

Tacoma, Aug. 21.

'Tugboat' is a natural for this burg, another Puget Sound port, as some of scenes shot were near here. Dressler and Beery make the pic, too. Indications are for record biz for Roxy, which has been coming along since new film bookings of two months ago.

This pic got its start for week with a midnight mat Friday night, reg 'Hollywood' premiere opening which woke up the town. Admish during week raised at Roxy to 25-35, helping the gross.

Music Box also strong.

Estimates for This Week

Music Box (Hamrick) (1,400; 25) 'Adorable' (Fox); 'Mary Stevens, M. D.' (WB). Femme stars in each having nice following in this town, looks a good $3,000. Last week 'International House' (Par) nice at $1,800; 'Hold Me Tight' (Fox) light at $800, making week total $2,600, fair.

Roxy (Jen-VH) (1,300; 25-35) 'Tugboat Annie' (MG). Big campaign, right at heels of three weeks run in Seattle, where the opposition circuit (Evergreen) advertised with plenty of printers' ink, which carried message also to neighboring Tacoma, so indirectly the adv budget the opposition is helping Roxy this week to a corking big $6,500. May hold over for four days. Last week 'Hold Your Man' (MG) good enough, $3,100.

Blue Mouse (Hamrick) (650; 10-20) 'Strictly Personal) (Fox); 'Lilly Turner' (FN) split. Looks to reach $1,000, oke. Last week, 'Warrior's Husband' (Fox), 'Sunset Pass' (Par) split, good, $1,100.

Stage Shows Seem To Hypo Seattle's B.O.'s Every Time

Seattle, Aug. 21.

Normalcy rules here this week. The big play is at the Fifth Ave. for 'Hold Your Man.' Cooler weather but biz generally moderate.

Parent-Teachers have joined the fight against daylight saving which may go out Sept. 1, and that's a break for showmen.

New shows all around. Loretta Young featured in two, 'The Devil's in Love' at Roxy, and 'She Had to Say Yes' at Paramount. Blue Mouse pulled 'The Rebel' after five days, miserable at only $1,200. Too much hot weather and strong opposition.

Remarkable biz last week by Al Pearce and his gang is talk of town. Lines afternoons and evenings, with the customers not squawking any at box-office tilt to four bits at 1 p.m. daily. Friday the show line began to form at 7:30 a.m. This is news for this town. First show began at 9 a.m., and six shows went big that day. By 8:45 a.m. over 1,000 were in line. To get in on opening 35c admish, daily lines by 1 p.m. usually ran 2,000 to 2,300, who stood there and waited for the next show. Lines heavy and clear around block to Wash. A.C. Nothing like it, especially the way this one kept building. Radio popularity of the gang held responsible, with show having good singing talent, rather tame comic stuff, and lacking usual variety of stage shows. Show ran two hours, 20 minutes, so turnover not so fast, but running early and late got the kale.

Estimates for This Week

Fifth Ave. (Evergreen) (2,400; 35-50) 'Hold Your Man' (MG). Prices at this house now on new fall basis of 50c top instead of 40c. Harlow and Gable liked for $7,500, fair. Last week 'Her Bodyguard' (Par), but the stage, Al Pearce and Gang, from radio, accounted for phenomenal biz, surprising all the smart showmen; clicked for colossal $23,000, close to a house record.

Roxy (J-vH) (2,300; 25-35) 'Devil's in Love' (Fox). Appears headed for a slow $4,000 take. Last week 'Her First Mate,' good at $5,700.

Paramount (Evergreen) (3,106; 25-40) 'Midnight Club' (Par), 'She Had to Say Yes' (FN), double. Mild $3,500. Last week 'Tugboat Annie' (MG), 3d week, okay at $4,000 on the extended stay.

Music Box (Hamrick) (900; 25-35) 'Baby Face' (WB). Big bally, but $2,800 is only fair. Last week 'Double Harness' (RKO), second week, good for $3,000.

Blue Mouse (Hamrick) (950; 25-35) 'No Marriage Ties' (RKO). So-so at $2,500. Last week 'The Rebel' (U) terrible, held only five days, jerked after very slow $1,200.

Liberty (J-vH) (1,900; 10-25) 'Phantom Broadcast' (Shef), 'Man from Arizona' (Shef), dual. Should do $4,000, good. Last week 'Death Kiss' (W-W) 'Easy Millions' (Nat), good at $3,700.

Coliseum (Evergreen) (1,800; 15-25) 'Peg o' My Heart' (MG), 'Working Man' (WB) dual. Both liked, may get $3,800, good. Last week 'Eagle and Hawk' (Par), 'Arizona to Broadway' (Fox) dual, slow, $3,000.

Rex (Hamrick) (1,400; 25-35) 'Narrow Corner' (WB) and 'Change Your Luck' colored revue. Stage show is the big draw; great going for $6,000. Last week 'Flying Devils' (RKO) and stage, colored revue responsible, sensational at $6,900. Colored show goes to Hamrick's Playhouse in Portland, where Bill McCurdy is manager, after two weeks here; may return later.

FILM STOCKS JUMP AHEAD

Chicago, Palace, State-Lake Lead Loop Parade of Sock Grosses, Credit Stage; 'Masquerader' 20G, 'Moon'-Rand 62G

Chicago, Aug. 21.

The loop is tremendous. Even colossal!

But the story as told here and the facts as interpreted by Chicago showmen gives the credit not to the boys in Hollywood but to the stage attractions. So far the film product goes opinion seems reasonably unanimous that the galvanized buckets aren't packed with anything sensational. 'Pleasant entertainment without box-office appeal' is not only the appraisal on a majority of the pix but the primary cause for the big stage shows.

Of course that World's Fair makes generalizations of any kind bit wobbly when investigated. It's the expo that's causing the big biz. A saunter through the loop with an eye focused for farm-tanned physiogs and an ear out for that provincial line of conversation will convince anybody that the town is full of hayseeds. And are they impressed by that great big Chicago, that flashy Palace, and that bargain counter, the State-Lake!

Plumed Godiva

At the Chicago theatre Balaban & Katz answers the credit question by holding over the fan dancer from 'Streets of Paris' for a third, and next week a fourth, week. Sally Rand left the World's Fair a celeb and now the Iowans are keeping the Chicago theatre lobby packed. It's silly even trying to remember the last time this house had three weeks of lobby holdouts in succession.

Palace, to offer further evidence that it's the stage attractions that count, or at least get the credit, has Milton Berle in his fifth (and farewell) week. At the State-Lake, Aaron Jones' answer to circuit domination, there's nothing but the stage to give the credit to.

All in all it's a pretty-looking loop this bright, crowded August. The sallow cheeks have filled out, there's an expectant flush, a twinkle in the eye, a brisk manner in the old battle-scarred area again.

Estimates for This Week

Chicago (B&K) (3,940; 35-55-75)—'Three Cornered Moon' (Par) and stage show. That 'and stage show' tells the story. Sally Rand, World's Fair fan dancer, is now in her third week and will be held a fourth. Yaps flocking to see her. A great attraction that ties the theatre and the expo together for the benefit of the visiting peasants who are expo-minded. House rolling up swell grosses and old time profits. Had to do six shows daily this week end and sensational $62,000 probable. That's rich gravy. Last week 'Midnight Club' (Par) and the Rand gal copped swell $55,800.

McVickers (B&K) (2,284; 25-35)—'She Had to Say Yes' (FN). Around $7,500 likely. House doing well with town loaded with tourists. Last week holdover from Chicago of 'Another Language' (MG) grossed $11,200, good.

Oriental (B&K) (3,200; 30-40-65)—'Song of Songs' (Par) (3d week). Best Dietrich box office performance in over a year. Third week looks like $14,000. Last week $19,400.

Palace (RKO) (2,583; -65-83)—'Moonlight and Pretzels' (U) and vaude. Smacko biz here again. Around $27,000 likely. Last week 'Secret of the Blue Room' (U) and Ethel Barrymore got smashing $30,400.

State Lake (Jones) (2,700; 20-35)—'Constant Woman' (Col) and vaude. Bulls-eye for Aaron Jones. House has been a big money maker since opening. Tribute to vaudeville since the pictures are predominantly third run in 'C' week of release. Opens Sunday. Should be around $18,000. Last week 'Silver Cord' (RKO) lent its aid to the vaudeville for $20,000 plus, swell biz, near capacity at all times.

United Artists (B&K) (1,700; 35-55)—'The Masquerader' (MG). Colman film arrived prematurely when the town passed up the life story of Mayor Cermak as told in 'The Man Who Dared' (Fox). Looks like $20,000, fine, for Colman. 'Dared' got only $7,100.

'First Mate' Rates First In Indpls, No Competish

Indianapolis, Aug. 21.

No outstanding business or attractions in evidence this week. Summerville and Pitts in 'Her First Mate' are faring better at the Apollo than they would have if the other theatres were offering any competition. Advertised heavily, this comedy will probably do a very good $4,700 for the best business in several dismal weeks at the Apollo. Very little activity around the box-offices of the Circle with a return engagement of 'Gold Diggers,' or the Lyric and Palace with 'Disgraced' and 'Midnight Mary,' respectively.

Switow Bros. are doing lots of re-building on the front of the long dark Keith house where they are trying to make up their minds to play second-run pictures.

Estimates for This Week

Apollo (Fourth Ave). (1,100; 25-40) 'Her First Mate' (U). Pitts and Summerville have always been good at the Lyric here with vaude to help, but this is their first run at the Apollo. First choice of the neighbors this week in face of poor competition is enabling them to put the business up out of the depths to a good $4,700. Last week 'No Marriage Ties' (RKO) very sad at $2,700.

Circle (Circle) (2,600; 25-40) 'Gold Diggers' (WB). Return engagement after a previous two-week stand. Will do $3,500, fair. Last week Texas Guinan and gang on stage with 'She Had to Say Yes' (FN) did a magnificent $11,000.

Lyric (Burton) (2,000; 25-40) 'Disgraced' (Par). Will reach fair take of $3,200. Last week 'Mama Loves Papa' (Par) $3,500, not bad.

Indiana's Palace (Loew's) (2,800; 25-40) 'Midnight Mary' (MG). May do a mediocre $3,800. Last week 'Tugboat Annie' (MG) holdover $4,800, okie.

GT. LAKES REOPENS; BIG 15G DENTING OTHERS

Buffalo, Aug. 21.

With the reopening of the Great Lakes with vaudeville, this week's business will not be as good as last in any of the other houses, but Great Lakes starts out with a bang and may get $15,000 on the week, beating the Buff, which indicates about $12,000. Great Lakes reopened Saturday (19) and received immediate support. Buffalo once was a strong vaude town.

Along with Shea's Buff, Hipp and Century, though none are seriously impeded by Great Lakes' opposition, the indie Lafayette dips a little, to about $5,000, under average of $6,000.

Estimates for This Week

Buffalo (Shea) (3,600; 30-40-55), 'Double Harness' (RKO) and stage show. Not as good as last week, but at $12,000 away from danger and not at all bad. Last week 'Midnight Club' (Par) the take was $18,400.

Great Lakes (Shea) (3,400; 25-40), 'Lilly Turner' (WB) and vaude. Combination policy off to a nice start with a chance for $15,000 the first week. House reopened Saturday (19).

Hipp (Shea) (2,400; 25-40), 'Moonlight and Pretzels' (U). Musical failing to take on and $5,000 looks tops as a possibility. Last week 'Stranger's Return' (MG) the good news was $8,500.

Century (Shea) (3,400; 25), 'Zoo in Budapest' (Fox) and 'Mind Reader' (FN). Double bill looks like about $5,500, fair. Last week 'Whoopee' (UA) and 'Shriek in the Night' (Allied) $6,400, pretty good.

Lafayette (Ind) (3,400; 25), "I Have Lived' (Chest) and 'Behind Prison Doors' (Mayfair). Great Lakes' reopening seems to have affected this house particularly; about $5,000. Last week 'Laughing at Life' (Mascot) and 'Gigolettes of Paris' (Equit) average at $6,500.

Hollywood (Ind) (300; 25), 'Be Mine Tonight' (U) (13th-final week). Extraordinary run for this town. Total gross of better than $10,000 for the 13 weeks, something of a record for the house.

LOEW 33, WARNER 8⅝, NEW YEAR TOP

Bonds Also Move Forward as Fall Campaign Gets Under Way—Seasonal Upturn Comes on Schedule and Broad Advance Seen as Likely with Right Break—NRA Figures as Box Office Help

GROSSES IMPROVING

By AL GREASON

Amusement stocks moved further ahead in impressive style in yesterday's (Mon.) market, benefited by last week's ability to make progress against a decline elsewhere.

With the rest of the stock list going into a creeping advance, Loew's spurted to a new top not only for the present recovery, but for the year to date. Warner Bros. kept pace, touching a new peak for the year at 8⅝. Previous tops for these issues, the leaders of the group, were 32⅞ and 8½. Volume was moderate in Loew's and heavy in its running mate.

Yesterday's Prices

Sales.	High.	Low.	Last	Net chge
400 Am. Seat.	4½	4½	4½	
100 Cons. Film	4¼	4¼	4¼	+ ¼
1,400 Con. F.pf.	10	9⅞	9⅞	— ⅛
600 East. Kod.	80½	79½	79½	— ¾
100 Fox A.....	16½	16½	16½	— ⅝
16,500 Loew's ..	33	31½	32½	+1⅛
100 Loew's pf.	69½	69½	69½	
6,000 Par. cfs..	2¼	2¼	2¼	— ⅛
600 Pathe	1⅛	1⅛	1⅛	
100 Pathe A..	7¼	7¼	7¼	
15,200 RCA	9	8⅝	8⅝	+ ⅛
900 RKO	3⅜	3¼	3⅜	+ ⅛
36,300 W. B.....	8⅝	8¼	8½	+ ⅜
100 W. B. pf..	21	21	21	+1
CURB				
100 Tech'l'r..	7⅝	7⅝	7⅝	— ⅛
100 Trans-L ..	2½	2½	2½	+ ⅛
BONDS				
$15,000 Gen. Thr..	6½	5⅝	5⅝	— ¼
15,000 Keith	51⅞	50½	51½	+1
2,000 Loew's ..	88	88	88	+1
42,000 Par-Fam...	32½	31	32½	+1½
36,000 Par-Pub ..	32	30¾	32	+1½
3,000 RKO	19	19	19	
42,000 W. B.....	43⅛	42½	43⅛	+ ⅛

The amusement bonds moved abreast of the equity shares, Loew's pushing on to a new 1933 top at 88 for a net gain of 2 on minor volume and most of the other speculative favorites scoring gains. Both the Paramount liens added nearly 2 points net to their previous advance.

There were no special influence upon the theatre stocks in the week end news, but the momentum gained during last week's performance of the group leaders carried them along. There was no evidence of resistance to the advance in Loew, dealings being in only fair volume, and that issue came to the close holding most of its day's gains at 32¼. Stock was particularly firm in the late dealings after a mild mid-day relapse.

Late summer improvement in Broadway theatre grosses have helped the picture stocks, being the subject of recurring comment in ticker circles.

Amusements Underway

A premonitory rumble among the amusement stocks last week came just about on schedule, foreshadowing a campaign in these securities for the autumn. Loew's was the leader, putting on an impressive demonstration on Thursday and Friday and finishing the week not only close to its best price for the five trading days, but also climbing back to within a narrow margin of the best level it has touched this year. Top for 1933 was 32⅞, with last week's best at 33½, less than a point away.

What made the perfor ance of Loew's significant was that it came in the face of falling stock prices practically throughout the list. Friday witnessed a nervous market,

(Continued on page 26)

Good Weather Further Bolsters B'way Strong Fare; Lasky's 'Glory' Starts Big; Hepburn's 98G, Par 35G

Threatening week-end weather, which eventually brought rain yesterday morning (Monday) and picked a time when some pretty good attractions are around, has the Broadway filmshops in an encouraging position this week. Hurt a lot of late by adverse weather and, in numerous instances, pictures that were none too strong, theatre men all over town yesterday (Monday) were reporting themselves highly pleased with the state of current box office affairs.

Greatest amount of attention this week is drawn away from the Capitol, which has 'Tugboat Annie' on a second good week, to center on the smash business the Music Hall is getting. It looks like the biggest of the New York de luxers will get between $91,000 and $92,000 net, or about $98,000 gross, with the Katherine Hepburn picture, 'Morning Glory.'

Hall is believed owing much of this business to the increased ad campaign approved this week. Theatre upped its regular appropriation by $4,000 and got it back the opening day by doing $14,000. The second day (Friday) the take was the same, while Saturday business hit $17,000 and Sunday $16,000. Miss Hepburn is a New York draw, but more advertising must have been helping considerably.

Also aiding toward the heavy $98,000 week is the extra dime on each orchestra admission following increase of prices weekdays from 75 to 85c. Record with film here is $97,900 net, scored on first week of 'Cavalcade.'

Capitol got $62,800 on its first week of the Dressler-Beery 'Tugboat Annie' and, on the holdover, with week-end business better all over than the week before, it should get at least $45,000.

Just as better box office conditions aid the Cap on its holdover, so does the Paramount benefit on its retention of 'Three Cornered Moon' and George Olsen's orchestra with Ethel Shutta. Getting $37,800 on the first week, with picture building after the first weekend, it looks to get around $35,000 on the second seven days, or close to equaling first seven days. The take on the past weekend at the Par was within a few hundred dollars of equaling the business of Aug. 18-19-20.

Another attraction doing fine business is 'Captured,' which will send the Strand to a $30,000 week; also holds over. This is double what the house knocked out the previous week with 'Mary Stevens, M. D.' on a holdover.

At the Hollywood, Warners will give 'Voltaire' a try at the same prices, running to $1.10 top for loges, which prevailed on the run of 'Gold Diggers' there. The Artists picture opens this morning (Tuesday). After a nine week's profitable run here, the 'Diggers' musical closed Sunday (20). It becomes available to Loew's Sept. 1.

A new roadshow hit arrived in town during the past week, 'Power and the Glory,' and, with excellent reviews aiding, got $5,800 on the first four days, big. 'Song of Songs' continues well at the Criterion, where it got $7,100 last week, its fifth. Picture goes out Friday night (25) and will probably be shifted into the New York and Brooklyn Pars for Labor Day week. Columbia is closing a deal with the receivers of the Criterion as a landing place for 'Lady for a Day.' Plans call for an opening Sept. 6.

With that picture on a two-a-day basis, plus the Gaiety and the re-opening Astor, and with 'Dinner at Eight' bowing in tomorrow night (Wednesday), three road shows will be fighting for the top admish business.

Another house which has been closed for about a month, the Rivoli, also reopens tomorrow (Wednesday) with 'Bitter Sweet,' giving Broadway complete representation once again.

Rialto, which retained 'Sing, Sinner, Sing,' for 11 days, last night opened U's new musical 'Moonlight and Pretzels' on a 9 o'clock 'premiere.' On the four days of the 'Sinner' holdover picture got only $4,000.

While the old Roxy does pretty well this week on a chance for $22,000 with 'Blarney Kiss,' and the Palace and State, vaudfilmers, each are on the right side of things with $10,000 and $15,000, respectively, in sight, the Mayfair is in poor luck through not having picture supply. 'Faithful Heart' was taken out Sunday night (20) after falling down badly to $5,300, and a new one, 'Police Call,' another indie, was brought in yesterday morning (Monday). Not expected to do much, but probably better than 'Heart.'

Estimates for This Week

Capitol (5,400; 35-75-99-$1.65) 'Tugboat Annie' (MG) (2d week) and stage show. Dressler-Beery team holding up nicely for a chance at $45,000 after a first week of $62,800, excellent.

Criterion (875; -$1.10-$1.65) 'Song of Songs' (Par) (5th-final week). Got $7,100 last week, okay business, but goes off run here Friday night (25) with pictures probably for first run day and date at Pars, N. Y., and Brooklyn, Labor Day week. 'Lady for a Day' (Col) to open here Sept. 6 under plans.

Gaiety (808; 55-$1.10-$1.65) 'Power and the Glory' (Fox). Jesse L. Lasky's latest for Fox, his third, opened up in great shape and on first four days has gathered $5,800, good. Looks to be in.

Hollywood (1,543; 25-35-55-75-85-$1.10) 'Voltaire' (WB). Opens this morning (Tuesday) on same run and prices as 'Golddiggers' was given. Musical went out Sunday night (20), doing $7,000 on its final (9th) week.

Mayfair (2,200; 35-55-65) 'Police Call' (Hollywood). Rushed in yesterday (Monday) after 'Faithful Heart' (Helber), an English-made took a dive to $5,300. 'Police Call,' a meller, with some of this stamp doing fairly here, should be better than that.

Palace (1,700; 25-40-55-75). 'Heroes For Sale' (WB) and vaude. With a stronger picture than this, the Pat would be doing more than the $10,000 which good theatre weather helps to attain. Last week 'Midnight Club' (Par) very nicely, $13,000.

Paramount (3,664; 35-55-75), 'Three Cornered Moon' (Par) (2d week) and George Olsen stage unit with Ethel Shutta. Word of mouth, fairly good reviews and the elements combining to give house a nifty second week around $35,000 on this show. First week was $37,800, over expectations.

Radio City Music Hall (5,945; 35-55-75-85), 'Morning Glory' (RKO) and stage show. A smash week of $98,000 is in the cards. Katherine Hepburn draw, expenditure of $4,000 more on advertising, 10c boost in admission and weather combine for that high figure. Last week was okay, 'Pilgrimage' (Fox) getting $77,000.

Rialto (2,000; 35-50-64), 'Moonlight and Pretzels' (U). Given preview opening last night (Monday) brought in earlier than expected, 'Sing, Sinner, Sing' (Maj) not lasting strongly enough on its holdover. It went out after four days of second week at $4,000, a big dip from the $13,000 which seemed to merit the holdover.

Rivoli (2,200; 40-55-75-85), 'Bitter Sweet' (UA). Reopens UA's own N. Y. first run tomorrow (Wednesday), to be followed by 'Masquerader' (UA-Goldwyn), already out in Chicago and other keys.

RKO-Roxy (3,525; 12-25-40) 'Midnight Club' (Par) four days and 'Professional Sweetheart' (RKO) three days. Based on what 'Midnight Club' is doing, it looks like a $12,000 week here, better than recent average. Last week 'Mama Loves Papa' (Par) and 'Devil's in Love' (Fox) $8,000, mild.

Roxy (6,200; 25-35-55) 'Barney Kiss' (Prin) and stage show. At $22,000, weather aiding, there will be no kicks around here. There were none last week, either, house going to a big $29,000 on 'Tarzan, the Fearless' (Prin).

State (2,900; 35-55-75) 'Stranger's Return' (MG) and vaude. A better than okay $15,000 appears the answer. Last week 'Hold Your Man' (MG) the draft of the Harlow-Gable names proved to be $16,000.

Strand (2,000; 35-55-75) 'Captured' (WB). Off to a $30,000 week, biggest in a long while, and will be retained a second week. 'Mary Stevens, M. D.' (WB) last week on holdover got $15,800, okc.

Ups and Downs in Philly

Last Week Oke, This Week Not So—No Standouts—Boyd 10G, Earle 15-16G

Philadelphia, Aug.

Last week's business in the downtown film houses was generally well ahead of expectations, but this week's lay-out doesn't appear especially hot. However, with the Stanley dark until Friday undergoing alterations before starting on its new stage show policy, the other houses in the general neighborhood, especially the Boyd and Fox, should benefit to some extent.

Boyd's picture, 'Captured,' with Leslie Howard, won good notices, but is another example of pretty heavy screen fare for this time of the year, $10,000 indicated, which is fair but not remarkable.

The Fox has Alexander Gray, whose local connections make him a great favorite here, and Shaw and Lee on the stage and a two-year-old picture, 'Up the River,' which was shoved in at the last moment when new Fox product was held up. A very weak $12,000 is forecast because of the film.

The Earle, inaugurating its new eight-act program policy, has the Pickens Sisters and Frank Gaby as headliners and 'Storm at Daybreak' on the screen; between $15,000 and $16,000 figured as likely.

'Her Bodyguard' looks only fair at the Stanton, but may be helped by Stanley's being closed. 'Stranger's Return,' last week's offering at the Stanton, has been moved into the Karlton and seems like a fine bet for this small de luxe house, strong, $3,300 figured.

Last week's surprises were particularly the Earle and Fox. Former with 'Papa Loves Mama' on the screen and the Piccoli on the stage got $13,000, two grand better than expected, and the Fox did $15,500 with 'Pilgrimage' and a stage show without names.

In nine days 'Moonlight and Pretzels' at the Stanley got a mediocre $13,000, but 'Stranger's Return' did a serviceable $10,500 at the Stanton, which has been averaging less than $7,000 all summer. 'She Done Him Wrong' was stronger at the Karlton, with just a hundred dollars under the $4,000 mark.

'Bed of Roses' had a not-exciting $10,000 at the Boyd, while 'International House' did a sound $2,300 at the little Arcadia.

Estimates for This Week

Arcadia (600; 25-40-50) 'Gambling Ship' (Par). Doesn't look so hot. Lucky if it hits $2,000. Last week 'International House' (Par), sound $2,300.

Boyd (2,400; 40-55-65) 'Captured' (WB). Good notices but only a fair week indicated, $10,000. Last week, 'Bed of Roses' (RKO) also $10,000.

Earle (2,000; 40-65) 'Storm at Daybreak' (MG) and vaudeville. House adapting eight act program. Frank Gaby and Pickens Sisters featured. Should get between $15,000 and $16,000. Last week, 'Mama Loves Papa' (Par) and vaude Piccoli headliners, surprised with $13,000.

Fox (3,000; 35-55-75) 'Up the River' (Fox) and stage show. Old picture brought in because of lack of new Fox product. Alexander Gray headliner. Film weakness will hold biz down to $12,000, weak. Last week 'Pilgrimage' (Fox) and stage show, surprised with $15,500, well above expectations, but not enough to warrant the desired second week.

Karlton (1,000; 30-40-50) 'Stranger's Return' (MG). Moved from from Stanton and should do a nice $3,300. Last week 'She Done Him Wrong' (Par) fine week that just missed touching $4,000.

Stanton (1,700; 30-40-55) 'Her Bodyguard' (Par). Very ordinary $7,000 forecast. 'Stranger's Return' (MG) got excellent $10,500 last week.

CAPITAL CURRENTLY BELOW GOOD LAST WK.

Washington, Aug. 21.

As it started so it finished, and how? Everything was 'Tugboat Annie' last week with a gross rolled up that would do credit to anybody's picture. So good it was held over and is heading for another good take.

Current week the new attractions no panic, though the Fox is getting considerable attention with a vaudeville revue titled 'Going Native.'

Cool weather is helpful. Keith's is making some extra noise on its RKO Greater Show Season. Loretta Young is featured in two pictures. Eddie Melcher of the 'Star' is visiting Hollywood and paying for his vacation by writing a diary about that place. Met had such success in bringing back 'She Done Him Wrong' that Warners are now grabbing all business-getters for another shot in this house. 'Voltaire' was rushed in last week when 'Narrow Corner' flopped. Arliss picture continuing on through current week with 'Double Harness' set to follow after it did plenty at Keith's but recently.

Local managers and publicity dispensers have now gotten the 'Post' in line with the 'Star' and get the art and news spread on a Thursday, day before regular openings instead of the following Sunday after those openings.

Estimates for This Week

Columbia (Loew) (1,263; 15-25-35-40)—'Life in the Raw' (Fox). This one may up things a little for type of audiences now patronizing this house, posibly $2,200. Last week 'Haunted House' about normal at $1,800.

Earle (WB) (2,424; 25-35-50-60-70)—'She Had to Say Yes' (FN) and Tom Howard on stage. Opened weak, but spurted and may end up at $14,000. Last week 'Private Detective' (WB) didn't get much over $11,500.

Fox (Loew) (3,434; 15-25-35-60)—'Devil's in Love' (Fox) and local stage revue. Opened big and then settled down to what looks like a possible $19,000 with revue getting all credit for draw. Last week 'Arizona to Broadway' (Fox) $16,800.

Met (WB) (1,583; 25-35-50-60-70) 'Voltaire' (WB). Originally scheduled for a second week following combo Earle but rushed in three days ahead to a fair intake, say $6,000 on nine days. Last week 'Narrow Corner' (WB) did so little it was yanked.

Palace (Loew) (2,363; 35-50-60)—'Tugboat Annie' (MG). On second week and headed for $10,000, mighty good. Last week same picture gathered the sheaves to the tune of $24,000.

Keith's (RKO) (1,830; 15-25-35-50)—'Her First Mate' (U). Brought in a day early to relieve the lack of box office appeal of the 'No Marriage Ties' (RKO) and will get about $8,500 on the eight days, okay.

DESPITE HEAT, PORT. OK, 'ANNIE' TREBLES USUAL

Portland, Ore., Aug. 21.

Exploitation for 'Tugboat Annie' at Parker's United Artists beats any ballyhoo in these parts for some time. And getting results. Pic is in for a smashing first week and will hold. Tugboat race held, with commander of historic frigate Old Ironsides as judge. Airplane banners, bombs, release of 4,000 balloons, etc., led up to first night opening with all the high bicycle trimmings.

Cooling plant at Parker's Broadway holding that house to a good enough pace with 'Midnight Club,' although most houses somewhat slow, due to excessive sol. Playhouse went dark a week sooner than battle the heat on losing ground. Playhouse just closed two big weeks of nudist pic, 'Back to Nature,' grossing a total of $11,000.

'Bed of Roses' plodding along with fair interest at the Music Box. 'Detective 62' about an average pace at that house. 'Liberty is exploiting its vaude ahead of pictures, 'Best of Enemies' (Fox) closing a fair week.

'Gold Diggers' now grinding in its eighth week. An even better record set by Par's 'She Done Him Wrong,' now back again grinding at the Alder, its 10th downtown in this burg. Dog races folded, removing biggest b. o. competition, which should be a bullish sign when heat wave abates.

Estimates for This Week

Broadway (Parker) (2,000; 25-40) —'Midnight Club' (Par). Getting along well and should top average results at around $5,500, okay. Last week 'Her First Mate' (U), $4,700, fair.

United Artists (Parker) (1,000; 25-40)—'Tugboat Annie' (MG). Answering to tremendous exploitation pressure, first week a smash hit around $12,000, about thrice the normal, and certain to hold. Last week 'Midnight Mary' (MG) fairly, $2,500 for six days.

Music Box (Hamrick) (1,500; 25-40)—'Bed of Roses' (RKO). Starting well and looks in line for $4,500, average. Last week 'Private Detective 62' (WB) hit by hot weather, $4,200.

Oriental (Hamrick) (2,500; 25-35) —'Professional Sweetheart' (RKO). Likely $3,000, fair. Last week 'Melody Cruise' (RKO), second week, did fairly with $2,400.

Liberty (Evergreen) (2,000; 25)—'I Love That Man' (Par) and vaude. Chief exploitation to the vaude. Should hit a hot weather average at $3,800. Last week 'Best of Enemies' (Fox) with vaude, good enough at $3,200.

Dietrich's $6,500 Above Par; 'Glory' $2,000, L'ville

Louisville, Aug. 21.

George Hunt, assistant manager at Loew's, arranged neat publicity stunt when he got old Colonel-slinging Gov. Laffoon to have a Psycograph device clamped to his broad Kentucky brow in order to see how he rated as governor, business man and colonel-dispenser. 'Times' printed picture without comment, displaying immense reserve.

Brown and Alamo now under Blue Eagle with balance of city's downtown theatres.

Rialto and Strand have big ad campaign and various tie-ups to open 'Greater Movie Season' with 'Song of Songs' and 'Pilgrimage,' respectively.

Estimates for This Week

Loew's (3,400; 25-40; 'Midnight Mary' (MG). Fair $4,500 likely. Last week 'Nuisance' (MG) did sweet biz at $7,000.

Rialto (Fourth Ave.) (3,000; 25-30-40) 'Song of Songs' (Par). Dietrich pulling a good $6,500. Last week 'Three Cornered Moon' (Par) proved weak with only $3,800.

Strand (Fourth Ave.) (1,786; 25-40) 'Pilgrimage' (Fox). With publicity trying to stress romance and not mother love, mild at $2,400. Last week 'Her First Mate' (U) slow $2,200.

Brown (1,500; 15-25-40) 'Morning Glory' (RKO). With Hepburn's growing popularity here may reach $2,000, good. Last week 'No Marriage Ties' (RKO); $1,700, off.

Alamo (950; 15-20-25) 'When Ladies Meet' (MG). Second run first half week, off $3,500. Last week 'Devil's Brother' (MG) and 'Fiddlin' Buckaroo' (U), $3,300.

Boston Is Still Perky, but Stage Mostly Drawing

Boston, Aug. 21.

Biz continues perky, but this week it's the flesh that does most of the box office inflating. Exception is 'Masquerader,' proving fine draw at Loew's State. Fourth good picture this spot has had in a row and old-time queues have gotten habit again. Therrien, the singer, holding a fifth week, record for house and perhaps for town for an act holdover. House had audiences so pepped up they applaud even the shorts now.

Ethel Barrymore and Duke Ellington are getting the big breaks in the news columns, and likewise pulling in the flesh biz. Former heads bill at Keith's, and results show what powerful appeal her family name has on the fans. Ellington is always good marquee lettering hereabouts and is packing 'em in, with no help a-tall from screen.

Estimates for This Week

Keith's (RKO) (35-55)—'Secret of Blue Room' (U) and vaude, topped by Ethel Barrymore. Film pleases, but stage has 'em all clapping hands. Should prove excellent week with expected $15,000. Last week 'No Marriage Ties' (Radio) and vaude, okay-NRA, at $14,000.

Orpheum (Loew) (3,000; 30-40-50) —'Sing Sinner Sing' (Maj) and vaude. Pic naught to brag about, but stage snip-snap. Vic Morris special nights should build to $13,500, nifty. Last week 'Another Language' (MG) and vaude, very fine at $15,500.

State (Loew) (3,000; 30-40-50)—'Masquerader' (UA) and Therrien as only stage draw. Latter has established astonishing following and may be held sixth week. Colman fans lining up before house opens, and Therrien crowds 'em at stage door, so house has fore 'n' aft appeal. Spot should gross creamy $13,000. Last week 'Tugboat Annie' (MG) in its holdover week, rare stunt at this house, proved wisdom of extension; $13,800 added to the wondrous $20,000 of first week. That started real exhib rush to book this film after order of 'She Done Him Wrong' and '42nd Street.'

Met (Mullin-Pinanski) (4,330; 30-40-65)—'Devil's in Love' (Fox) and Duke Ellington. Flesh avoirdupois gives current bill all its weight to do swanky biz this week; big $26,000 in sight. Last week 'Voltaire' (WB) and stage show, film pleasing class patronage of this spot and $24,500, great.

Scollay (Mullen-Pinanski) (2,800; 25-35-45-55)—'Mary Stevens, M.D.' (WB) and eight acts vaude. Biz picking up fine, should strike $10,000, rich diggin's. Last week 'Man Who Dared' (WB) and vaude on the upgrade with $9,500, velvety.

Paramount (Mullen - Pinanski) (1,800; 35-45-55)—'Captured' (WB) and 'Her Resale Value' (Mayfair). Former doing all the pulling, lucky to get $6,500. Last week 'Narrow Corner' (WB) and 'Study in Scarlet' (WW) better for $7,000.

Mich.'s 'Moon,' Colman, Dietrich Doing Well, Augur Det's Comeback

Detroit, Aug. 21.

Dog days seem past for the rest of the year, and this town continues on the up beat. Four new films with two hold-overs seem to assure continued good grosses this week. 'The Masquerader' and 'Double Harness' seem slated for the town's leaders this week. 'Tug Boat Annie' in its third week and 'Song of Songs' in its second are continuing their previous outstanding business.

The Fox has 'Devil in Love' on the screen with a variety show; the Michigan, 'Three Cornered Moon' and stage show. With the RKO Downtown reverting to vaude policy this coming week, three downtown stage shows should continue to help the new deal.

Last week the Fox slipped plenty from its previous week of $32,000 with Texas Guinan to a mild $15,000. 'The Man Who Dared' and stage show failed to stand up for important money. The Michigan with 'Song of Songs' and Street Singer in person drew the biggest business that house has seen in months. Topped everything in town with a beautiful $22,000.

The State with 'Annie' held up nicely for its second week with a big $15,800. The United Artists was weak by comparison with stopgap picture, 'What Price Innocence,' for a mild $4,500. The Downtown with 'Moonlight and Pretzels' showed that house needs more than a picture to get them down this side street. Wound up with only $3,600. The Fisher was also mild with $3,200 for 'She Had to Say Yes.'

Estimates for This Week

Michigan (P-P) (4,045; 15-25-35-40-55)—'Three Cornered Moon' (Par) and stage show. Going good for $18,000. Last week 'Song of Songs' (Par) and Street Singer in person, big $22,000.

Fox (Indie) (5,100; 15-25-35-40)—'Devil in Love' (Fox) and stage show. Should get average $14,000. Last week 'Man Who Dared' (Fox) and stage show, fair $15,000.

State (P-P) (3,448; 15-25-35-40-55)—'Tug Boat Annie' (MG) (3rd week). Holding up for $10,000 on extended stay. Last week big $15,800.

Downtown (RKO) (2,750; 15-25-35-40)—'Double Harness' (RKO). Looks for only $4,000, poor. Last week 'Moonlight and Pretzels' (U) $3,600.

United Artists (P-P) (2,018; 15-25-35-40-55)—'Masquerader' (UA). Colman pulling big $10,000. Last week 'What Price Innocence' (Col) mild $4,500.

Fisher (P-P) (2,665; 15-25-35-40) —'Song of Songs' (Par). Doing nicely on second run, $7,500. Last week 'She Had to Say Yes' (WB) $3,200.

DUNCANS WITH 'SINNER' WILL TOP NEWARK, 10G

Newark, Aug. 21.

Though nothing apparently going to smash business it looks as if all in general will do nicely. Loew's with 'Sing, Sinner, Sing' and the Duncans in person may lead with over $10,000. This is the last week of vode at Proctor's.

Understood Warners are negotiating with the Chicago Grand Opera Company to run opera at the Mosque. If grand opera will go here the Mosque is the place for it. Idea is to run the same shows at the Mastbaum, Philly.

Estimates for This Week

Branford (WB) (2,966; 15-65) 'Mary Stevens, M.D.' (WB). Should nail $8,500 or maybe more. Last week 'Narrow Corner' (FN) and 'Her First Mate' (U), better than hoped at $8,200.

Capitol (WB) (1,200; 15-25-35-50) 'Midnight Mary' (MG) and 'Best of Enemies' (Fox). Will hardly scale $5,000 but okay. Last week 'Hold Your Man' (MG) and 'Gambling Ship' (Par), great at $5,100.

Loew's State (2,780; 15-75) 'Sing, Sinner, Sing' (Maj) and vode. Duncan Sisters on stage will draw; should top $10,000. Last week 'Another Language' (MG) fine at $12,500.

Newark (Adams-Par) (2,248; 15-75) 'Three-Cornered Moon' (Par) and vode. Well-liked picture should build to $9,000. Last week 'Her Bodyguard' (Par), drew $7,200.

Proctor's (RKO) (2,300; 15-75) 'No Marriage Ties' (RKO) and vode. Final week of vode not strong enough to pull picture over $10,000. Last week Bill Robinson on stage with 'Flying Devils' (RKO), did amazingly at $16,000.

Terminal (Skouras) (1,900; 15-50) 'The Wrecker' (Fox) and 'Night After Night' (Par). With Mae West heavily billed for 'Night,' looks as though it might run to $3,700. Last week 'Devil's in Love' (Fox) and 'Life in the Raw' (Fox), climbed to $3,400.

MEDIOCRE FARE IN PROV., BIZ IS DITTO

Providence, Aug.

Another week of mediocre film and stage fare here. Weather has been extremely mild for the past two stanzas, but opening of the current week saw a climb in the mercury. Fact that bills are not so hot and with threat of warm spell in the offing exhibitors are very pessimistic about results.

Programs are evenly balanced, but not finding much favor with the more exacting fan. Out in front once again will be Loew's State with 'Midnight Mary.' Stage show is largely responsible for present pace, however. Gross will be around $10,000 a shade higher than last week when 'The Nuisance' started off with a bang but slid to $9,000 for just about an average week.

It's a toss-up which of the three major film spots will be leading, although it appears as though the Paramount has a slight edge with 'Three Cornered Moon' and 'Notorious But Nice.'

At the RKO Albee 'Her First Mate' and 'The Wrecker' are being shown on a double feature program. This is the first time that a Summerville-Pitts film has been shown here at a first run house with no live entertainment to support it. What the outcome will be is more or less speculative. Combination always strong here, but whether nice grosses piled up in the past was because of the popularity of the comedy team or because of supporting vaudeville has never been determined. House is anticipating on grossing at least $5,000.

The Majestic has 'Mary Stevens' and 'Man Who Dared' and is figuring on Kay Francis to pull it through for at least $4,500.

A couple more weeks and things are expected to begin popping here. Fay's, which has been dark all summer, is planning reopening around Labor Day with the usual vaudefilm. Reopening soon also will be the Modern with legitimate stock at 55c top. Stock had a successful 20 weeks at this spot last winter and another bang-up season is anticipated.

Estimates for This Week

Loew's State (3,200; 15-40)—'Midnight Mary' (MG) and vaudeville. Picture rather mild. House is banking on the cast to keep things going. Stage show with Harry Rose, however, will give house this week's lead; $10,000 a shade over average. Last week 'The Nuisance' (MG) and vaudeville started off with nice push but failed to make the final hurdles; $9,000 just average, but house led the town at that.

Majestic (2,200; 15-40)—'Mary Stevens' (WB) and 'Man Who Dared' (Fox). Bill just so-so, femmes going for Kay Francis, and the males for the other, but at that the combination isn't strong enough to put this one over $4,500; so-so. Last week 'Mayor of Hell' (WB) and 'Devil's in Love' (WB) oke at $6,000.

Paramount (2,200; 15-40)—'Three Cornered Moon' (Par) and 'Notorious But Nice.' Names in first feature drawing; may tilt more than $5,500. Last week 'Midnight Club' (Par) and 'By Appointment Only' (Invine) one of the best weeks house has had this summer; nice at $6,000.

RKO Albee (2,500; 15-40)—'Her First Mate' (U) and 'The Wrecker' (Col). How Summerville-Pitts will fare without support of a stage show dubious; house anticipates in the neighborhood of $7,500; fair. Last week 'Secrets of Blue Room' (U) and 'Headline Shooters' (RKO) $3,200, poor.

EVERYTHING IS FROM GOOD TO GREAT IN K.C.

Kansas City, Aug. 21.

Admissions totaling 96,540 for a gross of a little over $24,000 was the record hung up by 'Tugboat Annie' at Loew's Midland last week. Picture holds a second seven days. The number of admissions is a city record for pictures and the receipts also a record for the 25c scale.

The Mainstreet has 'Moonlight and Pretzels,' given sweet publicity and opened strong with prospects good for the best showing in weeks. At the Newman 'Song of Songs' is the attraction and the Dietrich fans are out in numbers. The Mainstreet has started publicity on its 'Greater Show Season' Aug. 25.

Estimates for This Week

Liberty (Dubinsky) (860; 10-15-20) 'Blondie Johnson' (FN), 'Unwritten Law,' split. Good titles for the shoppers and should get $2,000, fair. Last week 'Employees' En-

(Continued on page 62)

When EXHIBITORS STAND IN LINE FOR PICTURES

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This model sold the buyers more than cloaks and suits. The boys who came to buy the latest styles and fashions for the old home town remained to make her the toast of the big hot town.

(CAST TO BE ANNOUNCED)

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GEORGE ARLISS in "RED TAPE"

The screen's most distinguished portrayer of the romantic roles of another day now brings all the suave artistry of silks and satins to modern dress, in a comedy drama as vibrant as today's headli

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While the world sleeps, the unsung heroes of the telephone lines brave a thousand dangers in order that the wires may be clear when the world awakes. A picture of a hundred thrills!

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"There's a sucker born every minute," but don't forget that there's a wise one born every minute, too. You can count on every last one of them flocking to this stupendous dromotization of the life of the world's greatest showman.

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"MISS LONELYHEARTS"

The cries from the heart of his unseen public turn the hard boiled editor of an "Advice to the Love-lorn" column into a softi . Humor, pathos, the heights and depths of the human heart, are woven into a symphony of emoti

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Married, single, divorced, or "that way," this picture will tell them things about divorce that are not in the law books. The Reno-vated singing the Battle Cry of Freedom, and how they get that way.

Now Shooting

CONSTANCE BENNETT "MOULIN ROUGE"

A sparkling musical cocktail, with one part New York, one part Vienna, and one part [redacted] added by Al Dubin and Harry Warren.

Directed by **SIDNEY LANFIELD**

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with

CLIVE BROOK and JANET BEECHER

Once more the artistry of this lovely lady adds another superb portrait to the screen's gallery of glamorous heroines.

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JUDITH ANDERSON *and* **FRANCES DEE**

The inside story of front page news, chiselling bail bondsmen and income tax racketeers playing their sinister game of life and death, with a woman's love as a pawn. More timely than tomorrow.

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with RUTH ETTING

DAVID MANNERS and GLORIA STUART

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Pop-eyed Eddie, the crashing charioteer, burning up Rome under his own horse power. What a man in his flying [illegible] Throwing the bull [illegible] "The Kid From Spain" was nothing to [illegible] from throwing him, as he thunders down the [illegible] ladies, [illegible] lyrics! All to [illegible] Laughs, lions, [illegible] holiday for screen audiences the whole world over.

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FOR

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Now Breaking Records

RONALD COLMAN in "THE MASQUERADER"

with ELISSA LANDI

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Her first! NOW SHOOTING!

ANNA STEN
in
"NANA"
with WARREN WILLIAM

Directed by GEORGE FITZMAURICE

Out of that [illegible] Russia lying between the mysterious East and modern West rises a new star. In this, her first American picture, as the tragic daughter of voluptuousness from Emile Zola's immortal classic, she has a role magnificently matching her superb artistry.

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ANNA STEN
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BARBARY COAST

It was a port of call on the coast of Hell. No more glamorous setting the world over could be found for the exquisite artistry of this beauteous star than this roaring panorama of the California gold rush.

From HERBERT ASBURY'S book by the same name

Screen play by FRANCES MARION

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FOR fifteen months, Samuel Goldwyn has drawn prodigally on his treasure chests to prepare this exotic lady from afar for her American debut.

NOW, the veil is to be lifted! A toast of the old world is to become the toast of the new! Exhibitors will soon be cashing in on another Goldwyn opportunity.

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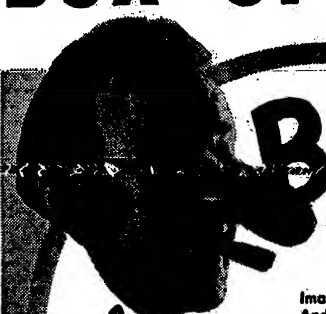

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Imagine! Durante! A Fisher Body! And a HAM FISHER Body at that! Boinin' up in a riotous picturization of the comic character that millions are following daily throughout the country!

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with JIMMY DURANTE • LUPE VELEZ
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Produced by EDWARD SMALL

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THE COUNT OF MONTE CRISTO

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The cry heard 'round the world for a hundred years! The song of escape for countless millions from reality's grim dungeon into the free, clear air of high romance, on the wings of Dumas' genius.

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From the skin out must style begin. And what a skin game it's become! Women play it and men pay for it.

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amazing story of the pullman porter who
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PAUL ROBESON *in* Emperor JONES

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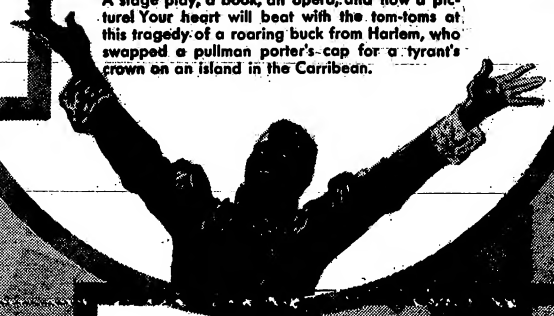
A stage play, a book, an opera, and now a picture! Your heart will beat with the tom-toms at this tragedy of a roaring buck from Harlem, who swapped a pullman porter's cap for a tyrant's crown on an island in the Carribean.



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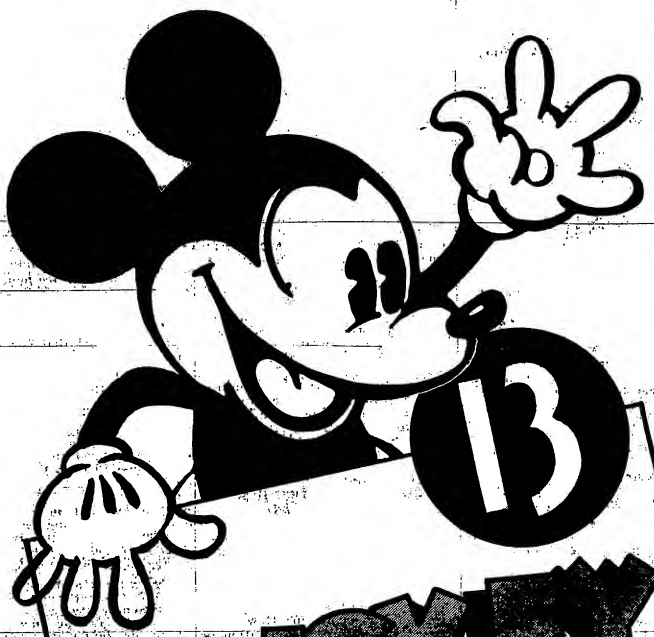

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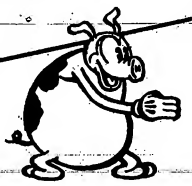

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UNITED ARTISTS

Gypped Once, Paris Cool to New Franco-German Reciprocity Move

Paris, Aug. 12.

Dr. Plugge of Germany is here talking to Charles Delac about a new Franco-German reciprocity deal for films along lines of the one concluded last year. To foreign film biz observers it's a laugh. But from Germany's standpoint it's a very serious and important move.

Germany has always been anxious to make special pacts with France for 'favored nation deals.' France almost fell a couple of times, but was warned out of the pitfalls by the U. S. Last year an arrangement finally went through, steered by Delac, who in past years has been friendly to German business arrangements.

Sad Experience

American filmers here have made it a point to inform Frenchmen on the course of the movement and the possibilities involved. No fear is felt of anything being accomplished by the Germans at this time, although, should a deal go through, France is likely to benefit from it for the first time in its deals with Germany.

However, there is last year's record to refute the Germans. Plugge-Delac deal last year called for free interchange between France and Germany of 40 pictures a year with no regard to the regular quota laws in both countries. What actually happened was that France, going ahead in the spirit of the thing, imported 29 pictures from Germany. But Germany only used seven French pictures in return.

With current film condition in Germany tough and a likelihood of a serious film shortage it means that the Germans probably would like to bring in the French films for the first time and, as it were, trough their end of the bargain at last until their own production catches up. But the question remains: Is it worth while to France to give the Germans the one available European export outlet in order to get a few pictures into Germany during a critical period, with the records showing that the Germans shut down on French films the moment they think they can get along without them?

Terra, D.L.S. in Merger, One to Produce, Other To Take Care of Sales

Berlin, Aug. 12.

Terra and D.L.S. have been merged, with government approval, into one company and will henceforth function that way. Possibly a new name for the combo will be chosen, though for the time being both will retain their individuality despite the merger.

Figured that together the two groups can put out about 30 pictures a year, with a schedule of that strength being lined up.

D.L.S. is a producing company consisting of a group of strong exhibitors. It went into receivership some months back, but has been straightening out its finances since then.

Under the new arrangement it's likely that Terra will continue the producing end entirely, spreading out in that direction, while the D.L.S. members will concentrate more on distribution.

It's the first major merger since the new governmental film regime started.

Vaude Policy for 20 Assoc. Cinema Houses

London, Aug.

Associated British Cinemas controlling 200 theatres is shortly reverting to a vaudeville policy in support of films.

Experiment of running vaudeville in about a dozen of their houses was tried last year and abandoned six months ago. It is now proposed to install the policy in about 20 houses. Five of them will run straight vaudefilm, the remainder using flash presentations.

Harry Kaufman will be in charge of bookings.

ACTOR'S SIDE LINE

Profit on Gold Coin Buying Tops His Stage Salary

London, Aug. 12.

An English actor who is much in demand is seen in London only occasionally. Managers offered him work, which he refuses. They cannot understand it.

Actor is making $500 a week, which is considerably more than he could get on the stage. He travels through the small villages of England in his car and stops at every farmhouse and hut, offering to buy sovereigns, which is the American equivalent of $5 gold pieces. He is able to purchase these at anywhere from $6 to $7 and brings them to London, where can get $8.

FOX, PAR SHARE FRENCH STUDIO

Paris, Aug.

Fox and Paramount have come to terms on use of the Paramount Joinville studios, which will permit Fox to do all its producing there. Eric Pommer, for Fox, and Ike Blumenthal, for Paramount, made the deal.

Fox intends to do about 12 pictures a year so that even if Paramount goes back to production here on a bigger schedule than at present anticipated, there will be sufficient room, and over, for both companies.

Fox's agreement with Par is on a picture to picture schedule, so that they can move out at practically any time should it become desirable. Not anticipated, however, that there will be any breaking up of the relationship for some time, since the terms seemingly are satisfactory all around and with Par not likely to need the space.

Paramount offered part of its studio space to all American companies some time back with no takers, the company then offering it to a number of French indies on a straight rental basis. That has worked out fairly well, though with the new Fox tieup Par will have practically nothing to worry about on the matter of the 1,000,000 francs a year rental that it is paying Gaumont-Franco Film-Aubert for the ground the studio is built on.

Hindu Hollywood Plan Of Native Film Star

Calcutta, July 27.

Plans for the establishment of an Indian Hollywood at Bombay to supply talkies to even the most remote villages of India are revealed by Devika Rani, the star of 'Karma.'

At a recent interview she said, 'At first my husband, Himansu Rai, and I hope to start the production of films in the Bombay studio on a small scale, compared to our plans for the future. We should like to produce about three international pictures every year, with English and Hindustani versions, but the bulk of our output would be for the Indian market only.

'At first we should film incidents from universally known legends, such as Ramayan. The villagers would be well acquainted with these through local story tellers. By retelling these familiar tales with first rate photography and music we should gradually accustom the villagers to modern talkie technique and from those progress to ambitious pictures.'

Basil Dean Producing

London, Aug. 12.

Basil Dean, on pictures the last year, is again becoming active as a legit producer. He has leased the Cambridge theatre from Associated Theatre Proprietors for a series of shows.

First will be 'The Murder Gang,' by George Munro, a Fleet street journalist, maiden effort. Show, on which Charles Cochran originally held an option, is scheduled for October.

Filming in Brussels

Brussels, Aug. 12.

Gaston Schoukens has commenced filming 'Si tu vois Mon Oncle' ('If You See My Uncle'), operetta by M. Rene Demanet, in a just completed Brussels studio.

Cast includes M. Gaston Jacquet, Collette, Darfeuil and M. Pujol, a celebrated tenor.

FRENCH RIVALS IN BOOKING SWAP

Paris, Aug.

Natan and Gaumont-Franco Film-Aubert have concluded a booking deal by which both companies can, and will, play each other's product on both theatre circuits. Both are heavy film producers and both have strong theatre chains, the deal calling for complete booking co-operation on both chains.

It's probably the forerunner of the much rumored and oft-denied general French film merger and government subsidy. With the two chains inter-booking each other's pictures it puts a very strong wall around French film biz because the combo can pretty well dictate whatever it pleases.

In Debt to Government

Also, with the governmental interests in G.F.F.A. (through the company owning the Bank of France close to 300,000,000 francs), allied with the generally recognized Pathe-Natan anti-American feeling, it will mean tougher days are ahead for all importers.

There's been a lot of discussion on a general merger of French filmers and exhibs, with the gossip mart in the background, but Pathe-Natan has always backed away because seeing nothing to gain and a chance of loss. Now, it is generally believed, the thing is just a step or two off.

Mesmaecker a Suicide

Paris, Aug. 12.

Georges Mesmaecker, of the Opera Comique, hung himself in his country home, just outside Paris, at the age of 75. He had been suffering from congestion of the brain and neurasthenia for the past year.

M. Mesmaecker's last appearance in Paris was at the Salle Favart last year, in 'La Basiche,' in the role of the old Guyot. He was a member of the Opera Comique for 30 years.

Palladium Calls Off Three Feature Imports from U. S., Reasons Varied

London, Aug. 12.

Negotiations for three important American importations practically dated to open at the Palladium are temporarily put aside.

The management fear Belle Baker's material will not be suitable for an English audience.

Polly Moran will not come just now, due to her new picture work for Metro.

The Cotton Club revue have settled nothing because Jack Hylton, Irving Mills and George Black cannot get together on the salary and percentage arrangement.

Coward's Musical

Noel Coward is writing a play with music, in which Yvonne Printemps will be starred in London next March, under the direction of Charles Cochran.

Miss Printemps' limited knowledge of English will be overcome by the fact that she will play a Frenchwoman residing in England. The opposite role will be in the hands of Romney Brent.

With the hottest bank holiday in London in the last 20 years, theatres, vaudeville and picture houses took it on the chin. It is estimated the heat wave has cost London show business something like $500,000.

Through a mixup in booking, Carr brothers and Betty are not playing the Savoy hotel this and next week. Boys claim they have a contract to play a return date at the hotel, but it appears it had not been okayed by the management. Jack Curtis, who handles the act, offered to reimburse the turn for the layoff, which they refused, as they figure it was a genuine mistake.

Broadhurst's in London

Mr. and Mrs. George Broadhurst are making their annual trip to London from their home at Cap Ferrat.

La Plante Foreign

Laura La Plante will make a picture for Warner Brothers here, 'Her Imaginary Lover,' adapted from the novel and play 'Green Stockings.' The leading man will be Percy Marmont. George King will direct.

Film Rights Sold

Fox Films have acquired from Charles Cochran the picture rights of 'Nymph Errant,' which is to be produced at Manchester, Sept. 11 before coming to London.

Gaumont-British have acquired from Cochran picture rights to 'Ever Green,' which he produced in London three years ago.

Jarratt Sailing

Arthur Jarratt, the Gaumont-British film booking chief sails for New York Sept. 14, on the Aquitania. Although trip is entirely for pleasure, Jarratt intends to give the New York picture business the once over. Jarratt intends to see Hollywood, too.

Windfall

Lewis Casson, actor and husband of Sybil Thorndike, has inherited $75,000 from an aunt.

G.T. Takes Par's Melbourne House, Aims at Eliminating Foreigners; Fox Sale of Hoyt Control Next?

ERIC GORRICK

Sydney, July 22.

General Theatres of Australia will take over the Capitol, Melbourne, from Paramount. The deal was put through by Charles Munro and William Clark.

Arrangements are also in hand for G.T. to take command of the Prince Edward, Sydney. If the latter buy reaches consummation G.T. will control every ace house in Australia.

When Par first from Herman and Leon was anticipated that the American organization would go ahead and buy up more theatres over here, but apparently the house sufficed after further consideration. Par has used the Capitol mainly as a release house for its big features, but over the past few months business has slipped and Par is reported as glad to be quitting the theatre end.

Next Maybe

With Par out in Australia, the trade is wondering whether Fox will be willing to quit Hoyt's, wit a healthy rumor around that the Hoyt control may revert to Australian hands.

Hoyt's theatre circuit is controlled by Fox-Case through the latter owning majority stock. Considerable dissatisfaction, though, recently, among the Australian stockholders with the Ballieu banking group anxous to buy out Fox-Case and gain control. Local bankers are figured anxious to get all American

(Continued on page 39)

LOVE STORIES BANNED

Talkers Come to Indian Border but With Restricti

The talkers will be seen and heard in Kabul for the first time in August. There has been no cinema show there since the silent picture house opened in King Amanullah's time was destroyed by Bach-i-Saqa.

As there is today very strong opposition to all such frivolities in Afghanistan, the choosing of suitable films for Kabul audiences will be no easy matter, as it is said the strictest censorship will be enforced.

Love films will be banned entirely, the principal pictures forming entertainment being jungle, wild west and an occasional Douglas Fairbanks.

SOVIET'S DEAL FOR RCA EQUIP.

A. F. Chorin in New York from Moscow for consummation of a deal with Radio Corp. of America which is essentially for sound equipment, but takes in films and filming all down the line.

Chorin is Russia's most important sound expert. He will spend a month or six weeks in Hollywood during the studio work there, then return to make his deal with RCA execs in New York. He will take over modern sound equipment and has authority to buy or order any films he thinks fit for Russian or which will help Russian film production.

Slovak Star Drowns

Prague, Aug. 9.

Sveto Hurban, a prominent actor of the Slovak national theatre in Bratislava, capital of Slovakia, was drowned in the river Danube.

Hurban, a nephew of the famous Slovak poet Svetozar Hurban, although only 25 years of age, was considered one of the most talented Slovak tragedians.

His mother is the actress, Rosa Porubska.

Cochran Tryout House For Seashore Project

London, Aug. 12.

A $5,000,000 company has just been formed, with some of those interested being directors of the Southern Railway, to erect a pier Hove, a seaside resort on the South Coast, adjoining Brighton. These combined towns have a population of over 300,000, with a transient population, mostly drawn from London, of 1,000,000.

Title of the company is Hove Pier, Limited, and plans have already been approved by the local council for the building of a modern atre with a capacity of 2,000. atre is to have a revolving stage, to be specially adapted for big musical shows. Company will tie up with Charles Cochran to stage his shows there prior to London production.

Other buildings will be a big hall on the style of Olympia, London, which will cost $500,000; dance hall for 1,500 dancers, and a concert hall. A bathing pool will be the biggest in England, besides a sun parlor and a gymnasium.

George Foster has been appointed general manager of entertainments for five years at a salary of $20,000 and assumes his duties in January, 1934.

'Hush!' in Spanish

Hollywood, Aug.

Fox has posted 'silence' signs in Spanish on all sound stages on its Hollywood lot. Foreign players would frequently walk in on a take, and had the alibi that they couldn't read the warning signs in English.

All Fox's Spanish pictures are produced in the Hollywood studio, the Westwood lot handling domestics only.

Vienna-Budapest Film Is First Inter-Towner

Vienna, Aug. 10.

Gustav Froehlich has left, for Budapest to produce and star in 'Rakoczy March' to be made by Mondial of Vienna in conjunction with Hunya of Budapest.

This is first time that Gustav has directed, and first time that Austro-Hungarian combine has been arranged on a talker.

MUSIC HALL, N. Y.

Show this week is just a family party, without any specialty interpolations and utterly innocent of a name to support the feature, 'Morning Glory' (Radio), heavily weighted with arty class, but saved by the brilliant playing of Katharine Hepburn.

Which is to say that the big playhouse is cheating again on its presentation, probably taking advantage of the mid-August crowds of transient tourists. At the Thursday evening opening there was an 8 o'clock holdout in the lobby, and it did seem that the house might wisely give the customers something by way of clinching that kind of trade instead of scanting the stage outlay to swell a temporary profit.

To start with the production splurge is built around one of those Dutch canal-and-windmill ideas in an episode of song and dance titled 'Blue Delft,' the China pattern being carried out in the settings. There doesn't come to mind a Holland locale spectacle that has clicked on Broadway in years. The atmosphere calls for comedy and that is its only excuse. In the absence of a laugh here the thing is dull to sight and sound, merely piling up over-elaborate floral effects and hampering the sprightly dancing girls with awkward costumes.

Stage proceedings open with a misdirected bit when Muriel Kerr interrupts the overture with a heavy piano solo, Liszt's 'E Flat Concerto,' which is strictly Carnegie Hall in an uncompromising musicale mood. It lasts nearly 10 minutes, and is not the sort of thing to start a popular entertainment with.

A novelty built around the current rave, 'Lazy Bones,' which has succeeded 'Stormy Weather' as the prevailing stage and air menace, was brisker, employing the new luminous manikin invention recently introduced at the same house. Episode opens with Alice Dawn singing the number before a small set piece representing a Harlem flat. Set is whisked away on rollers and a gigantic phosphorescent human skeleton does a dance macabre against a black-art background, being presently replaced by the Roxyettes doing hotcha graveyard steps, girls outlined in a luminous glow as skeletons. This was the applause highlight of the evening.

Pathe newsreel enters here, notable for sensational glimpses of the Cuban uprising, with an assassination or two and much surging of crowds.

'Blue Delft' incident takes up the remainder of the 40 minutes, opening with the choral assembly in song before the familiar design of Delft tableware. Roxyettes, singing group and ballet girls alternate in keeping the stage active with color and movement, but there is little that is inspiring in the notion. Only approach to comedy is an eccentric dance by Barr and Estes, mixed stepping couple in bizarre Dutch costume and comic steps to go with the getup.

Absence of Patricia Bowman, ostensibly on vacation, is noted with disappointment. Instead Betty Bannister has a mild dance solo at the opening. The miniature operetta ends dully, lacking anything approaching a climax. It's principal feature being a trick entrance for one of the girl groups on a canal boat, for the passage of which a draw-bridge over the canal is raised.

Altogether it is a kickless, punchless entertainment, offering little for the visiting firemen and their wives to take back to the hinterland to tell the home folks about. Which, of course, represents a great opportunity lost. *Rush.*

Leicester Sq., London

London, Aug. 8.

It was a pity Aunt Jemima had to postpone her opening here for a week, particularly as her premiere would have coincided with the first anniversary of the new policy of the house. Harry Foster had to work fast to get a suitable replacer. He finally located one bathing in the sunshine in Cannes. She is Lilyan Astaire, and her strong suit is mimicry. She will do.

Bill, as a whole, is good entertainment, and if there is any slight cooling off in climatic conditions the house should make money. As is there is no attraction strong enough to withstand the heat wave.

Opening is 'Indian's Paradise,' a Clarence Robinson flash with plenty of coloring. Looks inspired by the 'Indian Love Call' from 'Rose-Marie.' Frank Randle and Bill are a couple of trapeze artists, with Randle supplying the comedy. Randle also indulges in some Lancashire comedy, which has some funny moments.

Fred Sanborn, back to his single after several weeks with the Count Bernivici unit, which was not profitable, is still a laughing hit. Comedian now employs three stooges, but the big laughs come from him.

Miss Astaire, apparently nervous, imitated several American names, which did not mean much here. Her big scoring cards were Mae West, 'Schnozzle' Durante, George M. Cohan and Gracie Allen.

Jamie Reid, a Canadian Scot, with a good voice, pleased with his singing, but his comedy was off. A big dance flash, 'Sports Cruise,' with some good legmania by Myrtill and Pacaud, from the Casino de Paris, and Mary Honer scored.

Stanelli and Edgar are still doing the same act they first introduced some 15 years ago, and still getting plenty of laughs. Robins, the 'Walking Music Store,' has added several more tricks, all helping to improve the offering. Clown comes here after two weeks at the Savoy hotel. Roy Benson is a conjuror with an easy and nonchalant style.

Closing is Hal Young Troupe, Japs, with some typical tricks of their race. A very pretty femme adorns the outfit.

Business opening show fair, considering the heat.

ROXY, N. Y.

Entertainment values are up at the old Roxy this week, with Jeannie Lang from Radio the pivot, but outclassed by the rough comedy acts which are this audience's meat. Audience seems to be developing an encore complex, with a tendency to argue with Dave Schooler. Schooler is handling the situation nicely. When they will not be content with three or four bows, he brings the next act on and makes the announcement the loud speakers.

Gae Foster girls get a much better deal than they had last week, when there was little dancing and the costuming was dull. This session they open the show with a brightly costumed Polish dance, half the girls dressed as boys. More color to the clothing and more animation to the work. Later they are back in long green gauze skirts that are really more sensuous than bare legs, and for the finish there's a quick change to white zouave uniforms, which leads to a drill and little gun swinging. Not quite up to the Streater Zouaves of an earlier day, but a novelty in recent years, and liked. The girls did very well with this, considering how limited their rehearsals must have been: Isabel Euell does a neat toe tap in front of the line on the opening number, and there is a nice bit of hock stepping by a man.

Followed by the Four and a Half Arleys, a perch act. It should not take four normal persons and a dwarf to accomplish. Three routines on the perches, the last the flag spin, and a pair of headstands. Dwarf is amusing, but he should not be permitted to clown during the serious stunts. It detracts from the attention. He should be kept for the breathers.

Schooler does some nice work at the piano before he picks up the baton, and seems to be gaining in popularity each week. He has a far different crowd to work to than the Capitol clientele, but he holds them just as well.

Cookie Bowers, next, was lost in the magnificent distances of the Roxy stage. Found it difficult to get on and off, but not hard to hold the spot once he arrived. His voice did not get through the loudspeakers to advantage, and he was better when he got away from the mike in his last bit. On the other hand, it helped his instrumental imitations and helped him to clinch his hit early. Act seemed to be familiar to most of the customers, but they gave an insistent recall, though they should know by now that there isn't any more. He did his full act.

Jeannie Lang next, opening with 'Fit as a Fiddle' and just too ingenuously the girlish romp. With more intelligent audiences this would have been overdone, but they loved it here. She quieted a bit for her second number and made a much better impression. Did a third swing with the Foster girls backing and Schooler helping out. She can develop into a very charming player if she'll tone down her facial expression. Might help if she dropped the long red handkerchief. That went out of most acts a couple of years ago.

Marguerite and Le Roy kick in with a couple of slick ballroom dances in which their appearance helps their steps, and Shea and Raymond, in eccentric hoofery, tied the house in knots just before the finale. Pantomime and costumes are more than half the hit, but they were a knocker-outer here and can probably repeat almost anywhere. Then the zouave stuff and all on for the finish. Runs 65 minutes, and the only waste time that contributed by the audience's encore demands.

Film is 'The Blarney Kiss' (Principal), the second chapter of the 'Tarzan' story (which follows the feature length opening section of last week), a Movietone newsreel and a limited amount of trailer. It's an index of the house that the night audience applauded the trailer for 'Tarzan.' They also applauded the NRA insignia, the U. S. flag and pretty nearly everything else but the ushers. Someone should try crossing this crowd with the Academy patrons. Business ample first night show, but not coming in very strong for the second session, after the break. *Chic.*

PALACE, N. Y.

The Pal isn't the same any more, but now and then some of its former color returns when some bigtimer who played it in its heyday glory gets booked in. This week that little touch of yesterday, when the Palace meant something, is provided by Molly Picon. While she's on one can lose oneself in reveries of the not so long ago, when the Yiddish star—and many others—made vaudeville stand for something.

Wavering in and out of various policies for some time now, with its eventual destiny a question, it now appears the house is going indie under a deal between RKO and Sydney Cohen. Cohen will take possession early in September.

In support of Miss Picon, the RKO bookers have sent in show this week that stands up squarely and provides close to an hour's acceptable entertainment. Together the five acts make up a show that tops the average of late.

Well balanced and abounding in variety' there's about a little bit of everything for the trade going Palace this particular week, but of dancing there's the most.

At the first performance Saturday proceedings were smoother than may be expected ordinarily until after the first day or so. No stalling, no missed cues or anything calling for quick smoothing out.

It probably wasn't intended that the girl dummy used by the Slate Bros. in their adagio burlesque should go partly to pieces with the stuffing strewn all over the stage, but whether or not, this didn't interfere with the comedy value of the stunt. No doubt a lot of people figured (and maybe they're right) that the stuffing should come out as it did.

Slate boys are in the center of the bill with their roughhouse slapstick and dancing. They're good on the hoof and show it by going partly legit in their closing spasm, toning down there on the falls, slips, etc. A swell little act of its kind, freshened up somewhat in the slaparound, Slates wound up with a big hand.

Miss Picon the hit of the show, as might be expected. She now opens with a special song around gags and tells a couple herself, something new. They aren't so hot, but coming as they do, as part of a song, a quarrel isn't in order.

The personable Yiddish star retains her monolog in a doctor's office and the working girl's rhapsody, both in character and up there on appeal, but on this engagement closes with a number in Jewish. She explains it sufficiently for those not understanding the lingo to appreciate it just the same, in performance if from no other angle. Over heavy.

Sparse audience Saturday aft went for the Two Daveys in a big way. Not irregular that they should, with the wisecracking Davey spilling a lot of fast and funny chatter in conjunction with his juggling. He seems to gather wisecracks as he goes along, talking about the bill, himself, the theatre he's playing, etc. Getting into the Palace provided him with something new to chirp smart about. Davey was talking so fast Saturday afternoon that he nearly said the wrong things a couple times.

Dance flash of Dave Jones, Peggy Lee and team of Dean and Joyce (New Acts) opened while the Norman Thomas Quintet closed. On both ends the reception proved more than favorable, with the edge in favor of the Thomas closer, with its drummer, the fine male team of hoofers, single soloist and pianist.

Jones-Lee-Dean and Joyce flash went well in incepting the proceedings.

'Heroes' for Sale' (WB) the feature. *Char.*

Palace, Milwaukee

Milwaukee, Aug. 21.

Departing from its usual straight film policy, the Palace brought in the 'Radio Roundup of 1933' which proved to be a long show and an interesting one.

As its name implied, most of the talent was recruited from the air. While exhibiting some nervousness, most of the artists went their tasks with assurance.

Gladys Becker, known to Wisconsin 'News' readers as Peggy Patton, the picture editor, told about interviews with screen celebrities. Al Buettner, chief announcer for WISN, brought his partner, Woody Dreyfuss, to the footlights to assist him with song numbers. The Crazy Crystal boys and Cousin Paul, also from WISN, provided popular numbers, as did Master Eugene from Columbia, the Joy Sisters, NBC, and Olivene Johnson, WBBM.

Al Belasco, pleasantly recalled because of his months as master of ceremonies at the Wisconsin, acted in a like capacity for the Palace show and Billie Vallie, remembered for his appearance with Al Jolson, completed the stage part of the program with Bill Davidson and his orchestra furnishing the melodies.

The film offering was Bebe Daniels in 'Cocktail Hour.' Sally Rand's much publicized fan dance was shown in picture form.

NEWSREELS

TRANSLUX

Luxer passed up an excellent opportunity to make its Cuban coverage complete. It confined its choice to Paramount's post-war views of wreckage. These contained a direct statement from the new ruler not projected at the Embassy. Had the house pieced in Universal's graphic photography of the revolt at its height the editorial job would have been one of the best of its kind.

Helen Morgan and her husband at Lake George are all right until she gives the pose a night club sentimentality with a song. The husband seems a bit abashed and the audience, evidently appreciating this, as well as the lack of taste, concludes with a snicker.

All reels got Roosevelt dining with reforestationers, but the Luxer through Paramount traveled a little further and caught Mrs. Roosevelt attending a country jig.

One of the best puppet shows brought to the screen is Paramount's coverage of the one at the World's Fair. Take-offs on Dietrich and Shaw are almost perfect and merit placement in the news release. Fastest human power boat race yet observed in newsreels was that of Indian canoeists in Washington by Par.

Both theatres had the anti-racketeer convention in New York, but went a step ahead and co-operated by calling attention to a child abandoned in Detroit who might have been dropped by abductors.

Views of a mild crack-up of fliers in Newfoundland were also obtained by Paramount's boys being on the job when the plane was due to land.

Oregon freight wreck and cherry time, London's Big Ben getting a cleaning, bootleg coal, and lion cubs were among others.

Both houses covered Sarazen winning title; Rex ocean record; Goshen trotting. *Waly.*

EMBASSY

Welshmen make a great ado about presenting Hannen Swaffer with an overcoat in the current issue. Just how Swaff came into such a heritage is not clarified by the news subject. It was during a Welsh holiday, however, that the Swaffer name was brought up and a cape heaped over his head and shoulders.

Otherwise the program is almost entirely NRA. General Johnson starts it by buying the first eagle stamp from Farley. Army planes start off with eagles, women campaign about the insignia, Phil Spitalny plays his march, with eagles all over the orchestra. The Emb. program bunches all of this together and runs in the trailer, now being generally shown, as show's finis.

Seems, as well, that the Emb boys were pretty hard up for copy this week. This was attested to by the exceptional volume of vault order material.

Editors should use 'Down Under' a little less frequently in synomyning Australia. After it had appeared three times at one of the Saturday mats some of the wise crowd started to cackle.

King George seems bound to win that Cowes yacht race. The reels could just as well pick up last year's coverage on the subject while in the library.

When a bicycle races with a motorcycle the outcome is about the same as the Emb's contest between a speed boat and a seaplane.

Apes always get laughs, whether they are in Germany or St. Louis, and the two houses currently view them in both places.

Emb had only views af the end of the Costello trial with the courthouse booing and applauding as the acquitted woman bounded into a cab. It also had a reminder of English Channel swims by following another woman who failed. *Waly.*

ORPHEUM, N. Y.

Friday night (change day) and the balcony was eloquent with emptiness, although 'Hold Your Man' (M-G) with the Gable-Harlow duet was on the screen. Means the current first half show has no draw and if the Orpheum had competition on the stage end, this show would hardly rate. But—for 40 cents in the orch, who can squawk?

When the Four Juggling Masons open, there's a touch of class vaude, but it doesn't last long. Only jugglers but they have a dressed up act in 'full' with brilliant coloring and fast play. Tom Fullmer follows with his tenor voice that busts into some kind of a forte whoop at times. However, they liked him and his encore is a nice handling of 'Drei Herzen.' But Fullmer may not realize just how long 15 minutes can be for many customers.

That 'Drei Herzen' obviously is a concession to the German trade in this neighb. Fullmer's returns on the encore bit indicated that not all the audience this night was German. And Fullmer opens with an Irish ballad. But what's the diff, it's the only vaude show in Yorkeville and for 40 cents.

A girl pianist is attached to Fullmer's repertoire in 'one.' She wears black and he is clad in blue coat and white trousers. Just to lift some of his own burden, the fiddler in the pit solos while Fullmer stays quiet on the stage, for a repeat chorus. Excellent detail.

Show closes with a fine flash act by Ralph Olsen and five or six boy and girl helpers. They swing in in nice costume from dancing, to singing and impersonations. The lad who does those impersonations grabs the gravy. He does Arliss, Barrymore and El Brendel, while a tiny blonde characterizes Zasu Pitts in dainty style. New stuff for Olsen, who seems to be shifting his acts and wisely from time to time. His contortion stuff rates highest for that kind of work.

Seed and London who take the middle spot could eliminate their frying pan piece and the backhand patting of the blonde is crude. Otherwise this team and aided by the blondo girl have something to sell, if they can cut down a little. They run to 19 minutes. The girl does a mild dance number, but it's her looks mostly and the rough handling she gets from the two boys that count for reaction. The straight is a singer.

Zelaya in next-to-closing as usual has everything his own way and in the same manner. He tops in the kind of stuff he pulls.

Vaude end covers 82 minutes of the show's 191. That's without the pit overture of 4 minutes.

Besides the Metrotone newsreel, the screen holds one of the Pete Smith (M-G) shorts, 'Handlebars.' Feature goes 86 minutes. *Shan.*

ALBEE, BROOKLYN

They've picked a snappy and smartly balanced stage bill here this week to help back up the annual campaign concerned with 'Greater Show Season.' With a vaude get-together of this calibre selling the idea is made so much easier. Business at the initial matinee Saturday was capacity downstairs and a fairly close toll of similar proportions prevailed upstairs. Screen attraction is 'Pilgrimage' (Fox) and the outlook for the house on the week's whirl is a healthy and wealthy one.

Every item on the bill found the early mob a pushover for laughs and applause. Phil Fabello and his pit boys started warming them up with a nifty little overture and the first stage inning brought Aussie and Czech and their whip whacking. Neat was the sendoff this pair garnered, with Johnny Woods following to sock them for a row of mikes. Woods formerly did this ether name takeoff routine as part of the act of Jordan and Woods. Woods here went all the way up and down the list from Chevalier to Cantor to Wynn and like other mimics of his time soon discovered that Brooklyn is among those places where they take their radio and their loudspeaker favorites seriously. House's p.a. system at this performance was not of the best from the angle of adjustment, but the deficiencies in no way hampered Woods from gathering the heavy dividends.

Nimble tootsies of Dick and Edith Barstow took over the ensuing spot for their usual crack exhibit of the tapping art. Sister and brother, now rating as one of the best teams of its kind in vaude, carried the customers along with them from the start and on finishing the toe routine on the staircase gathered the top ovation of the occasion. It's one hoofing turn that's still a treat to watch.

Gracing next-to-shut was Dora Maugham, who pleased them mightily with her double entendre verses. Some of the stuff went very low and broad, but that made it so much the meatier for the hausfrau clientele. For some undiscernible reason they had the comedienne introduce the next and closing number, the Frank and Milt Britton band. She took so long about it that the combo broke right into the midst of her speech, which made it rather embarrassing, but could have easily been avoidly by having let the boys go right into their act. Theirs is one act that needed no introductory support.

The Britton madmen collected a continuous fanfare of midsection reactions with 'Mouse' Powell, the former Benny Meroff trombonist, and Tito, as usual doing the major portion of the slaying. For a bang-em-up finish this bill couldn't have picked a better delegate. *Odec.*

STATE, N. Y.

All-colored this week, a fast 52-minute stage show being provided by Mills-Rockwell's 'Yeah Man Revue,' with the Mills Bros., Don Redman's band, five specialty acts and a brownskin line of 12. Considerably changed and vastly improved since last caught, according to previous reports on its merits, the unit is the best intact Harlem affair turned out since the last Bill Robinson show.

Speed, the necessary requisite for all colored entertainments, is the essence of this one. But not for the usual purpose. In this case the speed is combined with continuously punchy entertainment. It never lets down, from a hot start by the hot Redmen to the next-to-closing Mills boys and the finale with everybody on.

The only element not fully covered is comedy. No laughs until very late, when Red and Strugge show up, but this team is of the pantomimic type and of the light comedy genre. An old-fashioned belly laugh is needed somewhere, although the pace of the unit as it runs from music to dancing probably will help the customers to forget the comedy deficiencies.

As now routined, it opens with the Redman band, which plays all the music this week, house musicians being out entirely. Two numbers, one hot and the other sweet, with the band's baritone soloist, a Lenox avenue Crosby, even to vocal inflections, and then the line. They're a dozen fast steppers, doing four routines through the unit. It may be the same dance all the way, but it's done at a mile-a-minute rate and grabbed a hand on every showing. The girls have four costume changes, all neat, with the garb one of the main reasons for 'Yeah Man's' decisive superiority over the average outfit from uptown.

A boy buck and winger has the next spot to himself, with the band remaining in the background. He can step. Another band number, then the troupe's femme soloist, who wowed this crowd with two numbers. She has a sense of humor besides a refreshing style.

More dancing, by a trio of clean cut boys in white evening attire. They dance with their feet. Red and Strugge follow, mopping as usual, and leading into the Mills Bros. The traveler closes to block out the band, leaving the Mills out in 'one,' and the boys go to it without accompaniment. They did five numbers, including four of their standards, and could have done twice as many.

Band never leaves the stage, being hidden during the Mills specialty and partially obscured by a scrim during one of the line's routines. The excellence of the Redman rhythm is as noticeable during accompaniment as in outright band numbers. With that music in the background, it must be a pleasure for any act on the hoof.

The fast tempo of the whole show is no accident. Every specialist in the company could have encored, but Redman stepped on the applause after the second bow and the next dish came floating right on. It was the fatest hour of stage show the State customers have seen in a long time.

'Stranger's Return' (Metro) the picture. Sound track used for all the fillers and incidental music between feature and stage show, with the pit orchestra on vacash. *ige.*

HOLLYWOOD, L. A.

Hollywood, Aug. 18.

Just when the public patted the last spadeful of earth on the grave of m. c's, along comes Teddy Joyce and revives the dead occupation. Joyce has been in this house for nine weeks and has built continually. Now he manages to tie the show in a knot, holding up proceedings for 10 minutes while the audience forces him to clown. It's hard to put a finger on his particular type of 'it.' He's a good looking lad, dances, sings, plays piano and fiddle, but he's none too good at any of them. Currently he does a viola solo which is pretty sour, but his assurance gets him over. There's nothing bolsterous about him. Rather he works with an air of complete humility. Maybe that's the secret.

Show has three vaude acts followed by Joyce's presentation. Vaude is oke, selling the stage end of the entertainment for a strong start. Honey Bee, Harry and Nadine open with a neat routine of hand balancing mixed with adagio. Girls are smokers and the boy sells a smiling personality. Jane and Katherine Lee next with their familiar clowning. Girls are doing the same act they did before their separation two years ago. House goes for them strong and has them stopping the show with their hoke singing and dancing. Chatter all depends on Jane and her trick delivery. Al Gordon and his dogs next land strongly. Act is a pushover for the kids at mats. Presentation follows.

Fortune Sister., acro dancers, set the pace, which is fast. Girls have an intricate routine of bends and flying splits. Boyce and Cooley hoof out one number and are well received. Joyce starts his clowning after the dancing team and keeps it up until he has to call quits. Bee Ree Rubyettes and Co., Arab whirlers, give the presentation a strong finish with their cartwheels and front and back somersaults. Audience keeps up the applause until after the feature 'Narrow Corners' (FN) starts. House capacity downstairs for the first performance Friday.

Universal News clips and Warner short complete the bill. *Call.*

Valencia, Baltimore

Baltimore, Aug. 18.

This is Loew's spot atop the ace vaudfilm Century. It occupies what was formerly the Century Roof Garden. When property was taken over by Loew's, the gardent went out and the seats and screen went in. In the early days the house played first-run product and was a heavy winner with its 1,200 seats. In the last few years there's been a depression around, according to rumors, and business is just a headache up here. But it's cheaper to keep it open than to close it. Besides Loew's needs the spot for a slough house, where it can run pictures which would be impossible for either Stanley or Century.

Loew's under Bill Saxton, is making a determined effort to rehabilitate the stand. The same goes for the Stanley, which is erratic at the box office, despite its choice of the best product of the town.

Under the plan there has been imported for the Stanley an organist, Bob West, who has done much for that house in making it alive. The presence of a living person on the rostrum relieves the monotony of straight pictures. Besides the organist, publicist Herb Morgan has made tie-ups whereby the Stanley drew a fur and fashion show, a stage wedding, and five items to bring some breath of life to the theatre. It has all helped to remove some of that chilly atmosphere from the house.

And what is being done at the gigantic Stanley is being done at the smaller upstairs Valencia, but at the elevator spot with a mental act, Adrienne.

Adrienne works both on the stage and in the lobby, and on the afternoon caught got plenty of questions from the auditorium and from the ladies lined up waiting for a chance to see her in the lobby. Adrienne works quickly, does no stalling, answers quickly and to the point. She satisfied this audience with no trouble at all.

She is all alone in the house, working with no assistants other than the ushers and regular staff, who do the audience go-between. She regularly does about 15 minutes, though at the show caught ran to more than 20 minutes.

Adrienne evidences an ability to get the femme interest and trade, this house at the afternoon show being 95% women, with business itself better than it has been in some time.

Picture was 'Another Language' (MG).

MET, BROOKLYN

Old-time week in Brooklyn. One of those rare combinations of stage and screen fare, with a strong draw on both ends, had the customers hanging from the rafters from the first minute, with a cinch hold-over week acknowledged before the end of the first day.

'Tugboat Annie' (Metro) had plenty of customers lining up with their money and Joe Laurie's 'Memory Lane' rumpus on the stage seemed to mean almost as much.

With that combo the rest of the stage fare doesn't mean much. Three other acts were thrown in just to make sure, all of them pretty good, but they were lost in the shuffle in the final count-up.

Laurie's act is essentially the same one as was used at the Capitol, N. Y., a couple weeks back. Epes Sargent, the head of VARIETY'S Auld Lang Syne department, testified as to their authenticity at that time. All that can be added is that, from a junior reviewer standpoint it's swell entertainment.

With Laurie are a dozen or so of old-time 'names,' all well in their sixties and all still able to stand up and take it. Included are W. C. Handy, Dave Genaro, Emma Francis, Gus Bill and—well, seemingly, every old-time actor still alive. Turn is trimmed down to 35 minutes, plenty fast and nicely routined and timed. Nobody taking extra bows and no stalling from start to end.

To open up the vaude bill there are the Paxinos, nice wire-walking turn. Leon Navara, one of the first m. c.'s, is in the deuce with a piano-rig. He mixes Chopin with jazz and throws in an occasional wisecrack. Customers semed to like him.

Runaway Four in the trey, which is actually next to closing on the current lineup, had an easy time of it with their lunacies and assorted mayhem. *Kauf.*

MICHIGAN, DETROIT

Detroit, Aug. 19.

Second week of resumption of stage shows. So far confining to straight vaude acts with a semblance of production through the spotting of Bob Hope as m.c. and the use of the band on the stage. Show would have done much better by Hope as a straight bill. As is, Hope has his act split up into several parts to fill in stage waits and scene changes. So what has been a great hoke laugh act is just a series of giggles. With a tough assignment like the chimp, Joe Mendl, Jr., to handle on the bill something had to be done. Also showing are Nell Kelly, Holland and Knight and the Four Trojans.

Joe Mendl is playing stock at the local Zoo, having been sold by the previous owner to the keeper there. The previous owner got into legal difficulties while the chimp was rented to Ted Healy in 'Crazy Quilt.' Since at the Zoo the chimp has learned a lot. Benefitting locally by the reams of publicity the papers have given him, he is bringing a lot of additional business to the theatre.

The real surprise on the bill is Nell Kelly. In comparison to when last seen here this girl has changed her entire turn and to advantage. While before she was merely a slapstick hot-cha gal now she goes in for impersonations. Her song impersonation of Greta Garbo is a darb, especially.

Bob Hope offers a nice bunch of comedy and has what might easily be a sock act. Here, however, due to it's being split up into many section it is merely a nucleus to hang the rest of the show around.

The Four Trojans offer acrobatics of a very high order and opening the show they started things off nicely.

Jack Holland and June, dance team, fill a tough assignment with a couple of nicely done dances. Doing their first number in a straight stage set, the act got over nicely and did better for their second number with the band on stage.

For the overture Sam Benavie did a nice modern hot arrangement of 'Radio Theme Songs.' Picture, 'Three Cornered Moon' (Par) and biz good. *Lee.*

ACADEMY, N. Y.

One of the reasons for the tough business at the Academy may possibly be found in the in and out booking of this downtown house. It has to take what is sent and as a sample of what it gets, the midweek space last week was filled in with a tab, while, for contrast, N.T.G.'s undraped, but stunning girls come in this midweek. The contrast is too strong. It's Granlund's eighth date within a year, and the patrons know too much to be sold a 'Jig Saw Revels.' They were advised to 'see it first—before Broadway.' If the Jiggers ever hit Broadway it will be about the time they move the subway to the housetops.

'Jig Saw Revels' is apparently what's left of a troupe which started from Los Angeles to clean up the Coast towns supposedly hankering for flesh. They were going to do a Billy Rose in the western sticks. But the sticks snapped and they trimmed down to picture house proportions. With 18 people, it looks like an outfit, but it's the sort of turkey which used to put cotton stockings on the chorus before they took them off altogether and abolished that classification. If the show ever had any smartness or attention to talent consideration, it has been lost on the long trek in from the sun-kissed Pacific.

Poor dialog, worse staging, not a bar of intriguing new music, not a new idea, it is difficult to see how the outfit ever got shoved into the Academy. It's strictly for those small towns which have no standard of comparison. Doubtful even there.

Opens with a slit drop which is so small it has to be masked in by house drapes to fill the rather large proscenium opening here. Eight girls of assorted sizes come through the openings and go into the usual doggerel recitative. Four men come on and chatter for a moment and then the girls go into a dance. There are various hefts, but most of them run to the lightweight class with four about two pounds the other side of the scrawny classification. Dancing is ordinary. A man and a girl do a little better, then drop flies to show a school room set, of all things.

Milton Douglas, the m.c., breezes in to play teacher and a run of jokes Dave Posner used to use in his school skit at the Globe museum 30 years ago. At least they're clean—most of them, and of the mental type type of 'Teacher, what makes a balloon go up?' 'Hot air.' 'Then what's holding you down?'

One of the girls does an imitation of Jimmy Durante and for once this life preserver is waterlogged. Doesn't draw a hand. Just a false nose and a Durante song, but no imitation. Others in turn do brief bits, one of the gems being a warble by a contra tenor. As he starts to sing two of the ghorus come up, then two more, and then the others. They stand there doing nothing and just before the song ends they go back to their seats. Production stuff.

When all have taken a turn, they drop the olio and two men do the old snitzelbank idea with a new version of the chart. Big idea is that 'Son of the rich' is one of the designs on the chart and the next is a flea labeled 'Son of Itch.' Backing up on the song rapidly—but the gang here didn't seem to tumble. Up to full with the chorus dressed for a cooch, but not doing it. Background for a girly contortion dancer with very poor ideas about costuming and none whatever about steps. Costume is garish, but she can do the neck dislocation, which is a good trick if they like that sort of thing. Same set is used to introduce the next turn, also dancing, but this time two men and a girl in what could be made a clever burlesque adagio. Go into a slow motion adagio in one, which at least has the merit of newness. Braces up the old idea, and almost got a hand. A good dance director might make something out of this trio.

Contra tenor comes back for a song which he warbles while he absorbs cigarets until he has six butts pasted on his tongue. Much eating in the style of Chaz Chase and winds up with a burning newspaper. Lacks salesmanship.

About this time an audience plant butts in, the only man in the show who can slide over a comedy line, and most of his patter needs shoving. Such bits as 'Your laundry's back. They wouldn't take it.' With better material the chap might get over. Gets a hand as is. Contortion dancer back to do a fan dance with a full set of clothes as they go to full stage with the pit boys for backing. All on for the hurrah, which shows a strength of 18 people and the curtain down to a flat flop.

Milton Douglas, the m.c., might easily cover a bit, but he just walks through. Probably a look at the scattered few out front discourages him. It's about the worst smack the Academy has been handed in a long stretch of months.

Film feature is 'The Devil's in Love (Fox). *Chic.*

PARAMOUNT, L. A.

Los Angeles, 17.

Current Par stage show was away overboard on talent and length of performance at the initial show. Evident desire not to skit up on presentation had F&M giving the customers far too much, particularly in the face of the overflow mob on hand for DeMille's 'This Day and Age.' It was the biggest opening mat crowd house has had in several years.

Customary routine opening, with band concealed behind screen, and girls on in front for their usual tap work. Femmes garbed in attractive brown short ballet outfits, with gold pancake hats. At end of dance, band is revealed in a tropical setting, garbed in white yachting uniforms, and the femmes carrying on Rube Wolf, m.c., using small brown parasols to represent the wheels of a huge chariot.

Forsyth, Seaman and Farrell, comedy trio, on for one of the biggest sock acts house has had in a long time. Forsyth works straight, and vocalizes both tenor and bass, while his two femme partners carry the comedy. Heftier of the duo is a natural comic, and soon had the mob howling. Other femme, more reserved comedienne, does some nifty dancing, introducing a lot of steps that are not worked to death. Trio is 'hot' and deserves a better spot than opening.

Wolf then sends the band into a medley of oldtime tunes, with the m.c. asking for applause, which might well be eliminated. Several of the band boys vocalized in comedy bits and the number was dragged considerably, attempt being made to crowd too much stuff into the turn.

Baby Alice, eight-year-old impersonator of Mae West, does a clever bit, and winds up with a Frankie and Johnnie song version. Another band number, 'Song of the Dawn,' features Max Lerner, house tenor, and the line girls in a creepy sort of Oriental routine. Then a clog and buck and wing routine by Scotty Weston, who while dancing oke does not seem to fit into the show at all. Wolf surprised the customers by some snappy hoofing along with Weston.

Another sock act is the Three Radio Rogues, with their impressions of outstanding ether names, and their comedy interjections. Boys mopped with a vengeance. Show should have ended right here, but instead Cropley and Violet, adagio roping novelty and brought on for a draggy routine, which under more propitious circumstances might have added to a presentation idea. Line girls are on in dude ranch cowboy garb for a hat drill and more hoofing, and then the Cropley and Violet act back for the windup with all on, and the usual dancing finish.

Screen also had 'Tarzan' serial and Par news. Absolute capacity at opening show, with holdouts all over house and at the main gate. *Edwd.*

MILLION DOLLAR, L.A.

Los Angeles, Aug. 15.

Vaude at this downtown grind just so-so currently, with little on view to make the pay customers get up and shout. At that, the show is put on in oldtime vaude style, and while routining may not always be of the best there's no scrimping on quantity, even if quality is not always provided.

House is the only one of the three remaining straight vaude stands downtown that books an extra single to fill in stage waits where costume changes are necessary in a feature turn. Currently, the extra turn is Esther Campbell, femme whistler, who performs her act while John and Harriett Griffith, ballroom dancers, are changing from evening clothes to Argentine garb.

At 15 tariff up to 6 p.m., house draws heavily from the mid-day shopping crowds, and when caught at first show today was comfortably filled by 1:30. Second run feature, 'Gambling Ship' (Par), and a load of short subjects added to the seven vaude acts, provides plenty of entertainment.

Opening has Gene Sheck, hoop manipulator and hand and head balancer, for three minutes of snappy stuff. In the deuce spot is Shaw and Farley, man with a six or seven-year femme (Peggy Farley) as a dancing and gagging partner. Both hoof okeh, with the juve's routine along the usual lines of the several kiddie schools in this territory. Their best effect is a fast stepping finish.

Shpragel and Blanko (2m) follow, Blanko vocalizing in grand opera style, revealing a satisfying tenor voice, and Shpragel doing a piano solo that puts him in a class with the best of 'em. Blanco warbles both in Italian and English and handles his numbers oke.

Fourth act, trio of risley and head and hand standers, is not programmed, though deserving recognition. Boys work hard and wind up with some mighty fast tumbling. Next are Lou Archer and Jackson, former panz type comic with Jackson working straight, and tenorizing after a gag routine. Archer clowns about innoculously and then joins in for some harmonizing with his partner, all of which is favorably received.

The Griffiths, brother and sister, ave the shut spot, revealing first an intricate ballroom dance routine. Miss Campbell fills in for the wardrobe change with her inimitabe whistling, and the Griffiths wind up the proceedings with a sort of Argentine number dexterously done. A class act, with house going out of its way to provide a tasty full stage setting. *Edwd.*

FOX, BROOKLYN

Now that Fanchon & Marco is going to book the Paramount, reopening Friday (25), this picture house will have to depend more and more on its stage shows. Sally Marcus, indie, is booking the Fox, sending over five acts each week and when the Par opens will be that much more limited in talent in case he should want the attractions F&M also want.

Fanchon & Marco formerly supplied the acts used at this house in front of a stage band, the policy which continued to prevail. It's modeled after the old Roxy, N. Y., idea. When the Brooklyn Par, a stone's throw away, opens its doors it will also be playing a policy along lines of the Seventh avenue Roxy.

Staging its own shows, the Par will also have a stage band but promises a weekly allotment of eight acts as against Fox's five. Par will be playing Par pictures in opposition to Fox, Universal and miscellaneous pictures, including indies, used here. Since the big Publix deluxer has been closed, Par product has been divided between the Albee and Metropolitan, which has left it at three stage houses struggling for the lion's share of the summer business.

Under its 35c top, from which the Fox recently came back to 55c, the house built up something of a following, giving a lot of show for a small price. Indications are that the theatre is holding its clientele pretty well in tow and, on the reopening of the Par, should be giving that house considerable opposition.

Mort Shea will be operating the Brooklyn Par. The Fox is operated by receivers, with Sydney Cohen in an advisory capacity to the receivers.

This week's stage show, in support of 'The Big Brain' (RKO), which started the week out strongly, is not among the best the house has played but fills requirements adequately. From the stage the comedy element is the weakest, but with Sylvia Froos and Buster Shaver's midgets heading the bill, deficiencies in the laugh direction are more than amply made up for.

In Bill Aaronson, further strength is lent the stage platform. Other two acts are Mack and LaRue, mixed roller skating duo, and Jed Dooley, assisted by Muriel Evans, in a hoke musical rope-spinning

(Continued on page 39)

POWER AND GLORY

Jesse L. Lasky production and Fox release. Directed by William K. Howard. Original screen play by Preston Sturges. Camera, James Wong Howe; art, Max Parker; sound, A. W. Protzman; musical direction, Louis De Francesco. At the Gaiety, N. Y., for two-a-day run, $1.65 top, Aug. 16. Running time, 78 mins.

Tom Garner....Spencer Tracy
Sally....Colleen Moore
Henry....Ralph Morgan
Eve....Helen Vinson
Tom Garner, Jr.....Clifford Jones
Mr. Borden....Henry Kolker
Henry's Wife....Sarah Padden
Tom (The Boy)....Billy O'Brien
Henry (The Boy)....Cullen Johnston
Mulligan....J. Farrell MacDonald

'The Power and the Glory' will do business. It should do more than what will probably be its destined quota of boxoffice grossage, but grossage and 'narratage' are a bit too radically apart to insure relative appeal.

This, Lasky's third production for Fox, is unique through this coined 'narratage' style of cinematurgy. Its treatment has been cosummately developed by director W. K. Howard and scenarist Preston Sturges.

'Power and Glory,' apart from its unquestioned niche in 1933's cinema annals as a prestige picture, will get money. It's no smash and its b.o. reactions may be spotty, but there is much in it that will command commercial attention. The reviewers in keys and hinterlands will gobble it up, and that's not going to hurt.

The two major elements against it are the cast deficiencies, lacking marquee strength and the fact that the theme starts and finishes on a tragic note. On cast, the four principal characters are performed by Spencer Tracy, who has never done better; Colleen Moore, whose comeback is distinguished; Ralph Morgan, ever-effective, and Helen Vinson, at her best.

As to theme, film starts with its ending—the ecclesiastic services for the dead. Showing the finale of the life span of your central character is something that is by no means easy to offset. For average film fare it's like flashing the finale clinch at the beginning—an indisputable anti-climax.

And that's where the 'narratage' comes in. Ralph Morgan is the narrator, detailing the highlights in the career of his friend (Spencer Tracy) who, even in death, is muchly maligned. Morgan undertakes to show that Tracy, who fought his way up from an ignorant, unschooled trackwalker to the presidency of railroads, and a tycoon of industry, was not the bad egg everybody painted. He argues that his strike-breaking methods, which cost many railroad workers' lives, had another element to it; that his turning out his first wife (Colleen Moore) in favor of Helen Vinson might have had extenuating circumstances, etc. The climax is Tracy's suicide upon learning of his second wife's unfaithfulness, with the inference that his own son (by the first marriage) figured in that marital breach.

As in true life, Morgan, in recapitulating the episodes of his friend's career, skips haphazardly from highlight to highlight, in loose and unrelated fashion, but never palling as he presents his oral evidence of his powerful friend's other characteristics. Morgan is the meek private secretary to the go-getting Tracy, a gentle stooge who worries about the man who, since their childhood days at the old swimming hole, evidenced prophetic marks as a natural born leader of men.

All these flashbacks are skillfully introduced. It's never mechanical or creakily artificial. The montage is smooth and natural. The camera illusions with the soft fade-outs visibly command the mind's eye to what Morgan is telling to his wife (Sarah Padden).

The 'narratage' is made possible through this device—Morgan and his loving wife, both now bent by years, reviewing the dead man's career. Morgan has just come from the services—even the watchman at the railroad office's building expresses himself not sorry about the tycoon's suicide. Morgan alone defends him. He also defends Tracy to his wife when he reaches the retreat of his home. She, too, bears malice to the departed man. Then the story unfolds in episodic, flashback fashion.

It's well done in every respect. Casting right down the line is punchy for performance. Howard's direction is truly unique and distinguished. His favorite cameraman, James Wong Howe, manifests indubitable artistry with the cinematography. 'Power and the Glory' rates somewhat like its title in the progression of soundfilm technic.

Abel.

MORNING GLORY

Radio production and release. Stars Katharine Hepburn. Directed by Lowell Sherman. Associate producer, Pandro S. Berman. Screen play, Howard J. Green, from stage play by Zoe Akins. Cameraman, Bert Glennon; film editor, George Nicholls. At Radio City Music Hall, week Aug. 17. Running time, 70 mins.

Eva Lovelace....Katharine Hepburn
Joe Sheridan....Douglas Fairbanks, Jr.
Louis Easton....Adolphe Menjou
Rita Vernon....Mary Duncan
Hedges....C. Aubrey Smith
Gigolo....Don Alvarado
Henry Lawrence....Richard Carle
Charles Van Duzen....Tyler Brooke
Actress....Geneva Mitchell

A lobby holdout at the Music Hall opening night testifies to the growing prestige of Katharine Hepburn, or the campaign in the dailies for this picture. 'Morning Glory' isn't an entirely happy choice for her, but the star provides a strong performance that gives it the weight of an average money prospect.

The Hepburn girl deserves better story treatment. This one is heavy on legit class and lacks action and sustained conflict. Beyond that its whole import is foreign to general fan appeal.

Story is at great pains to build up the charming character of a well-bred, utterly innocent country girl who comes to Broadway seeking footlight fame. No sooner is the thoroughly lovable figure built to completeness in its ingenuous appeal, than the hapless little Cinderella is dragged through the mud of backstage casual amours. This happens less than midway of the footage, and thereafter the grip of an engaging story relaxes fatally. The fate of this bedraggled Cinderella becomes a matter of indifference.

The artless child of the village finds herself by accident at a party in the home of the great Broadway producer and, when she takes a glass too many, he accomplishes her downfall, an act of cold-blooded viciousness by all the evidence in sight. He's thereupon qualified for rating as a 'Blue Jeans' heavy, and so it comes as rather startling that throughout he's presented as a genial, generally likeable sort of superior person.

That detail illustrates the hopelessness of the story treatment for the screen. It doesn't ever know whether it's to be a hoke romance of backstage or a dirt expose. There are elements of both and they don't blend here, and probably couldn't be made to cohere under any sort of treatment. One moment it is muckraking behind the closed doors of casting offices, and the next it is bland hooey of the understudy-who-leaps-to-fame-overnight sort. One negatives the other and the net result is a jumble of irritations, a disappointing puzzle to sentimental fans of the tab-reading grade, and a bore to the sophisticates with taste for grim realism, to whom is directed.

Picture has a weak finish, probably designed to give it a sort of arty quality instead of the familiar clinch. Suggestion is vaguely passed along that she'll get her man and go on to future triumphs, but it's a feeble substitute for the old embrace.

Aside from its story defects, the picture is excellent in technique. Dialog is pointed and terse, and the photography is magnificent. There's one shot that's a triumph of camera art, a closeup of Miss Hepburn during an impromptu balcony scene from 'Romeo and Juliet,' getting a misted portrait effect, the face trickily foreshortened from below the chin level.

As suggested before, the vital playing of Miss Hepburn goes a long way to compensate for absence of broad appeal, and a first-rate supporting cast gives her invaluable co-operation, notably a fine, intelligent handling of the male lead by young Fairbanks and a characteristically suave performance by Menjou.

Rush.

FAITHFUL HEART

(BRITISH-MADE)

Gaumont-British production redubbed by Helber Pictures in New York. Released in U. S. by Helber. Features Herbert Marshall and Edna Best. Directed by Victor Savidde. Adaptation by Victor Saville from a Monckton Hoffe stage play. At the Mayfair, N. Y., week Aug. 14. Running time, 65 mins.

Waverley Ango....Herbert Marshall
Blackie....Edna Best
Miss Gatterscombe....Mignon O'Doherty
The Major....Lawrence Hanray
Diana....Anne Grey
Sir Gilbert Oughterson....Athole Stewart

An interesting experiment and worthy of close examination because of that angle. The film itself, unfortunately, is quite bad.

'Faithful Heart' was made in London some years back. Phil Meyer bought the American rights and spent considerable time and money trying to fix it up for U. S. consumption. Taking for granted that Americans at large don't go for British mouthing of the language, Meyer came to the decision that there must be a clear-cut line drawn between Americans and Englishmen in film speech. So he dubbed in a new American sound track. It's too bad that Meyer picked a poor picture for the trial, as under this circumstance the experiment will prove nothing at the box office. If it shows anything at all, it's that no amount of fixing takes the curse off a bad picture.

In production work Meyer is also none too fortunate. Film is badly cut and only fairly well dubbed. Also his New York actors talk with a slight English accent. It works out badly two ways. The British trade press is incensed at the audacity of dubbing 'America' for British speech, and points with disdain to even Herbert Marshall's voice being substituted. And from the standpoint of the average Yankee customer it is undeniably a bad film.

Best selling angle to the film, of course, on this side is Marshall. But he's far from a good actor here. Almost unbelievable, but it's true Miss Best is better, but also overacts throughout. Direction may have had something to do with this situation.

Story is one of those saccharine and old-lace affairs. Sailor loves the gal and forgets. Later, his daughter shows up to haunt him with memories and regrets.

Meyer intends to try this dubbing idea on half a dozen more pictures. If his next is basically a good picture it may mean something.

Kauf.

Miniature Reviews

'Power and the Glory' (Fox). Debuting at $2 on Broadway. Not $2 but decidedly above average film fare. Packs plenty of appeal, even with a not too punchy marquee cast.

'Morning Glory' (Radio). Katharine Hepburn vastly superior to this sometimes misdirected arty story. Star and fine cast save a release directed to the discriminating few.

'Faithful Heart' (Helbert). American version of a poor British film. Herbert Marshall's name its main aid.

Captured (WB). Too many obviously adverse ingredients, chiefly story, to chalk this one up as a winner.

'Man from Monterey' (Vitagraph). Unoriginal title no help in selling a picture which is trying get out of the western class. Nice production for its type and should please.

'The Blarney Kiss' (Principal). British picture offers good photography and a fairly well told story, though the Irish angle is rather limited and may disappoint where over stressed. Good average indie product.

CAPTURED

Warner Brothers production and release. Directed by Roy Del Ruth. Based on Sir Philip Gibbs' novel, 'Fellow Prisoners' and adapted by Edward Chodorov. Running time, 72 mins. At Strand, N. Y., beginning Aug. 17.

Allison....Leslie Howard
Digby....Douglas Fairbanks, Jr.
Ehrlich....Paul Lukas
Monica....Margaret Lindsay
Cocky....Arthur Hohl
The Commandant....Robert Barrat
Strogin....John Bleifer
Haversham....llip Faversham
The Adjutant....Frank Reicher
Elsa....Joyce Coad
Martin....Wm. Le Maire
Guerand....Carroll Naish
Sgt. Major....Bert Sprotte
Elsa's lover....Reginald Pasch
Orderly....Harry Cording
2nd Orderly....Hans Joby

An ordinary program war story that the cheaper grind audiences usually likes with cast and mountings designed for highest quality box-offices and big take. Such a paradox in production presents a knotty problem in gross deciphering. It is not a woman's picture nor is it the type that will appeal to men who demand logic on the screen. At best its earnings shape up as spotty, or for the places where names mean everything and heavy exploitation is cleverly applied.

'Captured' cannot be considered in the same breath with '20,000' and 'Fugitive.' This has certain action and brutality but lacks the publicity value and story sincerity possessed by the earlier two.

Make-believe suffuses 'Captured.' The cast director and set builders couldn't circumvent that definite quantity which fails to knit audience attention because the viewers feel that thematic insincerity.

Even while in a prison dungeon there's something that doesn't strike the gruesome knell. And when the new prison commandant, Ehrlich, discovers Allison, an English prisoner, is an old Oxford classmate, the story allows them to be too friendly and the action, in a few feet, all too soon permits the prisoners to play around and live in cottages of morning glory and rambler roses order.

The escape is stirring, if not even carelessly analyzed. Allison sits in the guard's tower and, exposed to bullets from all sides, mows down singlehandedly most of the German garrison while over 200 of his fellow prisoners ride away in planes.

There is virtually no thoroughly sustained suspense, the story in action and dialog telegraphing any intended climatic point a reel or so in advance.

Douglas Fairbanks Jr., as Digby, is allowed almost immediately to show that he has something on his mind when he meets Allison, (Leslie Howard), in the prison camp. That there can be no chance for circumspection, a few prior feet have exhibited Allison studying a photo of his young wife. This role is a bit part played by Margaret Lindsay.

Waly.

GENE SOLOW STAYING ON

Warner Brothers have renewed Gene Solow, writer, for another six-month period.

Solow went out last year from New York legit on a three-months' paper.

Talking Shorts

'THUNDERING TAXIS'
Comedy
15 Mins.
Loew's 175th St.
Metro

Of the Taxi Boys series and, despite its conventional slapstick, packing enough rib-tickling to satisfy the average audience. Has production value and as a result goes further than many shorts which are plain, unadulterated slapstick thrown together in any old fashion.

A taxi war that engages the efforts of each side to destroy the other by wrecking cabs or otherwise deterring business activity, figures as background. Comical team, unbilled, known as the Taxi Boys, are on one side with a bunch of fellow drivers who are about as courageous as they are, while the opposition, on the offensive because a cab driver got fresh with his wife, includes a bunch of tuffs.

Big stuff for the finish a mad chase through California streets, resulting in a head-on collision. Occurring behind a building so that cabs actually didn't have to be smashed, camera gets wheels and other miscellaneous auto parts flying skyward. Way in which taxis are mobilized, as in the world war when Parisian cabs were called, provides a fresh dash of comedy and novelty. Del Lord directed.

Char.

'KID'N' HOLLYWOOD'
Kid Comedy
19 Mins.
Loew's 175th St.
Educational

Strictly of a novelty stamp without much real entertainment value included. Kids are cute as they emulate grownups in production of a film, but aside from that, plus the poor manner in which their voices record, the appeal is light.

Action starts out at a casting window where a little girl, with a beauty contest cup, gets the cold shoulder, and, like many others trying to crash Hollywood, goes in for more menial labor. She's a scrubwoman on the set where kid director, yes man and actors are making a picture. When Freta Snobo, the star, proves too tired to work, the scrub girl is conscripted. She looks like a find, but after the premiere of the finished picture at the Chinese, of which shots are cut into short, she's pronounced a flop.

Before the premiere the newly made star snubbed her leading man, after it he comes to her rescue, and that's that so far as the romantic interest is concerned.

Could the voices of the children be heard plainer, no doubt the short's value would be double what it is now.

Char.

'LOOSE RELATIONS'
Andy Clyde
Farce
19 Mins.
Roxy, N. Y.
Educational

Gagged farce on the visiting mother-in-law theme with a lot of surefire stuff, even to the chase business of 1907. Gags do not always fit in, but fairly well matched, though terribly old.

Mother of Andy Clyde's wife comes to visit them. He gets in her bad graces. She chases him and a huge crowd gathers to watch the fight. Much below present par, in spite of one or two good bits.

Chic.

'AQUATIC CHAMPIONS'
Diving
9 Mins.
Projection Room
Pathe-Radio

Excellent presentation of what it takes to make a diving champ. Individual subjects are the girls concerned in the recent championships held at Jones Beach, with Georgia Coleman not only describing the aquatic gymnastics, but also pointing out some deficiencies in gymnastic 'form.' Miss Coleman, a title holder hereself, is additional authority for the reel.

This slow motion stuff is unusually fine, as it retards Catherine Rawls, Dorothy Poynton and little Mary Hoerger in their antics, while on the way to the water. H. E. Wondsel edited and should share credit with the camera boys.

Type of stuff is always interesting, especially when girls do the diving, and handled expertly it makes an outstanding sport reel for any theatre. And those houses equipped for Magnascope can well afford to give this short a big screen. It rates the enlargement.

Sid.

'DUCKY, DEAR'
Comedy
17 Mins.
Paramount, N. Y.
Paramount

Two reeler comedy matter following a conventional pattern. Holds interest throughout but fails to shake out anything but mild laughs in its 17 minutes of running time. Will pass muster wherever played, that's about all.

Material includes situations built around a conductor who's entertaining his superintendent superior and latter's bride, a dizzy type whose first husband was said ticket-taker. Efforts of the conductor to keep this info from leaking out provide the background for laugh tries, mostly via the familiar old slapstick route. Nothing particularly original anywhere in the script.

Sidney Toler, Arthur Hoyt and Mae Busch are among those in the cast. All are worthy of better material. Toler makes the most of what was handed him and more than anyone else keeps short from falling down completely. He can be very funny at times.

Char.

'THE NO MAN'
Hugh O'Connell
Comedy; 17 Mins.
Strand, N. Y.
Vitaphone 7126

Shapes up as having cost some money. There are numerous dance specialties in it, each with different setting and costuming ranging from blondes to Spanish and Japanese angles.

But it is very loosely hinged; in fact it hits off abruptly on tangents to be jerked back, when the audience has about lost track of any motive, to the bit part played by Hugh O'Connell in a theatrical producer's office.

Short also is in that class of glorifying American industry. Warners don't seem to care how or when they cut in newsreel material. This time it's about big timber and the saw mill, with a solo about 'The Song of the Saw' to boot. All of which strikes one as utterly incongruous.

Waly.

Man from Monterey

Schlesinger production and Vitagraph release. Stars John Wayne. Features Ruth Hall, Luis Alberni, Donald Reed. Directed by Mack V. Wright. Story and screen play, Lesley Mason; camera, Ted McCord. Produced by Leon Schlessinger, Sid Rogell, asst. producer. Cast includes Francis Ford, Nina Quatero, Lafe McKee, Lillian Leighton, Charles Whittaker. At Loew's New York, N. Y., one day, Aug. 15, on double bill. Running time, 56 mins.

Western style production, though on a generous financial scale, and the Spanish land grant theme instead of the modern cow puncher story. More production money yields a better produced yarn, and the scenarist has kept this story moving at speed. Weak point is the dialog, frequently flat, with a couple of lines which should not be in a story intended largely for juvenile appeal. Photography excellent and sound above average.

Some of the players, including John Wayne, a bit ill at ease in the Spanish costumes, but Wayne mostly wears the military field uniform of '48. Ruth Hall is a charming leading woman, with Nina Quatero in and out for a bit. Chief hit is Luis Alberni as a gypsy vagabond. A smooth comic who handles a female disguise with excellent taste. Lafayette McKee is a dignified Don and Francis Ford also doing good work, with Donald Reed handicapped by stilted lines as the meance.

Land grant idea has been used repeatedly, but still seems to serve as subject matter. Well handled here.

Chic.

BLARNEY KISS

(BRITISH MADE)

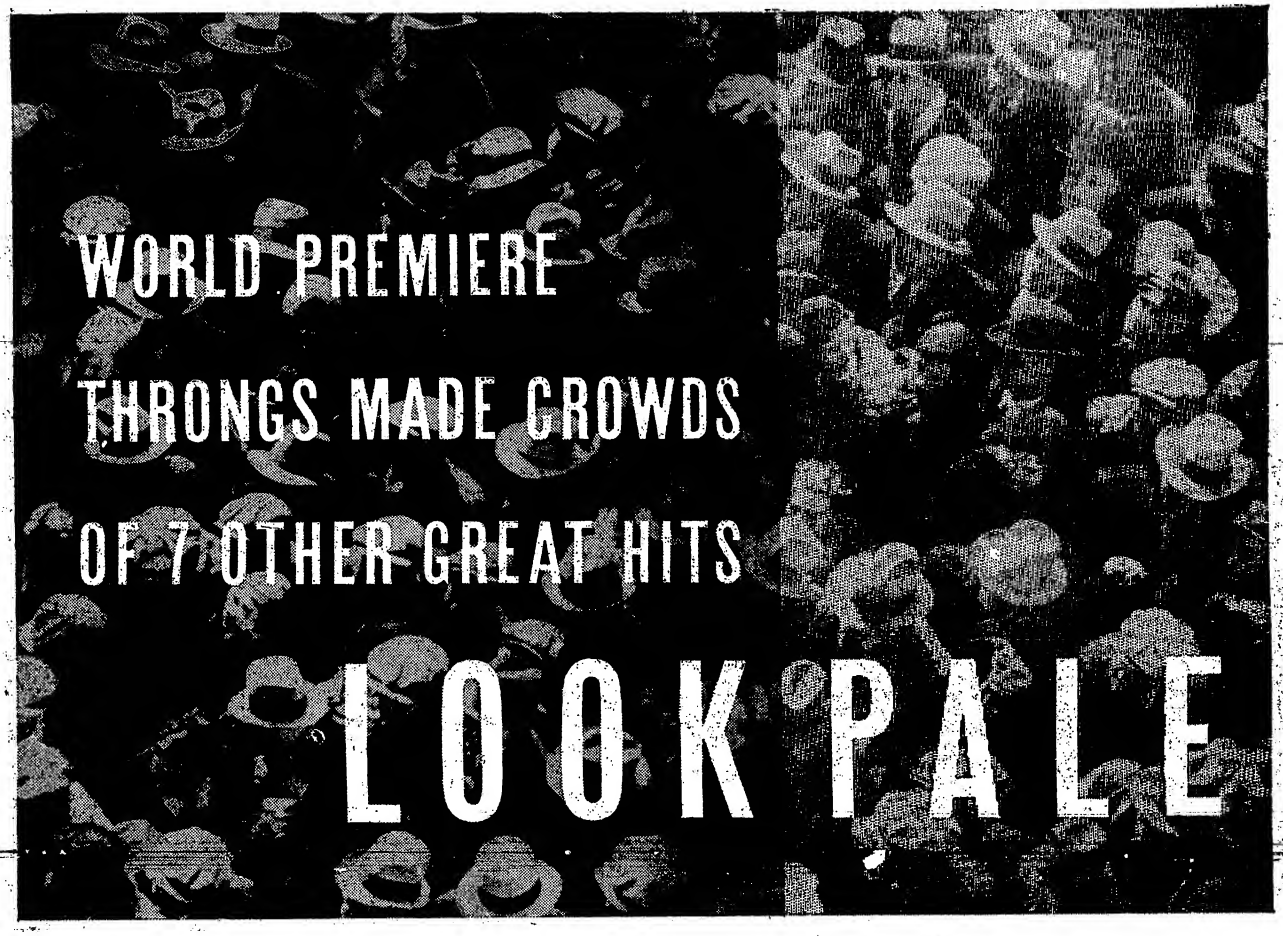
British & Dominion production and Principal release. Features Tom Walls, Anne Grey. Directed by Tom Walls. Story by A. R. Rawlinson. Cast: Robert Douglas, W. G. Fay, J. A. O'Rourke, Geo. Barrett, Robt. Horton, Haidee Wright, Dorothy Tetley, Zoe Palmer. At the old Roxy, N. Y., week Aug. 18. Running time, 70 mins.

Although the title fits the story, this is not an Irish yarn but a tale of an Irishman in London. To over-stress it as an Irish drama in advertising would be injudicious. Only a single Irish episode, the story moving to London where it remains.

It is fairly well produced effort of a young Irishman whose gift of gab brings him eventual happiness. According to report this film ran 12 weeks in London. Just why is not apparent from the picture as offered at the Roxy, though some of the drops may have been due to faulty cutting over here. The sound is average to excellent and the photography asks no favors. Settings are expensive and tasteful, but the action jumps too much. Herbert Wilcox is credited with the supervision.

Story starts off deliberately enough, but as the climax nears it picks up acceleration too rapidly. Either it was shortened, with the cutting all done in the last two reels, or the device was deliberately resorted to to gain swiftness for the climax. It stills runs 70 minutes, too long, so it is probable that the

(Continued on page 40)



When the customers turn out like this you know Warner Bros. have turned in another hit in

"CAPTURED!"

WITH LESLIE HOWARD • DOUG. FAIRBANKS, JR. • PAUL LUKAS • MARGARET LINDSAY

N.Y. Strand opening figures indicate you'll do...

31% MORE BUSINESS THAN ON "LIFE BEGINS"
44% MORE BUSINESS THAN ON "20,000 YEARS IN SING SING"
3% MORE BUSINESS THAN ON "SILVER DOLLAR"
35% MORE BUSINESS THAN ON "MARY STEVENS, M. D."
45% MORE BUSINESS THAN ON "THE LITTLE GIANT"
6% MORE BUSINESS THAN ON "HARD TO HANDLE"
28% MORE BUSINESS THAN ON "MAYOR OF HELL"

IMAGINE the business you'll do with Edw. G. Robinson and Kay Francis in "I Loved A Woman" —"Footlight Parade"—"Bureau of Missing Persons" —"Wild Boys of the Road" — coming soon from

WARNER BROS.
THE NO. 1 COMPANY

"Honestly!

We've never gotten raves like *these* about any picture!"

—*says* RUTH WEISBERG,
Secretary to a Warner Bros.
Home Office Executive

"I wish you could read the mail that's passing across my desk every day. You'd be as excited as we are about

EDWARD G. ROBINSON

IN

"I Loved a Woman"

WITH

KAY FRANCIS

"Just saw completed picture 'I Loved A Woman.' I want to go on record beyond question of doubt this best production ever made here. It's really an epic."

• • •

"At the risk of becoming monotonous, I want to write again about a picture called 'I Loved A Woman.'"

"We showed the picture yesterday to Colonel Jason Joy and Dr. Wingate and others of the Hays office, and they raved for minutes after the end title came on. They used all the superlatives in the language on this picture, as has every one else who has seen it in its present form. It is going to be a real sensation."

• • •

"The honey of them all is 'I Loved A Woman' with Edward G. Robinson and Kay Francis. Even when I saw it in the long cut, I realized that here was the kind of a picture that we haven't had for years—a beautiful, romantic, tearful drama."

"You can go the limit on this one. It is much better than 'Silver Dollar,' and Al Green, who directed both, says that this is the first picture that he has really been enthusiastic about since he made 'Disraeli.'"

WARNER BROS.

Still Making Great Pictures for 1932-'33

No Duals for FWC on N. Y.'s Orders After Advertising Twin Bills

Los Angeles, Aug.

Fox-West Coast has abandoned its plan to return to duals upon orders from New York. The New York orders were received early Sunday (20) after F-WC had broadcast generally that it was returning the dual policy to such houses as the Boulevard, Figueroa, Westlake, Belmont and other neighborhoods.

The chain's return to duals had been six-sheeted and heralded apparently in face of the recent agreement among indies and chains to play only singletons.

How much the code thing in New York may have to do with this change of front on the part of F-WC isn't known, excepting that the exhibs in New York have been reported making the double feature thing, under the code, a matter of local consideration and optional with the majority box-office opinion in each zone.

However, that code angle isn't final, the indie distribs insisting that dualism be restricted in every way by code.

Public's Squawks

Sunday (20) when only a single feature was shown around in the F-WC nabes, after the general heralding, was done, managers of houses were reported as being met by a squawking public. Ads in Sunday papers also had announced two features at each of the five houses involved.

It is given that Warner Brothers also burned, as an agreement existed between WB and F-WC, and apparently someone neglected to advise Warners of the change or something. When F-WC figured on returning to duals the Belmont, Boulevard and Westlake dropped their b.o. tariff to 15c, or were supposed to.

The dual thing which F-WC planned was prompted by an almost wholesale deflection by local indie exhibs from a single feature policy. F-WC was thus compelled to go to doubles for its protection and prevent biz raids by the indie exhibs.

Presently there are between 50 and 60 houses in Los Angeles proper in the double feature class.

Canadian M.P. Union Affiliates in Canada

Ottawa, Aug. 21.

Announced that the Canadian Motion Picture Operators Union has become affiliated with the All-Canadian Electrical Workers Union.

Canadian Operators Union, distinct from the International, has branches in various cities of the Dominion. Claim is made that the Canadian union is paying its way through support of its own members but affiliation with the Electrical Workers has been found desirable.

Independent exhibitors only are using Canadian Union operators to an appreciable extent but the big chains have continued to employ members of the I.A.T.S.E., thus making for further opposition.

Incorporations

California

Sacramento, Aug. 21.

Screen Artists Incorporated. Capital stock, 1,000 shares, none subscribed. Helen E. Bailey, Daniel T. O'Shea, Felix M. Cunningham.

Hollywood Motion Picture Make-Up Artists, Inc., Ltd. New name for Associated Motion Picture Make-Up Artists, Inc., Ltd., as per certificate.

Permits to Sell Stock

Adventure Pictures, Inc. Motion picture production. To issue 22,000 of 50,000 shares, par $1.

Goldsmith Productions, Ltd. Motion picture producing. To sell all of 1,000 shares, no par.

Radioart Guild of America. Radio programs. To issue 2,480 out of 25,000 shares, par $1.

Beverly Hills Home Movies. Motion picture accessories. To issue 500 out of 2,500 shares, no par.

Screen Artists, Inc. Motion picture production. To issue 10 out of 1,000 shares, no par.

Fictitious Firm Names

Overland Amusement Co. Los Angeles Bart Bertelson.

Oklahoma

Oklahoma City, Aug. 21.

Pastime Athletic and Amusement Co., Chattanooga, Okla. Capital stock, $1,000. Incorporators: R. E. Huff, Myrtle E. Huff and Shirley Hinds, all of Grandfield, Okla.

Judgments

(First name is that of the judgment debtor; judgment taker and amount follow.)

Motorized Talking Pictures Service, Inc.; Sam Kaplan Mfg. & Supply Co., Inc.; $5,33.

Joseph Hurtig and Harry J. Seamon Hurtig & Seamon and Tappan Realty Corp.; Bank of the U. S., $6,347.

Morris Kliegerman and Exhibitors Pictures Corp.; Commonwealth Coal & Oil Co.; $329.

Glen Theatre Corp.; ollywood Film Exchange, Inc.; $26.

Eugene Geiger; C. Gachot; $2,331.

Louis E. Dean; Mohn & Hunter Co. of Buffalo; $70.

ATTACHMENT

(First name is that of debtor; creditor and amount follows.)

Marc Klaw; J. R. Lazenby;

'DAILY VARIETY'

PUBLISHED IN HOLLYWOOD

Containing Last-Minute News

OF THE

MOTION PICTURE INDUSTRY

And All Branches of the Amusement Business in the Show World

DAILY (excepting Sunday and Holidays)

BEGINNING

Wednesday, Sept. 6th

•

Subscription $10 a Year

'Daily Variety' and 'Variety' $12 a Year

'DAILY VARIETY', 6282 Hollywood Blvd., HOLLYWOOD, CAL.

Stock Market

(Continued from page 9)

with prices for wheat in Chicago sharply off and sounding a sour note in the NRA harmony. Ability of Loew's to make progress against a general market decline was regarded as an important index.

Apparently it came in response to a number of bullish influences. First among them, of course, is the fact that the dull theatre season approaches its end, if indeed the summer season in a theatre sense has not already passed. There is just ahead the start of the new season, with fresh product ready for release and summer vacationists returning to their homes to take up their regular round of community life in which the theatre plays an important part.

There is reason to believe that the National Recovery movement will benefit the pictures fully as much, if not more, than the generality of business lines, this being the poor man's theatre and the drive for re-employment being directed specifically at the medium and lower grades of wage-earners. It is perhaps significant that statistics last week were brought forward tending to show that volume of sales in New York department stores has moved up in the last two months, representing, certainly in some part, increased spending by people encouraged by prospects of improvement and seizing the opportunity to escape from drastic personal and family budgeting. Benefits to the picture industry are obvious from any such increased public spending as suggested by the metropolitan department store returns.

Brokers say that there is an enlarged public interest in the amusement shares, attributed for one thing to the realization that old evils of heedless spending have been cured and that the theatre business is now being ruled by either new leaders or old leaders made wise and cautious by the bitter experiences of the last four years. Before the depression the theatre group was a favorite speculating medium with outside speculators. Many were badly hurt in amusement stocks and the revulsion was extreme. Now the outsiders are taking a new interest in these issues. So is professional Wall street, which sees theatre red turning to black under more rounded out managements and the reform of old abuses.

All of which may easily set the stage for a major upturn during the autumn, growing into a broad movement if the new season realizes the hopeful expectations of the group's friends in Wall street and throughout the country.

Ahead of Market

Examination of last week's closing prices shows that the active amusement shares gave a better performance than the general market, moving forward toward their July-August tops faster than the pivotal issues in the industrial list and doing better than the price indices.

For example, U. S. Steel is still 14 points or 21% below its top; AT&T is 8 points below its August best, N. Y. Central is 20% away from the peak, while the Dow Jones industrial average is more than 10 full points and nearly 10% under the August top.

Against this Loew's closed last week only 1½ away from the top, less than 5%; Columbia Pictures was within 3 points of its peak and Warner Bros. was within a fraction of the August top. Paramount-Publix certificates of 2¼ were a mere fraction below the best level of the movement, all this recent progress being made against the background of uncertainty in the general list.

All these signs suggest to the observer that with any general ticker improvement a forward surge might well be organized in the group, which could reach large proportions. Consensus of broker opinion over the week-end reflected pretty general bullish views, what with gradual clearing up of disputes over NRA codes, hopes for a rise in grains and other commodities and, most of all, the realization that the administration has an ace in the hole, to be used only if necessary, in its powers to bring about definite inflation.

Loew Clique Confident

As far as the amusements are concerned, the bullish view has been growing for a fortnight past and now is more an actuality than a prospect. The way Loew's was traded in sizeable blocks all on the way up last week, was eloquent of its confident sponsorship. Total of transactions was not especially large, but the trading was bunched in a spectacular way, making a ballyhoo that attracted attention and was received in some quarters as a clique declaration of its intentions.

Warner Bros. ran into high figures for the turnover, but here the move was in and out, having a good deal the appearance of a market whirl. The Loew campaign looked better on the ticker for the longer future.

Fox went against the trend of its group, ending the week nearly a point down at 17⅛, with the closing bid more than a full point away from the final transaction. This is the new stock's second week of listed trading, the rights having expired Aug. 14. It represents a new issue largely taken up by bankers at a price of $18.90.

The old Fox A stock was reduced by the issuance of one new share for six old, each new share carrying the privilege of subscribing to five new at $18.90 a share. Money so received was used to take up outstanding bonds in the hands of banks. Old stockholders are understood to have passed up purchase under the privilege pretty generally, unsubscribed stock going to the banks under agreement.

What happened, then, was that the banks paid themselves off on the bonds with stock, a radical business move, suggesting a pretty desperate situation, and a development scarcely calculated to attract speculative attention to the new issue. Under the circumstances the week's dealings were small, amounting to 2,500 new shares, the price being progressively down to the finish.

Prices of bonds were generally better. Loew's 6's went to a new top at 86, where they finished. Both the Paramounts recovered a good deal of their recently lost ground and Warners held steadily close to the former best, closing at 42⅝, compared to the top just above 44. Pathe 7's went sharply against the trend, losing 5 points to 80 in a few trades.

Recent violent movements in amusement liens especially the low priced varieties, again suggested that a good deal of it and out speculation has governed the movement of prices here as elsewhere in the bond section for depreciated liens. The two Paramounts, by the way, drew practically abreast, completing the confused picture of fire one and then the other commanding a premium.

Summary for week endi

STOCK EXCHANGE

High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	
7⅛	⅞	500	American Seat	4½	4⅛	4½	
5¾	1¾	400	Consol. Film	4	3⅝	4	+⅛
24½	6⅝	1,800	Columbia P. vtc	22⅛	20⅝	21½	-1
14¾	5⅞	1,800	Consol. Film pfd	10¼	9⅛	10⅝	+⅛
80¾	46	4,600	Eastman Kodak (3)	80⅛	76½	80⅝	+1⅛
18¼	17	2,500	Fox, Class A	17⅝	16⅝	17⅛	-⅜
30¼	10½	97,800	Gen. Elec. (40c.)	24⅞	22½	24	-⅜
25	8	.....	Keith pfd	..	..	15 bid	
32⅜	8½	40,000	Loew (1)	31½	26	31	+2⅝
78½	35	.....	Do pref. (6½)	..	..	66½ bid	
7	1⅝	300	Madison Sq. Garden	4	3⅞	4	+¼
20¼	13½	300	Met-G-M pref. (1.89)	20	19⅞	20	+⅜
2½	⅛	45,000	Paramount cft.	2⅝	1⅞	2¼	+⅛
2½	¼	3,800	Pathe Exchange	1⅞	1½	1⅜	+⅛
9⅞	1¼	2,300	Pathe, Class A	8⅝	7½	7½	-⅛
14¼	3	100,900	Radio Corp	9	7⅞	8⅝	
5¾	1	5,500	RKO	3⅝	3	3¼	+⅛
35	10	.....	Universal pref.	..	..	22 bid	
8½	1	148,300	Warner Bros	8⅝	7⅝	8⅛	+⅛
22	4¼	100	Do pfd	20	20	20	-½
58⅜	19⅜	53,700	Westinghouse	44½	39⅛	42½	-1⅛
23½		200	Columbia Picts		21	21	-⅛
⅞		1,500	Gen. Thea. E. pfd		⅝	⅝	-⅛
10½		1,300	Technicolor		7¾	7¾	
3¼		400	Trans Lux		2⅛	2⅛	

Produce Exchange

Sales.	Issue.	High.	Last.
30,300	Par-Pub	2¼	2

BONDS

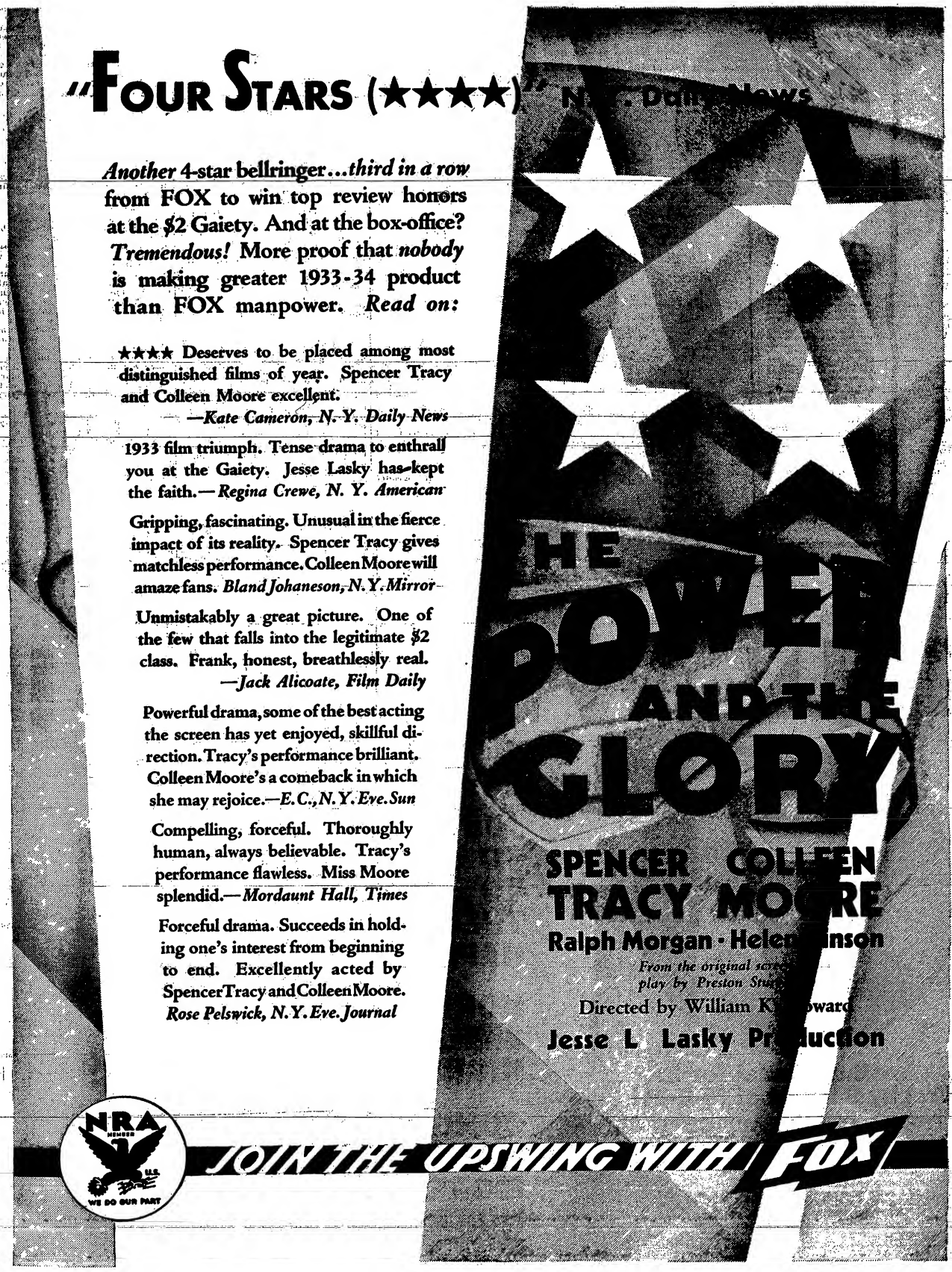
High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	
9¼	1	$82,000	Gen. Thea. Eq.	6⅝	5¼	6	-⅝
61	20½	4,000	Keith 6's, '46	52⅝	48	50½	+2¼
86	48	32,000	Loew 6's, '41	86	84⅛	86	+1⅛
87	47½	5,000	Pathe 7's, '37	80	80	80	-5
35	4½	71,000	Par-Fam-Lasky	31½	27⅝	31	+1⅛
35⅝	5¾	213,000	Par-Pub 5½'s	31	27	30½	+1⅛
30	8½	.....	RKO debs 6's	..		..	
44⅝	12	555,000	Warner Bros. 6's, '39			42⅝	+1⅛

Over the Counter, N. Y.

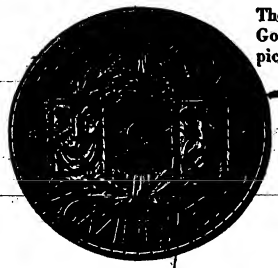
Bid.	Asked.		Issue.
⅛	1	.....	Roxy, Class A

Par-Publix cfs sold $4,000 @ 31, 29, 30, net off 2½.

Gen Theatre cfs sold $15,000 @ 5½, 5, 5, net off 1.


"FOUR STARS (★★★★)" N. Y. Daily News
Another 4-star bellringer...third in a row from FOX to win top review honors at the $2 Gaiety. And at the box-office? Tremendous! More proof that nobody is making greater 1933-34 product than FOX manpower. Read on:
★★★★ Deserves to be placed among most distinguished films of year. Spencer Tracy and Colleen Moore excellent.
—Kate Cameron, N. Y. Daily News
1933 film triumph. Tense drama to enthrall you at the Gaiety. Jesse Lasky has kept the faith.—Regina Crewe, N. Y. American
Gripping, fascinating. Unusual in the fierce impact of its reality. Spencer Tracy gives matchless performance. Colleen Moore will amaze fans. Bland Johaneson, N. Y. Mirror
Unmistakably a great picture. One of the few that falls into the legitimate $2 class. Frank, honest, breathlessly real.
—Jack Alicoate, Film Daily
Powerful drama, some of the best acting the screen has yet enjoyed, skillful direction. Tracy's performance brilliant. Colleen Moore's a comeback in which she may rejoice.—E. C., N. Y. Eve. Sun
Compelling, forceful. Thoroughly human, always believable. Tracy's performance flawless. Miss Moore splendid.—Mordaunt Hall, Times
Forceful drama. Succeeds in holding one's interest from beginning to end. Excellently acted by Spencer Tracy and Colleen Moore.
Rose Pelswick, N. Y. Eve. Journal
HE POWER AND THE GLORY
SPENCER TRACY
COLLEEN MOORE
Ralph Morgan · Helen Vinson
From the original screen play by Preston Sturges
Directed by William K. Howard
Jesse L. Lasky Production
NRA MEMBER U.S. WE DO OUR PART
JOIN THE UPSWING WITH FOX

"Smilin' Through" Wins!



The PHOTOPLAY Magazine Gold Medal as the best picture of the year 1932

AGAIN the public has spoken—and with a landslide vote it has named Metro-Goldwyn-Mayer's "Smilin' Through" as 1932's best picture.

So the thirteenth annual award of the supreme distinction in cinemaland—the Tiffany designed Gold Medal given by PHOTOPLAY Magazine each year in accordance with public vote—goes to this poignant tale of love triumphant through suffering.

No choice could have been happier. Only one film in scores manages to attain a touch of completely-absorbing appeal, the kind that gets right down to the heart roots. "Smilin' Through" was brimming over with it, and deserved to win on that account alone.

But its right to this honor does not rest on this important though that quality may be. "Smilin' Through" was notable for superb casting, and inspired performances by everyone concerned, while Sidney Franklin's direction was splendid in its fine taste, its excellent tempo, and its complete absorption in the spirit of the story. "Smilin' Through" was, in short, perfect on every count by which excellence in the cinema is tested; and its selection is ample vindication for all who have faith that the American public has discerning taste and fine judgment when it comes to recognizing merit in films.

The leading acting honors go naturally to Norma Shearer, because she had the central spot in the story

38

THE WINNERS!

Another Medal for the Trophy Cabinet of M-G-M!

THESE PICTURES ARE GETTING MEDALS AT THE BOX-OFFICE!

"TUGBOAT ANNIE"
(*Dressler—Beery*)
"STRANGER'S RETURN"
(*L. Barrymore—Miriam Hopkins*)
"ANOTHER LANGUAGE"
(*Bob Montgomery—Helen Hayes*)
WATCH FOR "Night Flight", "Broadway to Hollywood", "Turn Back the Clock" and more happy M-G-M hits!

WHAT a thrill for
Mr. & Mrs. Irving Thalberg!

★

JUST as they return
TO the M-G-M studios
TO resume their activities
THEY hear the
HAPPY news!

★

NORMA SHEARER in
"SMILIN' THRU" wins the
HIGHEST award of the fans.

★

CONGRATULATIONS and
WE know there'll be
MORE like "Smilin' Thru" from
NORMA Shearer and
IRVING Thalberg
IN 1933-34!

Tomorrow Night "DINNER AT 8" opens at the $2 Astor, N. Y. Watch the Fireworks!

EXPLOITATION

By Epes W. Sargent

Now's the Time

Now is the time for small communities to revive the $1 day idea to clear the shelves of old stock to make room for new RCA purchases. Dollar days always are popular, and can be worked into community events with a little hustle. Generally the theatre is elected to do the planning and the advertising for the dual reason that it is the only non-mercantile interest represented and because the theatre men know how to ballyhoo.

Idea is to sell the newspaper into selling the merchants. Newspaper angle is the extra advertising with possibly work for the job department in the shape of throwaways. The editor can sell the bulk of the stores and then back the theatre in a campaign on the surrounding towns.

Theatre gets some business dollar day, for they will not spend the entire day in the stores, and it can also offer dollar combinations, with a block of tickets representing a higher face value. In consideration of the reduced price, it might be well to limit the term, and in any event it should be printed on each ticket that it is good for advanced price shows only when the difference is made up in cash.

Merchants should be made to see the necessity for offering some real dollar bargains. Most stores have articles they probably never will sell at regular prices, and these can be listed in the dollar bargains. It can be made a town holiday and it perhaps can be used to build back the rural trade.

Stock Seasons

For her summer tryout theatre at Summit, N. J., Elizabeth Miele made a fairly successful drive on season tickets with 30 admissions for $25. As the season did not last that long, stress was placed upon the fact that anyone could use the coupons and that they were good for the best seats in the box office at the time of presentation, including the Saturday shows. Quite a piece of change for amusements in a two months' period, but Summit is a commuting town for the rich and they took them up.

Sophie Smith, of the Little Picture House, N. Y., has been using the same idea for a long time, and on the same class of patrons. Her prices are lower and she uses a block of only 10, but she gets nice money and encourages quick usage with the suggestion that they be used to form parties. With beer and light refreshments in the lounge, it's possible to throw a party cheaply, and the Park avenue crowd goes for it in a big way.

Beauty of all such ideas is that if they have the tickets they'll use them freely where they might not dig into the pocketbook. They have to be sold only once in each 10 times.

Plugging the Anthem

Stunt suggested by an editor gave a contest and plenty of follow-up. The paper suggested that not one man in 1,000 was able to sing the words of the national anthem. Just a casual mention, but the following week the theatres advertised a contest with a $25 prize. No details. The house was crowded.

Manager came out and announced he would give the top prize to any person who could correctly sing the 'Star Spangled Banner' or $10 to one who could sing the first two verses. Only three contestants and only one $10 prize awarded. Editor, who had been tipped off, was present and he came out the following day with a two-column screech, adding that the public-spirited management would correct the condition.

Now the entire three verses are sung in place of the usual song slides, the words being thrown on the screen. Town takes a pride in the fact more persons can sing the tune than any other community in the country. Audience is getting proud of the praise and won't let the house drop the idea.

Puppet Plays

Couple of years ago the dancing class, where the pupil bought a theatre ticket to pay for a dance lesson, was all the rage. It could not keep up indefinitely and no single gag has broken lately to replace it. Germ of an idea might be found in the puppet club one locality house has organized.

Stunt was suggested to the theatre by a girl who had taken a course in puppeteering at a college summer school. She had already taken the dramatic courses and wanted to go back for another term. She pointed to the success of the Piccoli as the basis of her argument.

Classes are held Saturday afternoons in the basement of the theatre and they are still in the manufacturing stage. Boys do the rough work on the bodics and the little girls sew costumes. When the wooden cast is assembled, they'll be taught how to work the wires and later little plays will be staged at the morning mats with the incentive held out that if they get really good they may show sometimes before the adult audiences.

Most libraries have one or more volumes on making and working puppets, and it's always possible to interest some bright young woman in the idea. The rest is something new and engrossing for the children with consequent profit to the theatre. It's worth trying, even though the results may be crude.

Picking It Up

Watching for chances brings a lot of good opportunities to the alert advertiser; chances that the average man would pass up.

In one instance there was a break in the water supply and a hole had to be dug in the sidewalk to uncover the house pipes. It was a large hole and unsightly and it looked like a bust when it was discovered that a special connection would have to be obtained from the city.

But the manager hired a couple of unemployed men, one to shovel dirt out of the hole and the other to put it back, shovel for shovel. It held plenty of attention, and was capitalized by a sign, 'These men will never get anywhere. Don't bother watching them. Come inside and see a big dramatic picture, a smart comedy, the newsreel, and listen to Henry Horton tickle the organ keys. That's getting somewhere.' It caught the floaters during the afternoon and business that evening was better than usual.

Along almost similar lines a sewer trench blocked the curb in front of another house. Hurt business until the steerer put up a sign, 'Behind this mountain is the Gem theatre. Guides supplied'. A man in a Tyrolean dress, hired from a costumer, with a rope and alpenstock, stood on the mound and barked for the show. Lasted for a week with business a little better than usual.

Prison Stuff

If you are booking a prison story and have tired of fake stonework around the b.o. and handcuffs and guns on a display board, try a fling at literature. Make a display of prison newspapers. There's quite a lot. Get a couple of copies of each and post them so they can be read, selecting the best passages. For example, the 'New Day,' organ of the Ohio State Reformatory, Mansfield, is giving space just now to the football rules, published as a serial.

Of course, the 'Star of Hope,' published in Sing Sing, is well known, but there are breezy sheets in the federal prisons in Atlanta, Ga., and Leavenworth, Kans. Probably your editor can suggest others. Requests for copies would best be sent to the chaplain rather than the warden, with sufficient postage. The probabilities are that he'll be glad to comply with the request.

It will give a new angle on exploitation on jail stories and possibly get newspaper mention, though these sheets have a wide circulation among the papers.

Hollywood Stuff

Deciding on the use of a tramp make-up on a man for street work, a head hustler remembered his Hollywood stuff and hired the man for a week in advance to sit in the lobby and let his whiskers grow.

Over his head was a sign reading 'I'm growing whiskers on the boss' time because he's going to use me for a tramp to advertise 'Mama Loves Papa.' That's going to be one hummer of a picture. Get ready for it. When you see me on street you'll know it's here.'

Chap was a glib talker and he was primed to tell questioners all about the picture, without giving away the story. He was quick to catch up any chance remark tossed his way, with the result that he was kept busy doing his spiel.

The idea of paying a man to grow whiskers caught the local fancy, and the newspapers took up the story with the result that many dropped in to see the man and then caught the current picture, too.

Idea can be elaborated by putting him in a store window with an easy chair and a sofa and surrounding him with signs. Figured to sell people who might pass up the picture because the title does not tell what a good buy it is.

Southwest Chain

Phoenix, Ariz.

Albert Stetson, co-owner of the Studio theatre here, filed papers of incorporation for the Studio theatre of Prescott. Capital stock listed $50,000.

Those interested are Stetson, his brother, Harold; C. A. Caballero and Milt Arthur, two last named of Los Angeles.

Opening of the house will give the group three theatres. They also operate Teatro Obregon in Noagles, Son.

Pretzels, Anyhow

Pretzels seem to be standard exploitation on 'Moonlight and Pretzels', the Hillstreet, Los Angeles, for example, promoting 20,000 pretzels in glassine bags. Bags were printed up with appropriate copy and in addition to being handed out at the theatre were placed in spots where 3.2 was dispensed. They were the small sized bar pretzels instead of the full grown variety, but they worked just as hard and used less material.

Only objection to pretzels is that they create an association with recent beer plays and soft pedal the musical comedy features which form the real sales angles. Hillstreet got around this by making peep shows of four of the chorus beauts, to stand in the lobby. Enlargements were used and commanded a crowd while the lobby was open.

In some sections the distribution of the pretzels has given rise to expressions of regret that the title is not 'Moonshine and Pretzels' with dual samples.

Inferential

House to house canvasses by girls is not new, but sending clean-cut high-schools boys into the business district has a more novel slant. It was done this summer, with the boys instructed to ask 'What would you suggest to make the Bijou theatre even better?'

Boys had instructions to take down all replies, adding the advice giver's name and address. Several excellent ideas were turned in, though the general idea was to crystallize the thought that the theatre was about as good as it could be. Where suggestions were used, a letter was sent the donor, thanking him for the idea and enclosing a double pass. That still further served to advertise the house.

Asking patrons for suggestions is nothing new, but going after them is something else again.

Tugboat Race

Portland, Ore.

Elaborate exploitation barrage for 'Tugboat Annie' (M-G) fired off by Parker's United Artists, compelled attention on all sides. Tieup with daily plugged a Marie Dressler tugboat race in the river. Commander of historic frigate Old Ironsides enlisted as judge of the race. Parker arranged to have Miss Dressler call commander of the Constitution by long distance requesting him to act as judge.

Airplane with two 70-foot banners zoomed over town, while bombs burst and tugboat sirens screeched. Platform erected outside the theatre for radio station band to broadcast on premiere night. Parker also arranged to have Miss Dressler telephone local social leader, Mrs. Nancy Wood Honeyman, asking the latter to appear in person as the Dressler proxy. Mrs. Honeyman well known locally as chairman of state convention for prohib repeal.

Classified Experiment

Something new along the lines of the tie-in to the classified ad is being tried in one of those towns where the papers from the nearby city rather overshadow the local sheet.

Paper carries a 3 by 15 ad for the theatre on its classified page, and, after the edition is off, plates up the press with stereos and runs off on one side only. These are put into the homes by the theatre, with the carriers the only cost to the house.

Paper figures that it will be more apt to get readers if the theatre ad runs, and hopes to build up a circulation and an ad business through these means. It can, at any rate, assure advertisers a better circulation.

Results look rather dubious, but it's a weekly sheet, and the hope is that the stunt will grow, so it's being retained for a few weeks.

Tickets for Laughs

Minneapolis.

The RKO Orpheum here has the city's first free lobby show this week. Newspaper ads invite the public into the lobby to see 'the mechanical man' and promise free theatre admission tickets to everybody succeeding making him laugh.

Opening the Season

Dayton, O.

Co-incident with the opening of show week, RKO will stage a huge bicycle parade and contest on Aug. 25. The participants will march through the city after prizes have been awarded at a local park and receive their rewards on the stage at Keith's. The next day, Aug. 26, RKO will reopen the Colonial theatre, closed during most of the summer, with 'Paddy, the Next Best Thing.'

Shot the Crowd

Phoenix, Ariz.

When Fox here played 'Headline Shooter' it hired Ed LaZar, local photographer, to take pictures of Phoenix shopping crowds. Bally-hoo story made one local paper, pointing out that the pictures might be run on local Fox screen at later date.

Smoke Painting

Smoke painting as a vaudeville act dropped out years ago, but one old-timer with a memory revived it for window work on a picture he wants to push.

Got a boy broken in, provided him with three sheets of white enameled plate about 3x4 feet and an easel. Also set in a can of gas and a shallow bowl, with an asbestos plate for this to rest upon. A small quantity of gas is poured into the dish and set afire, smoking the glazed surface evenly. With his finger tips the artist rubs out the excess soot around the lettering to advertise the title or works it in white against the soot ground.

Payoff is that the design is drawn on about half the surface, with the highlights removed; mostly seascapes and moonlit scenes. With a little practice some neat illustrations can be worked out by anyone who can sketch rapidly.

Street audience watches the boy work to see how he made the other two plates, which gives the equivalent of three announcements. Care must be taken with the inflammable liquid, but it's reasonably safe, since so small a quantity is used. Takes about 10 minutes to smoke the plate and make the picture, which is a reasonably quick turnover.

Sameness

In some ways reiteration is helpful. The use of a house design, a slogan or similar attractor comes in time to have a value because it's trademark. But the sameness thing can be carried too far in some directions, and one of these is programs.

There has been coming to desk for more than a year a certain small house program. In more than 50 weeks there has not been the slightest change. Two bills are advertised. Sometimes a title is longer than for other pictures, but generally it gets into one line. Otherwise the form is always the same with one program looking so much like all other programs that there is no appeal to the announcement. It makes no impression on the recipient. It looks so much like the one he received last week and last month it goes to the waste basket without having had a chance to make any dent whatever.

Another house sends out some program announcement each week, but the manager never repeats. It's always new and fresh looking. It always packs the punch of novelty. And it's always read. He talks over ideas with his printer and he has the latter trained not to use the same type faces each week because the layout does not permit their use. It's his brag he's probably used every letter in all the display fonts. And he finds that it pays.

Boosting

Everyone's trying to horn in on the NRA these days, and most theatres are making some capital of it, but in one small place the manager put over a gag in a big way.

He announced an NRA night, with all of the local merchants who had signed the pledge as his guests. They all came up on the stage between the hop-night shows for a rapid fire introduction, and practically every business man in town was among those present, with a talk by the mayor about the public spirit of the citizens. Angle the manager did not stress was that they all brought their families to admire, so it showed a cash profit as well as capitalizing good will.

Most managers have flags flying, but one house has a 10-foot compo board eagle on the marquee, painted on both sides and spotlighted at night. Biggest emblem in town and crashed the newspaper columns on that score. Incidentally the sign-shop turned out five smaller emblems for merchants' stores and charged enough to kill the cost of the theatre's own bird.

Another Wedding

Albee, Brooklyn RKO house, is working up a stage wedding with the aid of the local 'Times.' Diamond ring, furniture for three rooms and other important presents are the bait, and instead of fishing for a couple, the theatre announces that would-be happy-timers must write a letter on why they should be given the hitch. Most deserving couple cops the presents. Ceremony will be performed by a City Magistrate and dolled up in due form.

Times past it has often been necessary to hustle for a bridal pair, but nowadays the line forms on the right. Most ingenious letter so far was from a chap who wanted his grandmother to see him hitched before she croaked, and his only chance was to get a start toward housekeeping.

Stage weddings are always a sure bet and can be worked up in a big place as easily as in the smaller towns if only more power is put behind the press effort.

BEHIND *the* KEYS

Bellefontaine, O.

C. F. Lawrence, manager of this district of the Schine's Enterprises, Inc., and in charge of the Holland theatre here and the Piqua at Piqua, transferred to Watertown, N. Y., as manager of the Northern New York Schine district. He will be succeeded here by George Reister, formerly with Skouras Bros. in Gloversville, N. Y.

San Francisco.

Hal Honore from asst. at Stanford to the Peninsula, Burlingame, with George Ullmeyer from latter house to Stanford.

Also under Spier's direction is the local Embassy set to open Wednesday (26) with second runs. All Fox W.C.

Washington, Pa.

M. M. Wear, who formerly managed Harris-owned theatres here and at Butler, Pa., has been named manager of Adelphi and Liberty of the Harris Amuse. Co. at Reynoldsville, Pa.

Pine Bluff, Ark.

Alamo leased by Malco-Saenger and reopened. Fred Crosson, manager. Theatre closed two weeks.

Syracuse.

F. M. Westfall opens the Winter Garden, Jamestown, N. Y., for Warners Friday (25).

Ottawa.

Not long ago Roy Tubman, cheese inspector, secured permit to build a house in Ottawa. Newspapers tacked it on to Ray Tubman, manager of the Capitol theatre. Ray says his life has been made miserable by sundry kinds of salesmen of building materials and supplies and he has received a ton of literature on the best way to build a house. In fact, he might do it now.

Lynchburg.

Grandin theatre, Roanoke, nabe, first run, in receivership since January, has been sold to M. J. Patsel of that city. Sale made by Vernon E. Mountcastle for approximately $54,000. House opened in March, 1932, and cost $125,000. Will continue to be operated by W. S. Wilder of Norfolk.

Denver.

Fox-West Coast to rebuild Rio Grande theatre, Las Cruces, N. M. Also modernizing the Wilma, Missoula, Mont., and redecorating the Imperial, Alliance, Neb.

Fox is boosting the admish at Longmont, Colo., from 25c to 35c. First raise in this territory.

J. H. Cooper and Tommy Tompkins have pooled their houses at Colorado Springs. They are the Rialto, Publix, and the Tompkins and America, Tompkins.

Ed Schulte, owner of the three theatres in Casper, Wyo., has taken over the Iris at Wheatland, Wyo.; renamed it the Ramona, modernizing and redecorating.

Los Angeles.

Fox, San Bernardino, Cal., dark for several months, was reopened (19) by Fox West Coast, Gerald Gallagher, will manage as well as handling the California there.

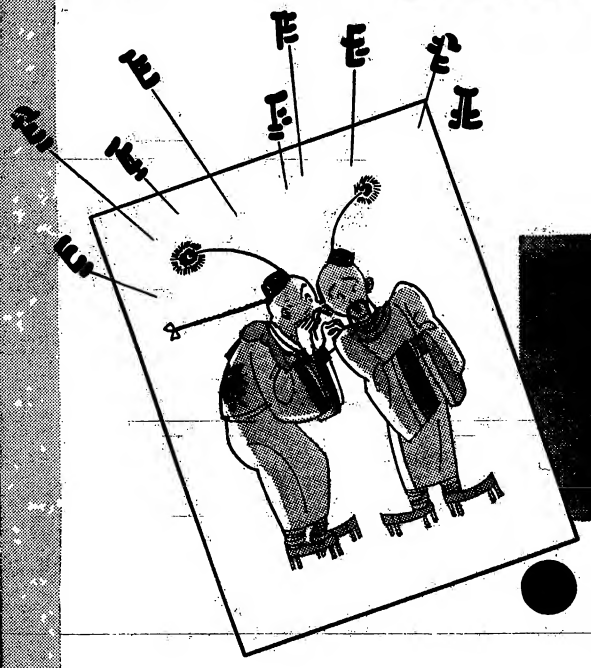
F-WC managerial shifts have Harry E. Browne replacing E. A. Hussong, San Mateo, in San Mateo; Hussong goes to the Varsity, Palo Alto, vice George F. Teckemeyer, who replaces Browne at the Stanford, Palo Alto.

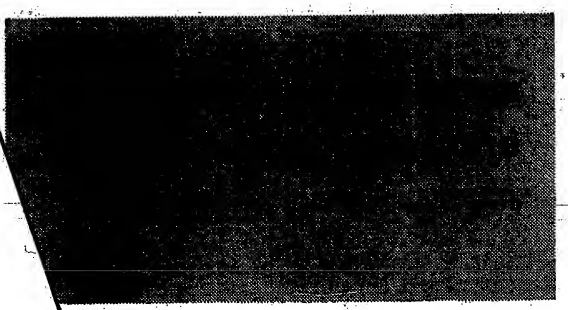
Jack Retlaw, one-time F-WC division manager, now managing the Circle here for Lazarus and Vinnecoff.

Jack Roth, until recently in Indianapolis, where he managed the Indiana Publix circuit, the new manager of the former RKO Palace, Akron, reopening Aug. 31 with vaudfilm, split weeks with the Palace, Youngstown.

George R. Delis, until recently at the State and American theatres, East Liverpool, has gone to Lockport, N. Y., as manager of the Palace.

DAM CLEVER THESE CHINESE





Dam clever these Chinese.. two thousand years ago they knew what to say about

"THIS DAY AND AGE"

CECIL B. DeMILLE'S
first spectacle of modern times and

PARAMOUNT'S

second★ smash ... 1933-34 season. See it for yourself ... action speaks louder than ... words!

★ Paramount's First Smash Hit of the 1933-34 Season

MARLENE DIETRICH
"THE SONG OF SONGS"
A Rouben Mamoulian Production
S.R.O. at the Criterion, New York in New York's Hottest weather

LAST MINUTE NEWS FLASH!

"Los Angeles opening 'THIS DAY AND AGE' among most sensational in Paramount Theatre history. Audience cheered film for five minutes stopping show. Operator tried to start show after three minutes of cheering by running N R A trailer with American flag. This precipitated two minutes more of prolonged cheering during which people threw hats and stood on seats."

—George Lewis, Los Angeles Record

Paramount Pictures

if it's a PARAMOUNT PICTURE it's the best show in town

CALENDAR OF CURRENT RELEASES

Allied

: Pathe Studios, Culver City, Cal. Offices: 729 Seventh Ave., New York, N. Y.

Duds Bandit, The. Western story of retribution. Hoot Gibson. Dir. Geo. Melford. 65 mins. Rel. May 1. Rev. June 27.

Ieventh Commandment, The. From the play by Brandon Fleming. Marian Marsh, Theo. Von Eltz, Alan Hale. Dir. Geo. Belford. 64 mins. Rel. Feb. 20.

Fighting Parson, The. Hoot Gibson is mistaken for a revivalist. Marceline Day, Ethel Wales. Dir. Harry Fraser. 66 mins. Rel. May 22. Rev. Aug. 8.

Shriek in the Night, Mystery murder story. Ginger Rogers, Lyle Talbot, Arthur Hout. Albert Ray. 65 mins. Rel. April 15. Rev. July 25.

Harold Auten

ce: 1540 B'way, N. Y. C.

Companion Wanted. Romance with music and singing, visualizing the dream of a spirited young girl. Annabella, Jean Murat, Duvalles. Dir. Joe May. 88 mins. Rel. June 3. Rev. June 6.

Footsteps in the Night. Based on the mystery novel by Mrs. C. Fraser Simson. Mystery story of a rudely interrupted honeymoon, Benita Hume. Dir. Maurice Elvey. 59 mins. Rel. April 18. Rev. May 16.

Night and Day. Farce comedy of a thief chase in a wax museum. Jack Hurlburt, Cicely Courtneidge. 76 mins. Rev. May 30.

Savage Gold. Commander Dyott's thrilling adventures with savage hunters. Comm. Dyott. Dir. Commander George Dyott. 67 mins. Rev. Aug. 8.

Chesterfield

Offices: 1540 Broadway, New York, N. Y.

By Appointment Only. (Invincible.) A man's man who was a woman's doctor. Lew Cody, Sally O'Neill, Aileen Pringle. Dir. Frank Strayer. 65 mins. Rel. July 7.

I Have Lived. A girl's attempt to live down her past. Allan Dinehart, Anita Page, Allen Vincent. Dir. Rich. Thorpe. Rel. June 15.

Notorious, But Nice. Story to come. Marian Marsh, Betty Compson, Donald Dilloway. Dir. Rich. Thorpe. Rel. Aug. 1.

: Gower at Sunset, Hollywood, Cal.

Columbia

Offices: 729 Seventh Ave., New York, N.

Ann Carver's Profession. Woman lawyer saves her husband in a murder trial. Fay Wray, Gene Raymond. Dir. Eddie Buzzell. 71 mins. Rel. May 26. Rev. June 13.

Below the Sea. A thrilling tale of treasure on the ocean floor. Ralph Bellamy, Fay Wray. Dir. Al Rogell. 79 mins. Rel. April 25. Rev. June 6.

California Trail, The. A buckaroo hero who combines old world gallantry with dashing twentieth century action. Buck Jones, Helen Mack. Dir. Lambert Hillyer. 67 mins. Rel. March 24. Rev. Aug. 1.

Ircus Queen Murder, The. Murder under the big top. Adolphe Menjou, Greta Nissen. Dir. Roy William Neill. 66 mins. Rel. April 10. Rev. May 9.

Cocktail Hour. Girl illustrator narrowly escapes missing the right man. Bebe Daniels, Randolph Scott. Dir. Victor Schertzinger. 73 mins. Rel. June 5. Rev. June 6.

Dangerous Crossroads. A roaring romance of the rails. Chic Sale, Diane Sinclair, Jackie Searle. Dir. Lambert Hillyer. 69 mins. Rel. June 15.

Mussolini Speaks. The 1931 address with newsreel shots. Interpolations by Lowell Thomas. 74 mins. Special. Rev. Mar. 14.

Night of Terror. Bela Lugosi and his haunting eyes—blood-curdling suspense —mysterious disappearances. Bela Lugosi, Sally Blane. Dir. Benjamin Stoloff. 65 mins. Rel. April 24. Rev. June 27.

Parole Girl. From Dance of the Millions.' First offender, sent to jail, plots to be revenged on the man who put her there, but it boomerangs Mae Clarke, Ralph Bellamy, Marie Prevost. Dir. Eddie Cline. 67 mins. Rel. Mar. 4. Rev. April 11.

Rusty Rides Alone. Tim McCoy curbs crime at every turn with his overfaithful police dog pal. Tim McCoy, Barbara Weeks. Dir. D. Ross Lederman. 58 mins. Rel. May 26.

lient Men. Tim McCoy western original. Florence Britton. ir. D. Ross Lederman. Rel. Mar. 3.

Soldiers of the Storm. The first film featuring the U. S. Border Patrol and the part played by planes. Regis Toomey, Anita Page. Dir. D. Ross Lederman. 69 mins. Rel. April 4. Rev. May 23.

The Woman I Stole. Jack Holt a swaggering overlord of the oil fields who outbluffs doublecrossers. Jack Holt, Fay Wray. Dir. Irving Cummings. 64 mins. Rel. May 15.

Unknown Valley. A full-of-fight western drama, replete with unique situations. Buck Jones, Cecilia Parker. Dir. Lambert Hillyer. 69 mins. Rel. May 5.

What Price Innocence. Story of a girl who didn't know. Jean Parker, Willard Mack. Dir. Willard Mack. 64 mins. Rev. June 27.

When Strangers Marry. Drama against the menacing magic of the tropics. Jack Holt, Lilian Bond. Dir. Clarence Badger. 68 mins. Rel. March 20. Rev. May 30.

Whirlwind, The. A round-up of thrills and action. Tim McCoy, Alice Dahl. Dir. D. Ross Lederman. 59 mins. Rel. March 14.

Woman I Stole, The. A swaggering overlord of the oil fields. Jack Holt, Fay Wray. Dir. Irving Cummings. 69 mins. Rel. May 1. Rev. July 4.

Wrecker, The. The season's timeliest story, with the recent California earthquake. Jack Holt, Genevieve Tobin. Dir. Albert Rogell. 72 mins. Rel. July 10. Rev. Aug. 8.

First Division

Offices: 1600 Broadway, New York, N. .

Releases Also Allied, Chesterfield and Monogram

Jack Beauty. Anna Sewell's famous book. Esther Ralston, Alexander Kirkland, Gavin Gordon, Hale Hamilton. Dir. Phil Rosen. 65 mins. Rel. July 15.

Dassan. Life, customs, morals, habits and whatnot as lived by the penguin birds on 'Penquin Island.' Cherry Kearton produced and directed. Two running times: 38 mins. and 51 mins. Rel. June 15.

Dude Bandit. A clumsy cowhand turns to the disguise of a romantic dude bandit and solves a murder. Hoot Gibson, Gloria Shea. Dir. George Melford. 65 mins. Rel. June 15.

Forgotten. A kindly Jewish immigrant father, cast off in his old age by his sons, brings them to their senses. June Clyde, William Collier, Jr., Lee Kohlmar, Natalie Moorhead, Jean Hersholt, Jr. Dir. Richard Thorpe. 67 mins. Rel. May 1.

Jungle Bride. A murder suspect is shipwrecked, with his captors, in the jungles. Anita Page, Charles Starrett. Dir. Harry Hoyt and Albert Kelly. 62 mins. Rel. May 25. Rev. May 25.

Love Is Like That. A seventeen-year-old youngster gets mixed up in a couple of domestic tangles and a near murder mystery. John Warburton, Rochelle Hudson. Dir. Richard Thorpe. 65 mins. Rel. May 1. Rev. May 9.

Oliver Twist. The famous Charles Dickens classic. Dickie Moore, Irving Pichel, William Boyd, Alec Francis, Doris Lloyd, Barbara Kent. Dir. William Cowan. 74 mins. Rel. May 1.

Phantom Broadcast. A radio crooner attains phoney fame when his accompanist secretly does his singing for him. Ralph Forbes ,Vivienne Osborne, Pauline Garon. Dir. Phil Rosen. 71 mins. Rel. Aug. 1.

Return of Casey Jones. A young engineer surmounts his difficulties through the spiritual influence of the hero of his boyhood. Charles Starrett, Ruth Hall, Jackie Searle. 67 mins. Dir. J. P. McCarthy. Rel. July 10. Rev. July 4.

Shriek in the Night. A murder mystery in a swanky Park Avenue apartment house. Ginger Rogers, Lyle Talbot. Dir. Albert Ray. 67 mins. Rel. June 15.

Sphinx, The. A deaf mute and his twin brother are implicated in a series of crimes wherein four stock brokers are murdered in the same manner. Lionel Atwill, Sheila Terry, Paul Hurst. Dir. Phil Rosen. 62 mins. Rel. July 3.

Strange People. Thirteen men and women, twelve of whom recognize each other as members of a murder jury, find themselves gathered in the house of the murdered man, near midnight of a stormy night. John Darrow, Gloria Shea, Hale Hamilton. 64 mins. Rel. June 15.

Studios: Burbank, Calif.

First National

Offices: 321 W. 44th St., New York, N. Y.

Central Airport. A triangle in the aviation game. Richard Barthelmess and Sally Eilers. Dir. William A. Wellman. Rel. April 15. Rev. May 9. .

Elmer the Great. Baseball story. Joe E. Brown, Patricia Ellis. Dir. Mervyn LeRoy. 64 mins. Rel. April 22. Rev. May 30.

Grand Slam. A burlesque on the popular bridge fad. Paul Lukas, Loretta Young, Frank McHugh, Glenda Farrell. Dir. William Dieterle. 67 mins. Rel. March 18.

Heroes for Sale. Post war activities of American vets. Rich. Barthelmess, Loretta Young. Rel. June 17. Rev. July 25.

Lilly Turner. Side shows and grifters. Ruth Chatterton, Geo. Brent, Frank McHugh. Dir. Wm. A. Wellman. 65 mins. Rel. May 13. Rev. June 20.

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage by the New York state censorshi ince pictures are reviewed only actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of exactness 'Variety' will appreciate the co-operation of all managers who may note discrepancies.

Studio Placements

Reginald Denny, 'Patrol,' Radio.

Eugene Pallette, 'From Headquarters,' Warners.

Harry Langdon, 'My Weakness,' Fox.

Ruth Cli 'Walls of Gold,' Fox.

Clifford Carsen Jones, George Barbier, Clarence Wilson, 'Tillie and Gus,' Par.

Victor Potel, 'Mountain Music,' Doane-Universal.

Mary Foy, 'Ann Vickers,' RKO.

Phil Tead, 'Life Worth Living,' Fox.

Lucien Littlefield for a short, Roach.

Walter Walker, 'I'm No Angel,' Par.

Frank/ Morgan, and the Fiddle,' Metro.

Mary Blackford, Franklin Parker, Eddie Tamblyn, 'Sweetheart of Sigma Chi,' Monogram.

Mary Carr, 'Bombshell,' Metro.

Patricia O'Brien, Alden Chase, Thelma Hardwick, 'Beautiful,' RKO.

Vivienne Segal, Harry Holman, Paul Porcasi, 'Cat and the Fiddle,' Metro.

Cora Sue Collins, 'Torch Singer,' Par.

Joseph Moncure March, script, 'Wild Birds,' Radio.

Lita Chevret, Leo White, Huntley Gordon, 'Only Yesterday,' U.

Jean Muir, Johnny Mack Brown, George Blackwood, George Irving, Purnell Pratt, Arthur Vinton, 'Sons of Gobs,' Warners.

Jack Larue, 'Kennel Murder Case,' Warners.

Henry Stephenson, 'Behold We Live,' Radio.

Bramwell Fletcher, Tola Nesmith, Howard Hickman, 'Beautiful,' Radio.

George Meeker, 'Chance at Heaven,' Radio.

Junior Bailey, 'Stage Mothers,' Metro.

Paul Jones, gagging, 'Tillie and Gus,' Par.

Eleanor Wesselhoft, 'Without Glory,' Radio.

Harry Holman, 'East of 5th Avenue,' Col.

Gertrude Purcell, termer, Universal.

Ruth Clifford, 'Walls Fox.

Claire Trevor, 'The Mad Game,' Fox.

George O'Brien, 'The Frontier Marshall,' Fox.

First Runs Aid Indies

Minneapolis, Aug. 21.

Local independent exchanges get a break as a result of the decision of Bill Elson to use a bigger percentage of first runs in his 10 and 20c Seventh Street theatre here and President, St. Paul, which hitherto have been playing mostly third to sixth runs. He already has bought considerable independent product.

Elson's decision is the result of the reduction in prices at Publix loop houses with scales as low as 15 and 25c, which use considerable first-run major product. He sought in vain to have the protection period covering his theatre cut down after the Publix admission cuts.

Little Giant, The. Robinson as a comedy gangster. E. G. Robinson, Mary Astor. Dir. Roy Del Ruth. 70 mins. Rel. May 20. Rev. May 30.

Mind Reader, The. Mind-reading as a new racket. Warren William and Constance Cummings. Dir. Roy Del Ruth. Rel. April 1. Rev. April 11.

Studio: Fox Hills, Hollywood,

Fox

Offices: 850 Tenth Ave., New York, N Y.

Adorable. Original. With music. Janet Gaynor, Henry Garat. Dir. Wm. Dieterle. 86 mins. Rel. May 19. Rev. May 23.

After the Ball. British made. Love at a diplomatic ball. Esther Ralston, Basil Rathbone. Dir. Milton Rosmer. 68 mins. Rel. Mar. 17. Rev. Mar. 21.

Arizona to Broadway. James Dunn, Joan Bennett. Dir. Jas. Tinling. Rel. June 23. Rev. July 25.

Best of Enemies, The. Racial conflict comedy. Buddy Rogers, Marian Nixon, Joe Cawthorne, Frank Morgan. Dir. Rian James. 72 mins. Rel. June 23. Rev. July 18.

Bondage. Original. Drama. Dorothy Jordan, Alex. Kirkland. Dir. Al. Santell. 67 mins. Rel. Mar. 31. Rev. April 25.

Devil's In Love, The. Harry Hervey novel. Foreign legion yarn. Victor Jory, Loretta Young, Vivienne Osborn. Dir. Wm. Dieterle. 70 mins. Rel. July 21. Rev. Aug. 1.

Five Cents a Glass. Love, music and beer. Buddy Rogers, Marian Nixon. Rel. June 30.

F. . 1. Futuristic plane landing field in mid-ocean. Conrad Veidt, Leslie Fenton, Jill Esmond. Dir. Karl Hartl. 75 mins. Rel. July 28.

Hello Sister. Stage play. Jas. Dunn, Boots Mallory, ZaSu Pitts. 60 mins. Rel. April 14. Rev. May 9.

Hol Me Tight. Love in a department store. Jas. Dunn, Sally Eilers. Dir. David Butler. Rel. May 26. Rev. May 23.

Humanity. Original. Physician who seeks to save his son from a woman's influence. Boots Mallory, Alex. Kirkland, Irene Ware. Dir. John Francis Dillon. Rel. Mar. 3. Rev. April 25.

I Loved You Wednesday. Stage play of four tangled lives. Warner Baxter, Elissa Landi, Victor Jory. Dir. Henry King. Rel. June 9. Rev. June 20.

It's Great to Be Alive. An only man in a world of beautiful women. Raul Roulen, Gloria Stuart, Herbert Mundin. Dir. Alfred Werker. Rel. June 2. Rev. July 11.

Last Trail, The. Zane Gray story. Geo. rien, El Brendel, Cl.ire Trevor. Dir. James Tinling. Rel. Aug. 25.

Life in the Raw. Zane Grey story. Cowboy saves girl's brother from bandit gang. Geo. O'Brien, Claire Trevor, Greta Nissen. Dir. Louis King. 62 mins. Rel. July 7.

Man Who Dared, The. Imaginative biography based on life of Anton Cermak. Preston Foster, Zita Johann. Dir. Hamilton McFadden. 77 mins. Rel. July 14.

Paddy the Next Best Thing. From the stage play. Janet Gaynor, Warner Baxter. Dir. Harry Lachman. Rel. Aug. 18.

Pleasure Cruise. Play by Austen Allen. Jealous husband trails his seagoing wife. Dir. Frank Tuttle. Rel. Mar. 24. Rev. April 4.

Pilgrimage. Mother love from a new angle. From the I. A. R. Wiley story. Henrietta Crossman, Heather Angel, Norman Foster, Marian Nixon. Dir. John Ford. 95 mins. (roadshowing time). Rev. July 18.

Sailor's Luck. Original. Romance of a U. S. Navy gob. Jas. Dunn, Sally Eilers, Victor Jory. Dir. Raoul Walsh. Rel. Mar. 3. Rev. Mar. 21.

Shanghai Madness. Magazine story by F. H. Brennan. River pirates on a Chinese stream. Spencer Tracy, Fay Wray. Dir. John Blystone. Rel. Aug. 4.

Trick to Trick. Stage play of same title. Ralph Morgan, Victor Jory, Sally Blane. Dir. Hamilton McFadden. 68 mins. Rel. April 21. Rev. June 13.

Warrior's Husband, The. Stage play by Julian Thompson. An Amazon who had a heart. Elissa Landi, Marjorie Rambeau, Ernest Truex, David Manners. Dir. Walter Lang. 74 mins. Rel. May 12. (Lasky production.) Rev. May 16.

Zoo in Budapest. Original. Mystery story in a foreign zoo and an animal, Loretta Young, Gene Raymond, O. P. Heggie. Dir. Rowland V. Lee. R.'. April 28. Rev. May 2. (Lasky production.)

Freuler Associates

Office: R.K.O. Bldg., New York, N. Y.

Deadwood Pass. Original. Western. Hidden treasure and government agents. Tom Tyler, Alice Dahl, Wally Wales. Dir. J. P. McGowan. Rel. Mar. 15.

Easy Millions. Original. Reputed millionaire loses his job, an inheritance and almost his sweetheart. Skeets Gallagher, Dorothy Burgess. Dir. Fred Newmayer. Rel. June 30.

Majestic

Offices: RKO Bldg., Radio City, New York City

Cheating Blondes. (Equitable.) Twin sisters tangled in a murder mystery. Thelma Todd, Rolfe Harold. Dir. Jos. Levering. 61 mins. Rel. April 1. Rev. May 23.

Curtain at Eight. Story of a murder mystery by Octavus Roy Cohen. Rel. June.

Free Love. Rel. May 1.

Gun Law. Western. Jack Hoxie, Betty Boyd. Rel. May 1.

Sing, Sinner, Sing. Torch singer marries a millionaire. Paul Lukas, Leila Hyams. Dir. Christy Cabanne. Rel. May. Rev. Aug. 15.

Trouble Busters. Western. Jack Hoxie, Lane Chandler. Rel. May 15.

Woman in the Case, The. Zita Johann. Woman is framed for a crime to shield higher-ups. Rel. June.

World Gone Mad, The. Story behind present-day conditions. Evelyn Brent, Pat O'Brien. Dir. Christy Cabanne. Rel. Mar. 1. Rev. April 18.

Studios: 4376 Sunset Drive, Hollywood, Cal.

Mayfair

Offices: 1600 Broadway, New York, N. Y.

Alimony Madness. Story of alimony evils. Helen Chandler, Leon Waycoff. Dir. Breezy Eason. 65 mins. Rel. April 1. Rev. May 9.

Her Resale Value. Story of a disgruntled wife. June Clyde, Geo. Lewis. Dir. Breezy Eason. 63 mins. Rel. April 15. Rev. June 27.

Justice Takes a Holiday. Original. Father love drives a convict back to jail. H. B. Warner, Huntley Gordon, Audrey Ferris. Dir. Spencer Bennett. 63 mins. Rel. Feb. Rev. April 25.

Studios:

Metro

ces: 1540 Broadway, New York, N.

Another Language. Story of the in-laws from Rose Franken's stage hit. Helen Hayes, Robt. Montgomery, Louise Closser Hale. Dir. Edw. H. Griffith. 70 mins. Rel. July 28. Rev. Aug. 8.

Barbarian, The. Ramon Novarro as an Egyptian guide who is really a prince. Myrna Loy, Reginald Denny. Dir. Sam Wood. 80 mins. Rel. May 12. Rev. May 16.

Clear All Wires. Picturization of the recent Broadway hit about a foreign correspondent. Lee Tracy, Benita Hume. Dir. George Hill. 78 mins. Rel. Feb. 17. Rev. Mar. 24.

Devil's Brother, The. Operetta 'Fra Diavolo.' Laurel and Hardy, Dennis King, Thelma Todd, Jas. Finlayson. Dir. Hal Roach. 91 mins. Rel. May 5. Rev. June 13.

Fast Workers. John Gilbert as a skyscraper worker. Robert Armstrong, Mae Clarke, Muriel Kirkland. Dir. Tod Browning. Rel. Mar. 10. Rev. Mar. 21.

Gabriel Over the White House. From an anonymous novel. The U. S. under a dictator. Walter Huston, Karen Morley, Franchot Tone. Dir. Gregory La Cava. Rel. Mar. 31. Rev. April 4.

Hell Below. The submarine heroes of the World War. Robert Montgomery, Jimmy Durante, Madge Evans, Walter Huston. Dir. Jack Conway. Rel. June 9. Rev. May 2.

Hold Your Man. A smart aleck crook who escapes everything but love. Jean Harlow, Clark Gable, Stuart Erwin. Dir. Sam Wood. Rel. June 30. Rev. July 4.

Lady of the Night. Night life in a great city. Loretta Young, Ricardo Cortez, Franchot Tone, Una Merkel. Dir. William Wellman. Rel. July 14.

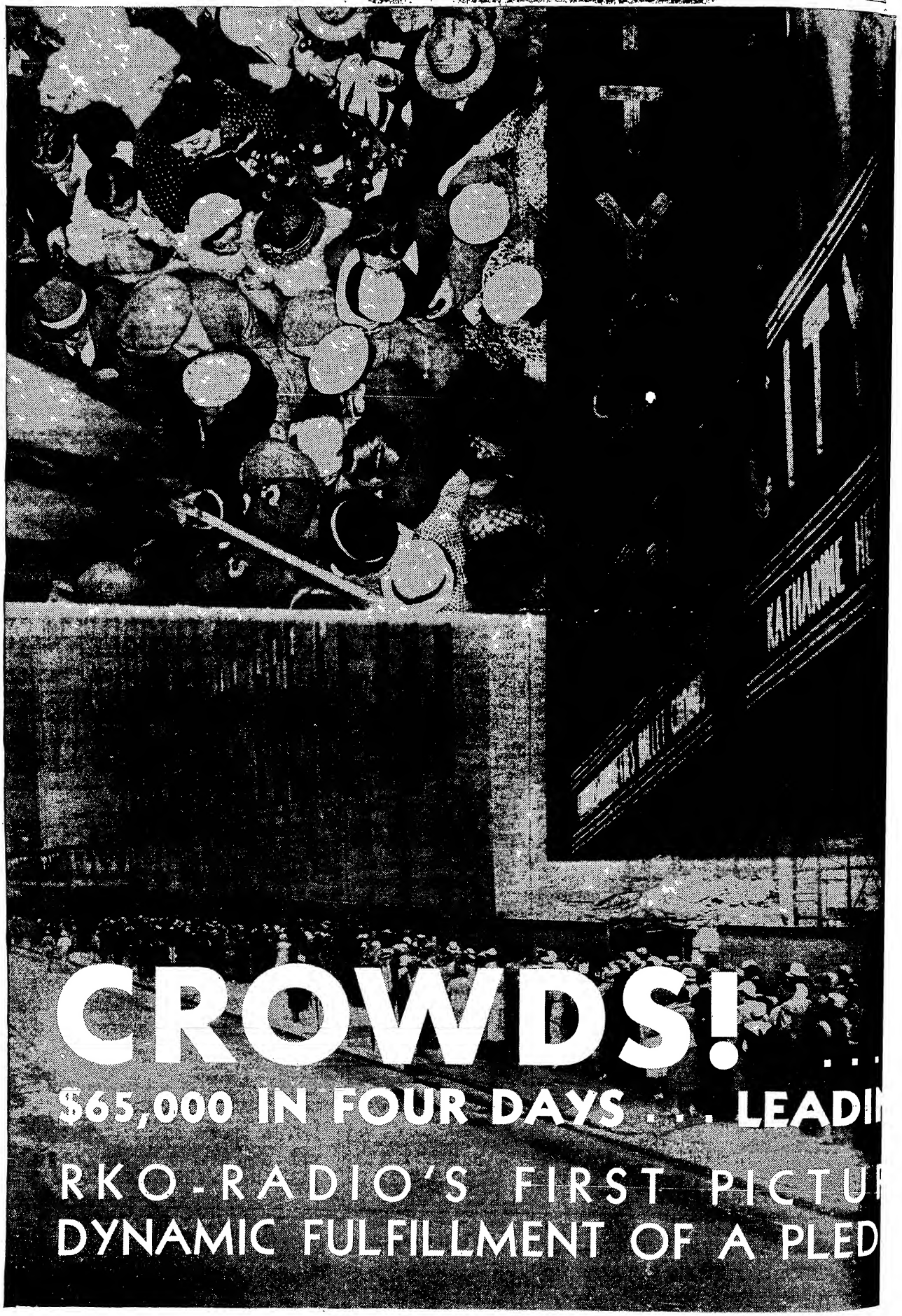
Looking Forward. The story of a great London department store. Based on the English stage success. Lionel Barrymore, Lewis Stone, Dir. Clarence Brown. 93 mins. Rel. April 7. Rev. May 2.

Made on Broadway. Original. Press agent power in politics and society. Robt. Montgomery, Madge Evans, Sally Eilers, Eugene Pallette. Dir. Harry Beaumont. 70 mins. Rel. May 19. Rev. July 11.

Midnight Mary. Gangster story with the trial-flashback used. Loretta Young, Ricardo Cortez, Franchot Tone. Dir. Wm. Wellman. 75 mins. Rel. June 30. Rev. July 18.

Nuisance, The. Lee Tracy as an ambulance-chasing lawyer. Madge Evans, Frank Morgan, Charles Butterworth. Dir. Jack Conway. 84 mins. Rel. June 2. Rev. May 30.

(Continued on page 34)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FROM THE PLAY BY ZOE AKINS

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BUCKLEY-RKO POOLING ALBANY

Looks pretty well set for Chris Buckley, Albany theatre operator, to get together with RKO relative to a pooling of interests in the New York State capital. Buckley operates the Leland and the Harmanus Hall, while RKO holds the Palace and the Grand.

A pooling would materially aid the RKO position as well as Buckley's situation.

This pool would be arranged on a partnership basis wherein Buckley and RKO would share in the profits and split the home office fee, with Buckley operating for both, but RKO booking. At the same time, the Buckley houses would come in under the RKO banner for the term of the pool, as part of the upstate New York division, under Charles Koerner for RKO.

These four houses concerned in the pooling deal would thus split the majority of the major company product between them with the exception of Warners. Warners operate the Strand and have a split of Paramount product with RKO in Albany.

Buckley has been in town during the past couple of weeks talking things over with Harold Franklin and the RKO forces. Info has the pool termer for around 10 years, but that's not official.

PAR'S SHORTS' SERIES FOR EXPLOITATION

A total of 1,400 Paramount accounts have booked playing time and contests on three one-reel novelty shorts designed for exploitation purposes as well as filler entertainment. Shorts will be known as 'Know Your Star's Voice,' with six Par stars in each photographed from the back or in some manner that will give the audience a chance to guess who it is through voice or other characteristics.

Releases will be similar to the 'Who's Who on the Screen' subject gotten out by Famous Players 10 years ago.

While accounts can just play the shorts as novelty filler, they are principally geared for exploitation via local contests in which the audience would guess who are the stars appearing in the trio. Prizes at theatres will be up to the exhibitors excepting autographed photos of each of the 18 stars to be supplied by the studio.

Among other things, studio believes shorts will give some idea of what the voices of its stars alone means and which are the most distinctive.

Paramount is figuring out contests which it can pull on pictures and then picking a story or title to fit. Two already in that light on this year's schedule are 'Eight Girls On a Boat,' for which Par is picking eight girls on as many passenger steamers around the country, and 'Search for Beauty,' on which company is hinging a beauty winning scramble.

For 'Alice in Wonderland,' Par is also conducting a contest around the country to find the right girl for the story.

NEW STAGE SHOW AT STANLEY, PHILA.

Philadelphia, Aug. 21.

Stanley's first stage program under its new policy starting Friday (25) has Ray Bolger, Eleanor Powell, Three Sailors, Gomez and Winona, Joe Griffin and Bert Rome. Guiseppe Creatore will conduct the orchestra. Male singing chorus and a dancing chorus of 20.

Raymond Temple and William Powell, formerly at the Mastbaum and production and dance directors respectively, will hold the same posts at the Stanley. Jerry Mayhill will arrange the music and Gordon Graham, also from the Mastbaum, will be stage manager.

House is dark this week, undergoing alterations. Capacity is 3,700 compared to Mastbaum's 4,800. Latter opens this week as home of pop priced grand opera.

CALENDAR OF CURRENT RELEASES

(Continued from page 31)

Peg o' My Heart. From the famous play. Marion Davies, Onslow Stevens, Juliette Compton, J. Farrell MacDonald. Dir. Robt. Z. Leonard. Rel. May 26. Rev. May 23.

Rasputin and the Empress. The Russian overthrow and its cause. John, Ethel an l Lionel Barrymore. Dir. Rich. Boleslavsky. Roadshow time, 136 mins. Rel. March 24. Rev. Dec. 27.

Reunion in Vienna. From Sherwood's stage p'y. Exiled royalty returns for a last fling. John Barrymore, Diana Wynyard, Frank Morgan. Dir. Sidney Franklin. Rel. June 16. Rev. May 2.

Strange Rhapsody. Love story with a background of Sarajevo and the assassination which precipitated the World War. Based on the Hungarian play of the same title. Nils Asther, Kay Francis, Walter Huston. Dir. Richard Boleslavsky. 73 mins. Rel. July 7.

Stranger's Return, The. Phil Stong's story of the middle western farm life. Lionel Barrymore, Miriam Hopkins, Stuart Erwin, Franchot Tone. Dir. King Vidor. 88 mins. Rel. July 21. Rev. Aug. 1.

Storm at Daybreak. Triangular story in a Serbian setting. Kay Francis, Nils Asther, Walter Huston, Phillips Holmes. Dir. Richard Boleslavsky. 78 mins. Rel. July 14. Rev. July 25.

Today We Live. An English girl ambulance-driver during the war. Joan Crawford, Gary Cooper. Dir. Howard Hawks. Rel. April 21. Rev. April 18.

Tugboat Annie. From the Saturday Evening Post series of the same title. A woman battles the waterfront. Marie Dressler, Wallace Beery. Dir. Mervyn LeRoy. 85 mins. Rel. Aug. 4. Rev. Aug. 15.

When Ladies Meet. Based on Rachel Crothers' Broadway success. Ann Harding, Robert Montgomery, Frank Morgan. Dir. Harry Beaumont. Rel. June 23. Rev. June 27.

White Sister The. Based on the famous F. Marion Crawford novel. Helen Hayes, Clark Gable. Dir. Victor Fleming. Rel. April 14.

Studio: 6048 Sunset Blvd., Hollywood, Cal. **Monogram** **Office: 723 Seventh Ave., New York, N. Y.**

Avenger, The. Vengeance in prison. Ralph Forbes, Adrienne Ames. Dir. Marin. 72 mins. Rel. Aug. 25.

Black Beauty. Horse story. Alex Kirkland, Esther Ralston. Dir. Phil Rosen. 70 mins. Rel. Aug. 10.

Breed of the Border. Western in which an auto racer turns cowboy. Bob Steele, Marion Byron. Dir. R. N. Bradbury. 63 mins. Rel. Mar. 1. Rev. May 16.

Devil's Mate, The. Convicted murderer who dies in the electric chair ahead of the shock. Peggy Shannon, Preston Foster. Dir. Phil Rosen. 66 mins. Rel. Aug. 15.

Fighting Texan. Oil country story. Rex Bell, Luana Walters. Dir. Armand Schaefer. 55 mins. Rel. Aug. 5. Rev. Aug. 15.

Fugitive, The. A $500,000 mail robbery. Western. Rex Bell, Cecilia Parker. Dir. Harry Fraser. 54 mins. Rel. Aug. 10.

Gallant Fool, The. One ring circus in the cattle country. Bob Steele, Letta Duncan. Dir. R. N. Bradbury. 56 mins. Rel. July 29.

Oliver Twist. Dickens' story. Dickie Moore, Irving Pichel, Wm. Boyd, Doris Lloyd. Dir. Wm. Cowen. 80 mins. Rel. Feb. 28. Rev. April 18.

Phantom Broadcast, The. Radio crooner who sings by proxy. Ralph Forbes, Vivienne Osborne. Dir. Phil Rosen. Rel. July 8. Rev. Aug. 1.

Rainbow Ranch. Adventures of the welterweight champ of the Pacific fleet. Rex Bell, Cecelia Parker. Dir. Harry Fraser. 59 mins. Rel. Aug. 25.

Return of Casey Jones, The. Railroad story. Chas. Starrett, Ruth Hall. Dir. J. P. McCarthy. 67 mins. Rel. July 25.

Skyway. Aviation pilot's ship-to-shore line. Ray Walker, Kathryn Crawford. Dir. Lew Collins. 67 mins. Rel. Aug. 22.

Sphinx, The. Murder mystery with a neat twist. Lionel Atwill, Sheila Tracy. Dir. Phil Rosen. 63 mins. Rel. June 1. Rev. July 11.

Trailing North. Texas ranger gets far from home, but gets his man. Bob Steele, Doris Hill. Dir. J. P. McCarthy. 76 mins. Rev. June 6.

Studios: 5861 Marathon St., Hollywood, Calif. **Paramount** **Offices: 1501 Broadway, New York, N. Y.**

Bedtime Story, A. Original. Chevalier adopts a baby. Maurice Chevalier, Edw. Everett Horton, Helen Twelvetrees. Dir. Norman Taurog. 85 mins. Rel. April 21. Rev. April 25.

College Humor. Comedy. Bing Crosby, Jack Oakie, Rich. Arlen, Mary Carlisle, Burns and Allen. Dir. Wesley Ruggles. 6624. Rel. June 30.

Dead Reckoning changed to Turn Aboard. Original sea story by Robt. Presnell of a Flying Dutchman of today. Shirley Gray, Chas. Ruggles, John Halliday, Verree Teasdale. Dir. Paul Sloane. 6046. Rel. Mar. 24.

Disgraced. Story of betrayed love. Helen Twelvetrees, Bruce Cabot. Dir. Clark L. Kenton. 6746. Rel. July 28.

Eagle and the Hawk, The. Story of the Royal Flying Squadron in the World War. Frederic March, Jack Oakie, Cary Grant, Carole Lombard. Dir. Stuart Walker. 74 mins. Rel. May 19. Rev. May 16.

Gambling Ship. Explanatory title. Cary Grant, Benita Hume. Dir. Louis Gasnier. 6331. Max Marcin. Rel. June 23. Rev. July 18.

Girl in 419, The. Mysterious beauty in a hospital drama. Jas. Dunn, Gloria Stuart, David Manners. Dir. George Somnes, Alexander Hall. 65 mins. Rel. Aug. 11.

Her Bodyguard. A musical comedy star and her hired sleuth. Wynne Gibson, Edmund Lowe, Johnny Hines, Marjorie White. Dir. Wm. Beaudine. Rel. July 21. Rev. Aug. 8.

I Love That Man. (Rogers production.) Romantic drama. Edmund Lowe, Nancy Carroll. Dir. Harry Joe Brown. 74 mins. Rel. June 9. Rev. July 11.

International House. Farce comedy. Peggy Hopkins Joyce, W. C. Fields, Rudy Vallee, Stuart Erwin, Sari Maritza, Burns and Allen, Cab Calloway. Dir. Eddie Sutherland. 68 mins. Rel. June 2. Rev. May 30.

Jennie Gerhardt. From the Theo. Dreiser story. Sylvia Sidney, Donald Cook, Mary Astor. Dir. Marion Gering. 95 mins. Rel. June 16. Rev. June 13.

Lady's Profession, A. Story by Nina Wilcox Putnam. Speakeasy prop. masquerading as riding master. Geo. Barbier, Sari Maritza. Dir. Norman MacLeod. Rel. Mar. 3. Rev. Mar. 8.

Mama Loves Papa. Trials of a henpecked. Chas. Ruggles, Mary Boland, Lilyan Tashman, Walter Catlett. Dir. Norman McLeod. Rel. July 14. Rev. July 25.

Man of the Forest. Western. Harry Carey, Randolph Scott, Verna Hillie. Dir. Henry Hathaway. Rel. July 14.

Midnight Club, The. London jewel thieves. Geo. Raft, Clive Brook, Guy Standing, Alison Skipworth. Dir. Geo. Somnes and Alex Hall. Rel. July 28. Rev. Aug. 1.

Murders in the Zoo. Original by Philip Wylie and Seton I. Miller. Drama largely held to a zoological garden. Chas. Ruggles, Lionel Atwill, Gail Patrick. Dir. Edw. Sutherland. 5557. Rel. Mar. 17. Rev. April 4.

Pick Up. (Schuiberg.) A girl of the people and a service station sheik. Sylvia Sidney, Geo. Raft. Dir. Marion Gering. Rel. Mar. 31. Rev. Mar. 28.

Song of the Eagle. Beer problem from the angle of an honest brewer. Chas. Bickford, Rich. Arlen, Jean Hersholt, Mary Brian. Dir. Ralph Murphy. 65 mins. Rel. April 28. Rev. May 2.

Song of Songs. From Suderman's story and Sheldon's play. Marlene Dietrich, Brian Aherne, Lionel Atwill. Dir. Rouben Mamoulian. 70 mins. Rev. July 25.

Story of Temple Drake, The. From Wm. Faulkner's 'Sanctuary.' The story of an oversexed girl. Miriam Hopkins, Jack La Rue, Wm. Collier, Jr. Dir. Stephen Roberts. 68 mins. Rel. May 12. Rev. May 9.

Strictly Personal. (Rogers.) Original by Wilson Mizner and Robt. T. Shannon on the matrimonial agency racket. Marjorie Rambeau, Eddie Quillan, Dorothy Jordan. Dir. Ralph Murphy. Rel. Mar. 19. Rev. Mar. 21.

Sunset Pass. Zane Grey western. Tom Keene, Randolph Scott, Kathleen Burke. Dir. Henry Hathaway. 46 mins. Rel. May 26.

Supernatural. Original. Odd story of a transferred soul. Carole Lombard, Randolph Scott, Vivienne Osborne. Dir. Victor Halperin. 65 mins. Rel. May 12. Rev. April 25.

Three Cornered Moon. From the stage play. Domestic problems of a mildly insane family. Claudette Colbert, Rich. Arlen, Mary Boland. Dir. Elliott Nugent. 70 mins. Rel. Aug. 4. Rev. Aug. 15.

Under the Tonto Rim. From the Zane Grey story. Stuart Erwin, Verna Hillie, Ray Hatton. Dir. Henry Hathaway. Rel. Mar. 24.

Studios: Hollywood, Calif. **R.K.O. Radio** **Office: R.K.O. Bldg., Radio City, N.Y.C.**

Big Brain, The. A small town barber becomes a big time gambler and crook. George E. Stone, Fay Wray, Phillips Holmes, Lilian Bond. Dir. George Archainbaud. 72 mins. Rel. June 16. Rev. Aug. 8.

Christopher Strong. From Frankau play. Story of a daring English aviatrice. Katherine Hepburn, Colin Clive, Billie Burke. Dir. Dorothy Arzner. 77 mins. Rel. Mar. 31. Rev. Mar. 14.

Cross Fire. Action western. Tom Keene, Betty Furness, Edgar Kennedy. Dir. Otto Brower. 55 mins. Rel. June 30.

Diplomaniacs, The. Wheeler and Woolsey are sent by an Indian tribe to bring peace to the Geneva Conference. Dir. Wm. Seiter. 59 mins. Rel. May. Rev. May 2.

Double Harness. A girl who got her man. Ann Harding, William Powell. Dir. John Cromwell. 70 mins. Rev. July 25.

Emergency Call. Exposing racketeering in city hospitals. Bill Boyd, Wynne Gibson, William Gargan. Dir. Edward Cahn. 61 mins. Rel. May 19.

Great Jasper, The. Novel by Fulton Oursler. Dix as a motorman who turns palmist. Rich. Dix, Wera Engels, Edna May Oliver. Dir. J. Walter Ruben. 83 mins. Rel. Mar. 3. Rev. Feb. 21.

India Speaks. Travelog of India with Richard Hallburton as narrator. Dir. Walter Futter. 77 mins. Rel. April 28.

King Kong. Original. A 50-foot ape is captured in the wilds and creates havoc when it escapes while on exhibition in New York. Fay Wray, Robt. Armstrong. Dir. Merian C. Cooper. 100 mins. Rev. April 7.

Man Hunt. Junior amateur detective captures jewel thieves. Junior Durkin, Mrs. Wallace Reid, Virginia Henry. Dir. Irving Cummings. 64 mins. Rel. Mar. 24. Rev. May 9.

Melody Cruise. Musical novelty which takes place on a world cruise. Charlie Ruggles, Phil Harris, Greta Nissen, Helen Mack. Dir. Mark Sandrich. 76 mins. Rel. June 23.

No Marriage Ties. From an unproduced play. Satire on advertising agencies. Richard Dix, Elizabeth Allen. Dir. J. Walter Ruben. 75 mins. Rel. Aug. 11. Rev. Aug. 8.

Our Betters. From Maugham's play. English high society. Constance Bennett, Gilbert Roland. Dir. Geo. Cukor. 84 mins. Rel. Mar. 17. Rev. Feb. 28.

Professional Sweetheart. The story of a radio singer who is forced to live up to her publicized angelic character when her greatest desire is to be naughty-naughty. Ginger Rogers, Norman Foster, Gregory Ratoff, Zasu Pitts. Dir. William A. Seiter. 73 mins. Rel. June 9. Rev. July 18.

Scarlet River. Picture company films a western film. Tom Keene, Dorothy Wilson, Roscoe Ates. Dir. Otto Brown. 64 mins. Rel. Mar. 10. Rev. May 30.

Silver Cord, The. Mother love carried to excess. Irene Dunne, Laura Hope Crews, Joel McCrea, Frances Dee. Dir. John Cromwell. 76 mins. Rel. May 19. Rev. May 9.

Son of the Border. Action western. Tom Keene, Julie Haydon, Sidney. Dir. Lloyd Nosler. 55 mins. Rel. May 5.

Sweepings. Novel. Biographical study of a merchant prince. Lionel Barrymore, Alan Dinehart, Gloria Stuart. Dir. John Cromwell. 77 mins. Rel. April 14. Rev. Mar. 28.

Tomorrow at Seven. Novel murder mystery. Chester Morris, Vivienne Osborne, Frank McHugh. Dir. Ray Enright. 62 mins. Rel. June 2. Rev. July 4.

United Artists **Offices: 729 Seventh Ave., New York, N. Y.**

I Cover the Waterfront. Adaptation of Max Miller's best seller about his exploits in the San Diego harbor. Claudette Colbert, Ben Lyon and Ernest Torrence. Dir. James Cruze. 70 mins. Rel. May 12. Rev. May 23.

Masquerader, The. Based on John Hunter Booth's adaptation of Katherine Cecil Thurston's novel. Cousins of identical appearance change places, with intriguing political results. Ronald Colman, Elissa Landi. Dir. Richard Wallace. 75 mins. Rel. Aug. 18.

Samarang. Love amid the pearl divers in Malaysia. Native cast. Dir. Ward Wing. 60 mins. Rel. June 23. Rev. July 4.

Secrets. Stage play. Man tries to hide from his wife secrets she pretends not to know. Mary Pickford, Leslie Howard. Dir. Frank Borzage. 83 mins. Rel. April 16. Rev. Mar. 21.

Yes, Mr. Brown. Farce comedy with music, laid in Vienna. Jack Buchanan, Margot Grahame and Elsie Randolph. Dir. Jack Buchanan. 69 mins. No date set.

Studio: Universal City, Calif. **Universal** **Offices: 730 Fifth Ave., New York, N. Y.**

Be Mine Tonight. Comedy-drama. Love story unfolded in scenic beauty of Swiss Alps. Starring Jan Kiepura. Dir. Anatol Litwak. 85 mins. Rel. Mar. 23. Rev. April 18.

Big Cage, The. Original. Man against beast, different from jungle films. Clyde Beatty, Raymond Hatton, Anita Page, Andy Devine. Dir. Kurt Neumann. 78 mins. Rel. Mar. 3. Rev. May 16.

Cohens and Kellys in Trouble. Comedy. Famous team in story with nautical background. George Sidney and Charlie Murray. Dir. George Stevens. Rel. March 23. Rev. April 18.

Destination Unknown. Adventure on a rum runner adrift in the Pacific. Pat O'Brien, Ralph Bellamy, Betty Compson. Dir. Ray Garnett. Rel. Mar. 3. Rev. April 11.

Don't Bet on Love. Comedy-drama. Lew Ayres, Ginger Rogers. Dir. Murray Roth. 62 mins. Rel. July 13. Rev. Aug. 1.

Fiddlin' Buckaroo. Western. Ken Maynard. Dir. Ken Maynard. Rel. July 20.

Fighting President, The. Newsreel assembly of the life of F. D. Roosevelt. Screen lecture by Edwin C. Hill. Special release. Rev. April 11.

Her First Mate. Comedy. Summerville-Pitts. Dir. Wm. Wyler. Rel. Aug. 3.

Hidden Gold. Tom Mix pals with bank robbers to locate hiding place of their loot. Judith Barrie, Ray Hatton, Eddie Gribbon. Dir. Arthur Rosson. 58 mins. Rel. Nov. 3. Rev. Mar. 28.

King of the Arena. Ken Maynard in a circus story. Lucille Brown, Robt. Kortman. 6 reels. Rel. June 18.

King of Jazz, The. Reissue, with Paul Whiteman, John Boles. Dir. John Murray Anderson. 9 reels. Rel. June 1.

Kiss Before the Mirror, The. Powerful drama of human emotions. Nancy Carroll, Paul Lukas, Frank Morgan, Gloria Stuart. Dir. Jas. Whale. 67 mins. Rel. May 4. Rev. May 10.

Lucky Dog. Touching and dramatic story of devotion that exists between a boy and his dog. Chic Sale. Dir. Zion Myers. Rel. April 20.

Moonlight and Pretzels. Musical. Mary Brian, Roger Pryor, Leo Carrillo. Dir. Brice-Freund. Rel. July 27.

Out All Night. Comedy. Slim Summerville-Zasu Pitts. Dir. Sam Taylor. Rel. April 13. Rev. April 11.

Rebel, The. Napoleonic story in the Austrian Tyrol. Vilma Banky, Luis Trenker, Victor Varconi. (Foreign made.) Dir. Luis Trenker, Edwin Knopf. Rel. June 1. Rev. Aug. 1.

Rustlers' Roundup, The. Action Western with Tom Mix, Diana Sinclair. Dir. Henry MacRae. 56 mins. Rel. Mar. 16.

Secret of the Blue Room. Mystery drama. Lionell Atwill, Paul Lukas, Gloria Stuart. Dir. Kurt Neumann. Rel. July 20.

Studios: Burbank, Calif. **Warner Brothers** **Offices: 321 W. 44th St., New York, N. Y.**

Baby Face. The story of a hard-boiled girl who reached the top. Barbara Stanwyck, Geo. Brent. Dir. Alfred E. Green. 71 mins. Rel. July 1. Rev. June 27.

Ex-Lady. An experimental marriage strikes a snag. Bette Davis, Gene Raymond, Frank McHugh. Dir. Robert Florey. 67 mins. Rel. April 8. Rev. May 16.

42d Street. A musical production with the theatre as the background. Bebe Daniels, Warner Baxter, Ruby Keeler, George Brent, Ginger Rogers, Dick Powell, Guy Kibbee. Dir. Lloyd Bacon. 89 mins. Rel. Mar. 11. Rev. 14.

Girl Missing. Two girls cleverly foil a kidnapping plot. Glenda Farrell, Lyon, Mary Brian, Peggy Shannon. Dir. Robt. Florey. 69 mins. Mar. 4. Rev. Mar. 21.

Golddiggers of 1933. New version of Avery Hopwood's stageplay done as a super-musical. Warren Williams, Joan Blondell. Dir. Mervyn LeRoy. 94 mins. Rel. May 27. Rev. June 13.

Keyhole, The. A woman finds herself the wife of two men. Kay Francis, George Brent, Glenda Farrell. Dir. Michael Curtiz. Rel. Mar. 25. Rev. April 4.

Life of Jimmy Dolan, The. From a recent novel. Prizefighter finds regeneration. Doug Fairbanks, Jr., Loretta Young, Aline McMahon, Guy Kibbe. 89 mins. Rel. June 3. Rev. June 20.

Mary Stevens, M.D. Story of a woman doctor. Kay Francis, Lyle Talbot, Glenda Farrell. Dir. Lloyd Bacon. 71 mins. Rel. July 22. Rev. Aug. 8.

Mayor of Hell, The. From Iselin Auster's drama. Reform school background. Jas. Cagney, Madge Evans, Frankie Darrow. Rel. June 24. Rev. July 4.

Narrow Corner, The. From the story by W. Somerset Maugham. South Sea locale. Doug Fairbanks, Jr., Patricia Ellis, Ralph Bellamy, Dudley Digges. Dir. Alfred E. Green. 67 mins. Rel. July 8. Rev. July 18.

Picture Snatcher, The. Semi-gangster story of a news photographer. Jas. Cagney, Patricia Ellis, Alice White, Ralph Bellamy. Dir. Lloyd Bacon. 70 mins. Rel. April 19. Rev. May 23.

Private Detective. From a fiction story. William Powell, Margaret Lindsay. 67 mins. Rel. June 17. Rev. July 11.

Silk Express, The. Mystery drama of silk shipments. Niel Hamilton, Allen Jenkins, Dudley Digges. 61 mins. Rel. June 10. Rev. June 27.

Telegraph Trail. Difficulties encountered in the building of the telegraph. John Wayne, Frank McHugh, Marceline Day. Dir. Tenny Wright. 55 mins. Rel. Mar. 18. Rev. April 4.

Untamed Africa. Thrilling African adventure. Under supervision of Wynant D. Hubbard, F.A.G.S. Rel. April 8.

Working Man, The. Original. Romance in the shoe business. Geo. Arliss, Bette Davis. Dir. John Adolfi. 77 mins. Rel. May 6. Rev. April 25.

(Continued on page 37)

FOX MANPOWER POINTS WITH PRIDE

To **PILGRIMAGE**

Four-star, four-week smash at the $2 Gaiety. Popular-price pushover at Radio City Music Hall, giving house biggest gross in weeks and weeks.

To **THE POWER AND THE GLORY**

Another four-star sell-out at the $2 Gaiety. Advance sale tremendous. Says N. Y. American: "1933 film triumph."

To **PADDY**
the Next Best Thing

Reuniting JANET GAYNOR and WARNER BAXTER, immortal star team of "Daddy Long Legs." Says Variety: "'Paddy' will rank with 'State Fair' as a moneymaker."

To **MY WEAKNESS**

The money musical of 1933-34. LILIAN HARVEY, LEW AYRES, Charles Butterworth, Sid Silvers, Harry Langdon. Produced by B. G. DeSYLVA, America's foremost musical producer.

To **DOCTOR BULL**

WILL ROGERS and a great cast. From that ace of best-sellers, James Gould Cozzens' "THE LAST ADAM." It has that "State Fair" flavor.

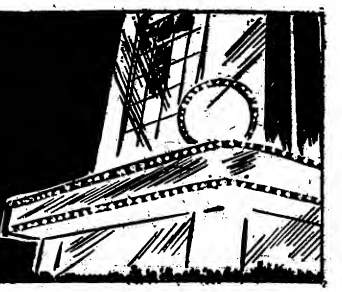
NRA MEMBER U.S. WE DO OUR PART

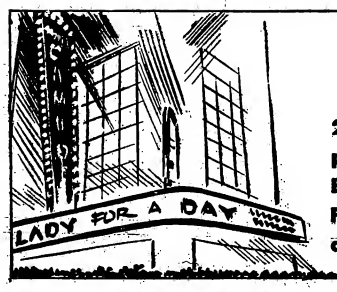
JOIN THE UPSWING WITH FOX

A. C. HAYMAN

New Lafayette Theatre, Buffalo, N. Y.

"Exhibitors holding Columbia contracts for the coming year are sitting pretty, as I consider the line-up you have for this season the finest in the history of your organization. With good showmanship, the result cannot be anything but profitable."





E. M. LOEW

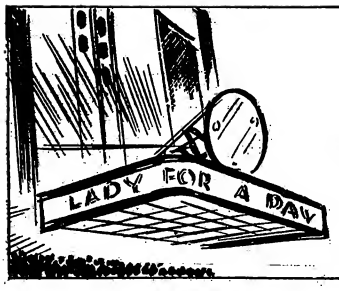
E. M. Loew Circuit

21 theatres in New England will be the homes of Columbia product for 1933-34 in such towns as Portland, Me., Boston, Dorchester, Worcester, Watertown, Somerville, Fitchburg, Charlestown, Arlington, New Bedford, Roxbury and Lynn, Mass., Hartford, Conn., and Pawtucket, R. I.

R. E. GRIFFITH

R. E. Griffith Circuit

79 theatres in Oklahoma, Texas, Colorado and New Mexico will entertain thousands upon thousands of people in 1933-34 with Columbia Pictures—which R. E. Griffith has booked 100 solid.



MORTIMER H. SINGER

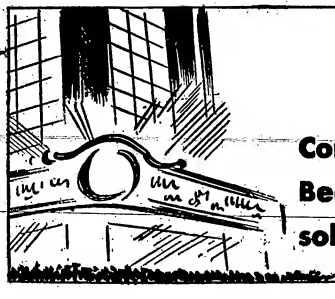
Singer-Ames Circuit

Hundreds of thousands attending the Iowa Theatre, Cedar Rapids; Orpheum Theatre, Davenport and Orpheum Theatre, Sioux City, Ia., will look forward to the Columbia program—booked 100% solid in these theatres—for 1933-34.

M. A. LIGHTMAN

M. A. Lightman Circuit

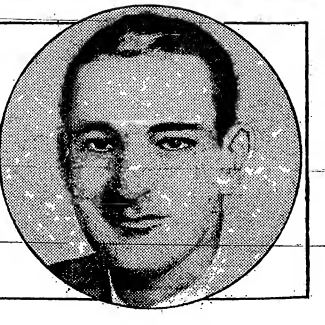
This wise showman selects Columbia—the greatest Showmanship line-up of the year—100 solid for his circuit of 27 theatres blanketing Arkansas and Tennessee.



SIDNEY MEYER

Wolfson-Meyer Circuit

Comprising 9 theatres in Miami, Miami Beach and West Palm Beach, Fla. Booked solid for 1933-34 with Columbia product.



CALENDAR OF CURRENT RELEASES

(Continued from page 34)

World Wide

Offices: 1501 Broadway, New York, N. Y.

(Releasing Through Fox)

Constant Woman, The. From Eugene O'Neill's play 'Recklessness.' Conrad Nagel, Leila Hyams. Dir. Victor Schertzinger. Rel. April 23.

Bone Avenger, The. Original. Ken Maynard western. Muriel Gordon. Dir. Alan James. 61 mins. Rel. May 14. Rev. July 4.

Phantom Thunderbolt. Ken Maynard western in which he helps Coyote Gulch get the railroad by cleaning out a gang. Francis Lee. Dir. Alan James. 61 mins. Rel. Mar. 5. Rev. June 27.

Study in Scarlet, A. Sherlock Holmes story. Reginald Owen, June Clyde, Anna May Wong. Dir. Edw. L. Marin. 73 mins. Rel. May 14. Rev. June 6.

Miscellaneous Releases

Cougar. (Sidney Snow.) Jay Bruce captures mountain lions with bare hands. 70 mins. Rev. May 30.

Hell's Holiday. (Superb.) Compilation of war scenes. 90 mins. Rev. July 18.

High Gear. (Goldsmith.) Auto race story. Jackie Searle, James Murray, Joan Marsh. Dir. Leigh Jason. 65 mins. Rev. April 18.

Is Private Secretary. Girl converts her father-in-law to approval of his son's marriage. Evalyn Knapp, John Wayne. Dir. Phil H. Whiteman. 68 mins. Rel. June 10. Rev. Aug. 8.

Laughing at Life. (Mascot.) Story of a gun-running adventurer. Victor McLaglen, Conchita Montenegro, Ruth Hall. Dir. Ford Beebe. 71 mins. Rev. July 18.

Sleepless Nights (Remington). ritish made story on farcical lines. Polly Walker, Stanley Lupino. ir. Thos. Bentley. 63 mins. Rel. July 21. Rev. July 25.

Sucker Money. (Kent.) Exposé of fortune telling. Muscha Auer, Phyllis Barrington. Dir. Dorothy Reed and Melville Shyer. 65 mins. Rev. April 11.

the Jungle. (Invincible.) Animal training methods. Rev. June 6.

Tarzan the Fearless. (Principal.) Feature and eight subsequent two-part chapters. Buster Crabbe, Jacqueline Wells. Dir. Robt. Hill. 60 mins. for feature. Rel. July 19. Rev. Aug. 15.

What Price Decency. (Equitable.) From a stage play. Jungle background for story of a girl tricked by a mock marriage. Dorothy Burgess, Alan Hale. Dir. Arthur Gregor. 60 mins. Rev. Mar. 7.

Foreign Language Films

(Note: Because of the slow movement of foreign films, this list covers one year of releases.)

(Most of these available with English titles.)

Barberine, die Taenzerin von Sansouci. (Capital) (Ger.). Musical comedy. Lil Dagover, Otto Gebuehr. Dir. Carl Froelich. 83 mins. Rel. Nov. 20.

Berlin-Alexanderplatz (Ger) (Capital). Strong crime drama. Heinrich George, Maria Bard. Dir. Phil Jutzi. 90 mins. Rel. May 1. Rev. May 16.

Ing Gentleman Maudit (Protex) (French). Mystery drama. Rene Lefevre, Harry Baur. Dir. Julien Duvivier. 78 mins. Rel. Jan. Rev. Jan. 24.

Das Nachtigall Madel (Capital) (Ger). Love in Hawaii. Dir. Leo Lasky. 80 mins. Rel. Jan. 15. Rev. Jan. 31.

Das Schoene Abenteuer (German) (Protex). Romantic comedy. Kaethe von Nagy. Dir. Reinhold Schunzel. 83 mins. Rel. Dec. 1. Rev. Dec. 13.

David Golder (French) (Protex). Drama. Harry Baur. Dir. Julien Duvivier. 90 mins. Rel. Oct. 1. Rev. Oct. 25.

Der Ball (German) (Protex). Domestic comedy. Dolly Haas. Dir. Wilhelm Thiele. 83 mins. Rel. Oct. 9.

Der Brave Suender (Ger) (European). Fast comedy. Max Pallenberg. Dir. Fritz Kortner. 90 mins. Rel. April 1. Rev. April 4.

Der Falsche Ehemann (German) (Protex). Farce. Dir. Johannes Guter. 86 mins. Rel. Oct. 1. Rev. Oct. 23.

Der Hauptmann von Kopenick (Kinematrade) (Ger). Comedy. Max Adalbert. Dir. Richard Oswald. 96 mins. Rel. Jan. 15. Rev. Jan. 24.

Der Schwartze Hussar (Protex) (Ger.). Costume romance. Conrad Veidt, Dir. Gerhard Lamprecht. 90 mins. Rel. Dec. 1. Rev. Jan. 3.

Dos Noches (Hoffberg) (Spanish). Musical. Conchita Montenegro. Dir. Carlos Borcosque. 65 mins. Rel. May 1.

Donna d'Una Notte (Portale) (Italian). Court adventure. Francesca Bertini. Dir. Marcel L'Herbier. 85 mins. Rel. March 1. Rev. March 14.

Drei Tage Mittelarrest (German) (Capital). Fast German farce with all-star cast. Dir. Carl Boese. 80 mins. Rel. May 1. Rev. May 23.

runter und Drueber (Ger.) (Germania). Musical comedy. Dir. Max Neufeld. 85 mins. Rel. Dec. 15. Rev. Dec. 20.

Eine Liebesnacht (German) (Capital). Farce. Harry Liedke. Dir. Joe May. 82 mins. Rel. May 1. Rev. May 23.

Ine Nacht in Paradies (Kinematrade) (Ger). Musical comedy. Anny Ondra. 90 mins. Rel. Feb. 1. Rev. Feb. 28.

Inie Tuer Geht Auf. (Protex) (Ger.). Mystery thriller. . Alfred Zeisler. 68 mins. Rel. Feb. 1. Rev. Feb. 7.

False Uniforms (Russ.) (Amkino). Dir. Lopashinski. 63 mins. Rel. Nov. 18. Rev. Nov. 29.

Frau Von Der Man Spricht (German) (General). Mady Christians. Melodrama. Dir. Viktor Jansen. 75 mins. Rel. April 15. Rev. May 2.

Friederike (Kinematrade) (Ger). Dramatic operetta based on Goethe's life. Mady Christians. 90 mins. Rel. March 15. Rev. Feb. 28.

Gefahren Der Liebe (German) (Madison). Sex drama. Tony Van Eyck. Dir. Eugen Thiele. 65 mins. Rel. May 1. Rev. May 2.

Itta Entdeckt Ihr Herz. (Capital) (Ger). Musical comedy. Gitta Alpar, Gustav Froelich. Dir. Carl Froelich. 90 mins. Rel. Oct. 4.

loria. (German) (New Era). Transatlantic aviation drama. Gustav Froelich. Brigitte Helm. 75 mins. Rel. Nov. Rev. Nov. 1.

Hertha's Erwachen (Protex) (Ger.). Delicate life problem. Dir. Gerhard Lamprecht. 95 mins. Rel. March 10. Rev. March 14.

Heute Nacht Eventuell (Ger.) (General). Musical comedy. . E. W. Emo. 80 mins. Rel. July 1.

Holzapfel Weiss Alles (German) (Capital). Comedy. ressart. Dir. Viktor Janson. 85 mins. Rel. Jan. 1. Rev. Jan.

Horizon (Russ) (Amkino). Jewish search for home. Dir. 62 mins. Rel. May 10. Rev. May 16.

Hyppolit a Lakaj (International) (Hungarian). Szekely Istvan. 77 mins. Rel. Jan. Rev. Jan. 17.

Ich Will Nicht Wissen Wer Du Bist (Interworld) (Ger). Musical. Dir. Geza von Bolvary. Hald, Froehlich. 70 mins. Rel. Feb. 15. Rev. Feb. 21.

Island of Doom (Russ) (Amkino). Two men and a woman on a desert isle. Dir. Timonshenko. 90 mins. Rel. July 15. Rev. July 18.

Ivan. (Garrison) (Russ.). Transformation of peasants. Dir. 83 mins. Rel. Feb. 1. Rev. March 7.

Kamaradschaft, (Asso. Cinema) (Ger). Sensational drama. Alex Granach. Ernst Busch. Dir. G. W. Pabst. Time, 78 mins. Rel. Nov. 8.

Keine Feier Ohne Meyer (Ger.) (Germania). Musical farce. Siegfried Arno. Dir. Carl Boese. 83 mins. Rel. Oct. 28. Rev. Nov. 3.

Korvettenkapitaen (Ger.) (General). Military farce. 75 mins. Rel. April 1.

Le Bal (French) (Protex). Domestic comedy. Dir. Wilhelm Thiele. 83 mins. Rel. Oct 1. Rev. Oct. 4.

Laubenkolonie (Ger.) (General). . Max Obal. Rel. May 15. Rev. June 6.

Lockende Ziel, Das (Ger.) (Bavaria). Musical. Richard Tauber. Max Reichmann. 85 mins. Rel. June 15. Rev. June 20.

Liebling von Wien, Der (Ger.) (European). Stolz musical. Willy Forst. Ir. Geza von Bolvary. 75 ins. Rel. June 1. Rev. June 13.

Ljubav i Strast. (Yugoslav) (Croat). Drama of life among N. Y. imigrants. Rakel Davidovic. Dir. Frank Melford. 60 mins. Rel. Dec. 15.

, Koenigin von Preussen, (Asso. Cinema) (Ger). Historical. enry Porten. Dir. Carl Froelich. Time, 92 mins. Rel. Oct. 4.

Lustigen Musikanten, Die. (General) (Ger.). Musical farce. Camilla Spira. Dir. Max Obal. 80 mins. Rel. May 30.

(Ger) (Foremco). Powerful dramatic study. Peter Lorre. Dir. Fritz Lang. 95 mins. Rel. April 1. Rev. April 4 and April 18.

arius (Paramount) (French). Marseilles satire. Ir. lexander Korda. 103 mins. Rel. Jan. 1. Rev. April 25.

Maedchen in Uniform (Filmchoice) (German). Poignant drama. Thiele, Wiecke. Dir. Richard Froehlich. Rel. Jan. 10. Rev. Sept. 27.

Man Brauch Kein Geld. (Capital) (Ger). Musical farce. Dir. Karl Boese. Rel. Nov. 10.

Men and Jobs (Russian) (Amkino). An American engineer looks at Russia. Dir. A. Macheret. 70 mins. Rel. Jan. 1. Rev. Jan. 17.

Mensch Ohne Namen (German) (Protex). Poignant drama. Werner Krauss. Dir. Gustav Ucicky. 95 mins. Rel. Nov. 1. Rev. Nov. 15.

Mond Uber Morokko (Protex) (Ger). See Cing Gentlemen Maudit.

Morgenrot (German) (Protex). Submarine warfare's cruelty. Dir. Gustav Ucicky. 80 mins. Rel. May 15. Rev. May 23.

Moritz Macht Sein Gluck, (German) (Capital). Farce. Siegfried Arno 85 mins. Rel. Dec. 15. Rev. Jan. 17.

Namensheirat. (German) (FAF). Drama. Dir. Heinz Paul. 90 mins. Rel. Jan. 1. Rev. Jan. 17.

Noc Listopadowa (Polish) (Capital). Historical romance. Dir. J. Warnecki. 95 mins. Rel. May 1. Rev. May 2.

1914. (Capital) (Ger.) Prelude to the world war. Dir. Rich. Oswald. Time, 73 mins. Rel. Sept. 1.

On Demande Compagnon (Fr.) (Auten). Musical romance. Joe May. 85 mins. Rel. June 1. Rev. June 6.

Paris-Beguin (Protex) (Fr). Musical. Jane Marnac. Augusta Genina. 90 mins. Rel. Dec. 15. Rev. Jan. 17.

Pension Schoeller (Schneider) (Ger). Comedy with music. Berliner, Tiedtke, Schultz. Dir. George Jacoby. 90 mins. Rel. Sept. 17. Rev. Sept. 20.

Piri Mindent Tud (Arkay) (Hung.). Dir. Stephen Szekely. 75 mins. Rel. Jan. 15. Rev. Jan. 31.

Poil de Carotte (Auten) (French). Drama of adolescence. Harry Baur. Dir. Julien Duvivier. 90 mins. Rel. May 15. Rev. May 30.

Potemkin (Russ) (Kinematrade). Sound version of isenstein's classic. 70 mins. Rel. April 4.

Return of Nathan Becker (Worldking) (Russian) (Yiddish). Comedy. Ir. Shpiss and Mliman. 72 mins. Rel. April 1. Rev. April 25.

Scampolo (Kinematrade) (Ger.) Cinderella romance. Dolly Haas. Hans Steinhoff. 93 mins. Rel. April 1. Rev. April 11.

Schutzenkoenig, Der (Ger.) (Heritz). Max Adalbert, Greti Ir. Franz Seitz. 90 mins. Rel. April 15. Rev. May 9.

Shame (Amkino) (Russ). Problems of new Russia. Vladimir Gardin. Sergei Yutkevitch. 75 mins. Rel. March 1. Rev. March 14.

Song of Life (Ger.) (dubbed English) (Embassy). Art and photography predominate. Dir. Czerepowsky. 70 mins. Rel. April 1.

Soviets on Parade. (Russ.) (Kinematrade). Historic record of current Russia. 55 mins. Rel. Feb. 1. Rev. March 7.

Theodor Koerner (Ger) (General). Historical drama. Dorothea Wiecke. Dir. Karl Boese. 80 mins. Rel. May 1. Rev. May 16.

Traum von Schonbrunn (Ger.) (General). Musical. Martha Eggerth. Dir. Johannes Meyer. 85 mins. Rel. May 15. Rev. June 6.

Troi Mousquetaires, Les (General) (French). Duma's classic with songs. ir. Henri Diamont-Berger. 128 mins. Rel. May 1. Rev. May 9.

Uiani, Uiani, Chlopcy Malowani (Polish) (Zbyszko). Musical comedy. 100 mins. Rel. Jan. 1.

Ulica (Capital) (Polish). Life of the newsboys. Time, 73 mins. Rel. Aug. 25. Rev. Jan. 31.

Victoria und Ihr Hussar (Kinematrade) (Ger). Viennese operetta. Michael Bohnen. Dir. Richard Oswald. 90 mins. Rel. April 1. Rev. April 11.

Walzerparadies. (Ger.) (Capital). Musical comedy. Charlotte Susa. Dir. Friedrick Zelnick. Rel. March 1. Rev. March 7.

Weekend in Paradise. (Capital) (Ger). Farce. Otto Wallburg, Elsie Elster, Trude Berliner. Dir. Robt. Land. 81 mins. Rel. Nov. 1.

Wenn die Soldaten (Schneider) (Ger). Military musical. Otto Wallburg, Paul Heidermann, Ida Wuest. Dir. J. Fleck. 85 mins. Rel. Oct. 27.

Whither Germany? (Kinematrade) (German). ifficulties of life. Hertha Thiele. Dir. S. T. Dudov. 71 mins. Rel. April 15. Rev. April 25.

Yidishe Tochter (Yiddish) (Quality). Old-fashioned Yiddish drama. Yiddish Art and Vilna Troupes. 75 mins. Rev. May 23.

Yiskor (Yiddish) (Gloria). Revamp of silent. Maurice Schwartz. Dir. Sidney Goldin and George Roiland. 80 mins. Rel. May 15. Rev. June 6.

Yorck (German) (Protex). Historical drama. Werner Krauss, Rudolf Forster. Dir. Gustav Ucicky. 90 mins. Rel. Nov. 1. Rev. Nov. 27.

Zapfenstreich Am Rhein. (Whitney) (Ger.). Musical farce. Charlotte Susa. Siegfried Arno. Dir. Jaap Speyer. 90 mins. Rel. Feb. 1. Rev. Feb. 7.

Zirkus Leben. (German) (FAF). Circus drama. Liane Haid. Dir. Heinz Paul. 70 mins. Rel. Dec. 15. Rev. Jan. 3.

Zwei Herzen und Ein Schlag (German) (Protex). Operetta. Lillan Harvey. Dir. Wilhelm Thiele. 90 mins. Rel. Sept. 1. Rev. Sept. 13.

Key to Address

Amkino, 723 Seventh Ave.
Associated Cinema, 154 W. 55th.
Bavaria Film, 25 Spruce St.
Capital Film, 630 Ninth Ave.
Charles Heritz, 25 Spruce St.
Embassy Picts., 729 Seventh Ave.
European Film, 154 West 55th.
Filmchoice, 32 West 42d.
Foreign American, 111 West 57th.
Foremco, 1560 Broadway.
Garrison Films, 729 Seventh Ave.
General Foreign Sales, 729 7th Ave.
Germania, 22-32 19th St., Astoria.
George Schneider, 575 Riverside Dr.
Gloria Films, 630 Ninth Ave.
Harold Auten, 1560 Broadway.
Internat'l Cinema, 1499 First Ave.
Interworld Films, 1540 Broadway.
J. H. Hoffberg, 729 Seventh Ave.
J. H. Whitney, 350 East 72d.
Kinematrade, 723 Seventh Ave.
Madison Picts., 111 West 57th.
New Era, 630 Ninth Ave.
Portale Films, 630 Ninth Ave.
Protex Trading, 42 E. 58th,
Quality Picts., 630 Ninth Ave.
Worldkino, 1560 Broadway.
Zbyszko Film, 274 Madison Ave.

PUBLIX CLOSES MPLS. DOUBLE

Minneapolis, nothing resembling double featuring man's town if Publix has anything to say about it, as was demonstrated for the time within recent weeks when the circuit last week succeeded in blocking the proposed simultaneous showing of 'India Speaks' and 'No Marriage Ties' at its opposition Orpheum theatre.

The Orpheum advertised 'India Speaks' along with 'No Marriage Ties', for the current week, but when Publix put its foot down the former went out and only the latter remains, along with the customary shorts.

Publix charged that running the two pictures on the same program would constitute double featuring. It notified the RKO exchange that it would cancel all its bookings for them in its local neighborhood and out-of-town houses if this were permitted. Withdrawal followed.

The other eleventh hour alteration of an Orpheum program as a result of Publix pressure on a film exchange occurred several weeks ago when the Orpheum had advertised the opening of 'What Price Innocence' with a midnight audience 'preview' on the same evening as 'Bed of Roses' was terminating its run, giving customers two features and shorts that night. Publix laid down the law' to Columbia, threatening to refuse to book 'Innocence' in its houses if the arrangement was permitted. Columbia promptly notified the Orpheum. Although the 'pre-view' opening had been extensively advertised, Manager Jack Gross had to call it off. He closed 'Bed of Roses' at 5 p.m., emptied his theatre and reopened at 6.30 p.m. with 'What Price of Innocence.'

'No Marriage Ties' originally had been scheduled for showing with the customary shorts, but in an effort to strengthen his bill Manager Emil Franke also booked in 'India Speaks.' Contended this was not double featuring because 'India Speaks' is a travelogue and he was to have it cut down from 77 to 58 minutes running time.

Majestic's Script Duo

Hollywood, Aug. 21.

Leonard Fields and Dave Silverstein are with Majestic to write a script for 'Collusion.' Picture will be titled 'Husbands and Lovers.'

Irving Starr supervising.

BUYS OFF FREE SHOW; MAY START RACKET

Minneapolis, Aug. 21.

When a band gives a free concert on the street in front of your theatre it's no good for business.

W. S. Sather, of the Grand theatre, at Annandale, near here, found this out.

Marvin Zelleras, local bandmaster, and the women's improvement club hit upon the idea of having the street band concerts every Wednesday night in front of the Grand. It killed business for the showhouse.

Sather finally decided to buy off the free opposition entertainment. He has succeeded in doing this and the Grand once more is enjoying normal trade on Wednesday nights. Exhibitors of the state, who have heard about the matter, are hoping that the stunt will not develop into a racket.

Fed'l O.O. on Stenching

Council Bluffs, Ia., Aug. 21.

Federal investigators have entered the scene of the Liberty and Strand theatre difficulties to investigate charges of labor racketeering. Operatives of the Iowa state bureau of investigation are also on the job.

The charges involve troubles mainly at the Liberty, an open house for more than 12 years, with stench bombing and other operation deterrents culminated last week when Ben Harding, owner, was shot in the leg. Troubles at the Strand, operated by a nephew, Morris Cohn, consist mainly of stench bombing.

HAROLD ARLEN

At Loew's Valencia, Jamaica, this week as part of several weeks' engagement ... personal appearance of the young American composer of "Stormy Weather" and other current song hits.

Assisted by His 16 Voice Colored Choir

Mr. Arlen has leave of absence from his present engagement to go to the coast for Columbia pictures. He will resume vaudeville immediately on his return four or five weeks hence.

MANAGEMENT
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What They Said

Capitol, N. Y. C.

"The composer of 'Stormy Weather' is one of the few song writers who in appearing on the stage can show personality and voice."—*Variety.*

Century, Baltimore

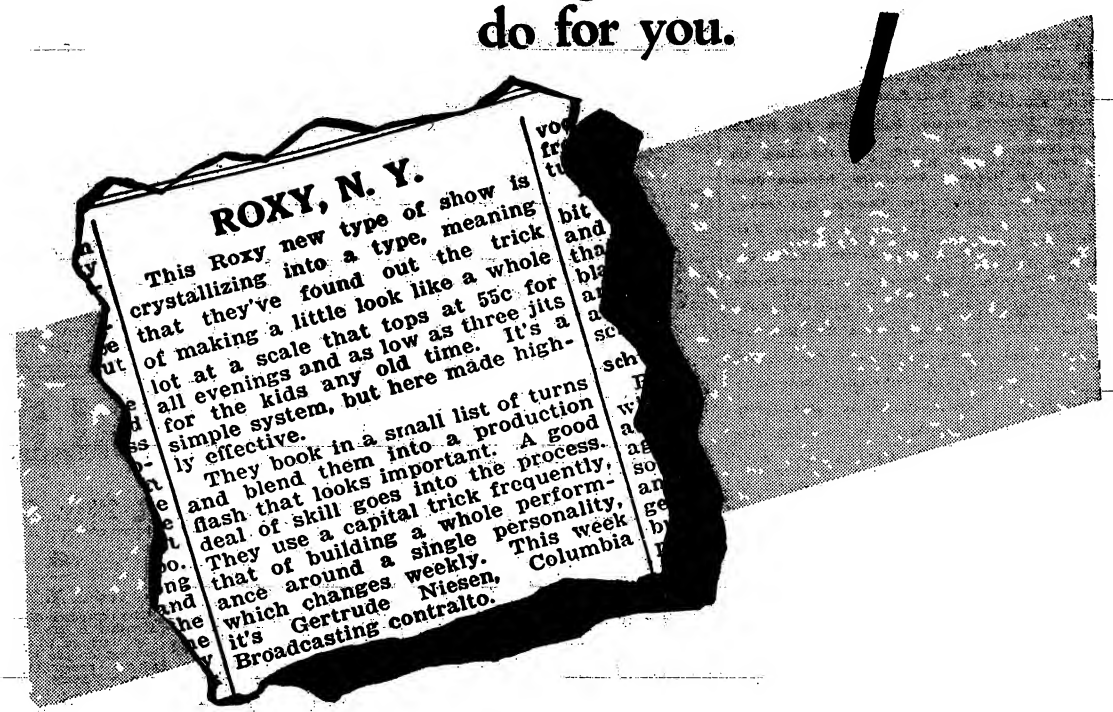
"With Arlen's singing and the vocalists raising their arms and their voices, heart-brokenly moaning this choice composition, I was again convinced that Mr. Arlen turned out a great tune in 'tormy Weather.'"
Browning, Balt. Post.

Fox, Washington

"He and the colored choir of 16 mixed voices elevate his plaintive 'Stormy Weather' to the level of a legitimate bit of negro folk melody that deserves to rank with the best of the spirituals."
Bell, Wash. Post.

VARIETY is wrong!

There's no trick to it. Simply a matter of knowing our business. What we're doing for the Roxy we can do for you.



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Variety House Reviews

(Continued from page 21)

turn that tries to be funny but never approaches the punch point.

In addition to the stage band, led by Freddy Mack, who's also m.c., the Fox provides a line of girls who do fairly well in various but not intricate routines. They open in a minuet that fails to impress much, appear about center in an American Indian routine that's very good and at the finish again, when all acts come on for brief bits and Bill Aaronson gets the knock-down to the audience he previously wasn't given by Mack.

Aaronson is brought on second in radio impersonations of the Street Singer, Singing Sam, Rudy Vallee, The Shadow, and others, including the Amos 'n' Andy crowd, all very well done. Landing solidly here Friday night, Aaronson complied to plaudits with an encore, doing Crosby's 'Learn to Croon,' which most all impersonators seem to prefer just now.

Another number that's being overworked on the stage, in radio and elsewhere, 'Lazy Bones,' is reserved by Sylvia Froos as her encore contribution. She hadn't been going over as strongly as on other engagements up to this point but 'Lazy Bones,' despite that her drawl isn't what others have shown. Coaxing by Mack and several bows were necessary before the audience would indicate sufficient desire for an encore. Miss Froos gave a good performance, however, and should have been registering more potently after 'Tony's Wife' than she did. She sells this number in a fashion that would send her over the hurdles probably anywhere else but Brooklyn.

Shaver and his Olive-George team of midges ran way with applause honors. This act, broken down from the Tinytown Revue, is steadily improving and now has reached the shape where it can hardly miss anywhere. Shaver has always demonstrated himself a showman. His added routines for the mixed midget team proves it, notably the Harlem number with Olive's hot dance and the same midge's 'Stormy Weather' as the closing clincher. Act a few weeks ago did not have these features.

Mack as m.c. does not mix into the acts as Dave Schooler does at the Roxy, but acquits himself creditably in what he does.

Except for the teppee drop in two for the line number center, with band behind it, the stage set remains throughout and the band itself does not indulge any numbers alone.

One of the violinists this week steps out front, however, for a song and dance number to which the girls add in leading up to the finale. He's Hal Kay and whatever his fiddling may be, he's pretty well there on vocalisthenics and hoofing. Business fair Friday night. *Char.*

CRITERION, L. A.

Los Angeles, Aug. 16.

Putting on a 35-person presentation in a picture house sans stage facilities would seem to be something of a feat. But with the aid of the grand staircase leading from the auditorium to the footlights at this T. L. Tally first-run, Jack Laughlin has succeeded in overcoming all obstacles and presenting a 25-minute flesh interlude which rates high in entertainment value. Presentation is divided between the staircase and the couple of feet clearance in front of the screen and traveler, which, while not permitting much in the way of territory for the dancing numbers, results in what is probably L.A.'s most unique stage performance.

Presentation, labeled 'Laughlin's Russian Revels,' is a fast-moving combination of song, dance and instrumentation. There are no m. c. interruptions and an entire absence of comedy relief, but in the unfolding of the program lack of these picture-house presentation requisites is not noticeable. Fast tempo, plus about the ordinary talent, provides an outstanding flesh diversion for the somewhat heavy 'Storm at Daybreak' (MG), screen feature.

Principals include the Moscow Art Four, harmonists; Jack Vlask, Russ stepper; Nita Lorraine, the Sabbotts, Jeanette Gerari, a chorus of 20, and a Serbian stringed septet. Latter outfit is spotted on one of the auxiliary stages to the left of the staircase, with the pipe organ on the other auxiliary stage participating in the musical accompaniment.

Principals and chorus are all garbed in colorful Russ outfits, with their vocal renditions being in both Russian and English. Stepping includes the customary Russ dances, plus a rather difficult sword-and-dagger dance that deserves everything it gets. Laughlin has done an excellent job of staging, considering the difficulties under which the job was done.

Also on screen, 'Thrills of a Lifetime' (U news shots) and Pathe news. Biz near capacity at matinee. *Edwa.*

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L.A. STAGE HANDS SET 100% INCREASE IN PACT

Los Angeles, Aug. 21.

Stage hands local 33, IATSE, have submitted to local managers their terms for the new contract which takes effect Sept. 1. Demand calls for an 100% increase in numerical strength of regular stage crews and wage boosts running from 25% to 40%. Musicians' local 47 meets this week to consider increased wage demands to take effect on the same date.

As a result of the stage crews new scale, all stage show theatres using crews posted a two weeks' notice Wednesday (16) with theatre operators prepared to go straight sound if satisfactory adjustments fail.

Stage hands want doubled crews under the NRA 35-hour week. Negotiations with stage hands execs will be started immediately with Mike Marco having been designated as chairman of the managers' committee.

Existing agreement with the projectionists has until January to run so theatre men do not expect to encounter trouble in abandoning stage shows when present stage hands and musicians contracts expire.

HOME OFFICE TURNBACK HELPS INDIE BOOKINGS

Minneapolis, Aug. 21.

Reports have it that a record number of exhibitors' film contracts forwarded by local exchanges are being rejected by the home offices.

With inflation believed to be in prospect, home office executives are holding out for the stiff maximum terms in order to protect themselves. The uncertainties in the present situation make the major distributors loath to close any deals except at top prices.

Local independent exchanges say the situation is working out to their distinct advantage and they claim their business is the best in many years. Their contracts don't have to go to any 'home office' for approval and there are no rejections. New Monogram exchange claims to have closed eight deals last week.

Par's Theatres

(Continued from page 5)

England situations may have impelled that chain idea for the present. Par has around 200 theatres in New England, presently also in receivership and operated by Sam Pinanski and Marty Mullin. Comprises the original Netoco chain among others.

In Detroit, Par has around 11 theatres. These formerly made up the Pontiac theatre, subsid of Par, and about to be changed into a new name, already shifted, Herschel Stuart is president of the Detroit subsidiary and is presently operating same.

Fact that Par means to wait until Stuart has reorganized the Detroit setup would indicate that everything more or less along reorganization of other situations is postponed for a month or more, and maybe until the middle of October.

angle may be that Par hopes to prove through Stuart's kind of operation that if properly handled, the company can handle its own operation anywhere. The question would arise apparently as to how and where Paramount can find enough manpower to accomplish that kind of an aim.

At the same time, the new plan looks to mean that the B&K outfit in Chi will remain as is.

Partnership deals so far arranged and either concluded or set include the majority of Par's houses in the south and certain middlewest spots for which A. H. Blank is in negotiation. These deals, which do not include the Saenger houses as operated by E. V. Richards, so far might total to around 400 theatres.

The downtown angle on the Par matter looks to be to retain the Publix setup as much intact as possible, for future manipulation as a group, in some kind of reorganization plan, so far not made known.

Australia

(Continued from page 19)

money out of the way so that they run the show as they please.

John Nolan, Fox attorney, is here now talking over this and other angles, with a deal possibly resulting in short order. Understood that Nolan is working directly under Sid Kent, he having conferred at length with Kent before coming here.

The one big fact outstanding is that G.T. are out to gobble up every bit of opposition offering locally. Their one ambition just now is to gain mastery in every city in Australia, where there is a picture theatre. At the present time G.T. controls the largest chain of theatres in the world, and intends to go ahead buying until every theatre here comes under their control.

At the Box Office

Business remains at a nice level with 'Bedtime Story,' 'Tell Me Tonight' and 'Hell Below.' 'Fra Diavolo' should stay awhile, although nothing sensational. Weekly trade high with 'Zoo in Budapest' and 'From Hell to Heaven.' 'Peg o' My Heart' comes in for a try, as does 'The White Sister.'

Legit is solid with 'Music in the Air.' Show is fast developing into the hit of current season. 'Honi Soit' goes out following a business drop. Joe Marks is solidly set in revue for Connors & Paul.

Business in high with 'Cavalcade' (9th week), '42d Street' (3d week), 'King Kong' (2d week). 'Tell Me Tonight' (12th week), 'Rome Express' (5th week) and 'Hello Everybody.'

Charles Munro and Stuart Doyle, heads of G. T., operate the destinies of the organization in two distinct offices separated by six blocks. Each has own staff controlling not only G. T. but offshoots as well. Sir Ben Fuller and Dan Carroll, also associates of G. T., maintain their own offices and staffs.

Lotus Thompson, a local film girl who left Australia some years ago to seek her fortune in Hollywood, has returned home minus the fortune. Miss Thompson will go into local picture work under the Beaumont Smith direction. First will probably be the lead in 'Hayseeds,' comedy.

G. T. and United Artists cannot get together on a price for the release of 'Kid from Spain.' Picture has been in the vaults here for some time, with no release date as yet clinched. There is a possibility that U. A. will run the picture independently.

South Africa

By H. Hanson

Capetown, July 28.

H. Stockwell, 76 years old, well known over here a few years ago as touring manager in South Africa for Mark Hambourg, Marie Hall, violinist, Carrie Tubb, vocalist, has had his right leg amputated at the thigh in the Wynberg (Cape) Hospital.

Forfeit Their Titles

The Transvaal Boxing Board of Control is not satisfied with the absence of titleholders who leave the country for a period. At the next board meeting it will be considered that excepting in the case of men whose superiority over other fighters was high, that titleholders would forfeit their claims if absent from South Africa for a longer period than six months.

Transvaal National Sporting club after Kid Berg, ex-junior lightweight champion of the world, to come over and fight Laurie Stevens, South African lightweight champion. Cables pass: 'What is the least you will take to fight Laurie Stevens, Johannesburg, 12 rounds, this year?' Kid replies: '2,500 pounds.' Sporting club answers: 'Ridiculous'.

Unable to secure Fidel La Barba, the Transvaal Sporting club cabled Harry Mizler, English lightweight, to come out and enter the ring Sept. 2 against Laurie Stevens. Reported that Mizler is anxious to visit South Africa.

"I claim 'LADY FOR A DAY', the Columbia picture, is better than any TWO pictures ever made. You THINK you have seen masterpieces of the talking screen. You've seen THE picture of the decade when you have laughed and cried with 'Lady for a Day', the funniest, most dramatic classic that ever came from Hollywood or Broadway."

—says The Wichita Beacon

"Kansas' Greatest Newspaper"

Film Code Buck Pass

(Continued from page 7)

controversial, but admissions that, after all, no one is positive as yet.

Points

Protection and arbitration were reported 'principled' by a majority. Both of these, it was admitted, have yet to be worked out as to detail. Double featuring, open market, designated playdates, score charges, are among those, all but a few conceded, to be now set for the Washington trial calendar.

As to the total number of points in each dep[illegible] guesses sent them up and down like a stock ticker. One day there was a grand total of 230, admittedly a guess on the part of S. R. Kent, the next day the distribs had 38, then 20, while exhibs ranged from 80 to 60, and producers clung around 11.

Exhibitors following the end of the general sessions Saturday (19) estimated exceptions in large number were filed against 50% of the points considered. Some of the committeemen added to the confusion, it was reported, by reserving their opinion on various of the points.

Friday Night's Deadli

Co-ordinators had made a lot of promises and predictions at press conferences but none of them have panned out that way. Just before S. R. Kent and Charlie O'Reilly made their joint bow Friday evening there were exhib leaders who, several minutes before, believed the two main conferring bodies—distribution and exhibition—would have to remain in session over the week-end. Nevertheless, there was a genuine ring to the co-ordinators' declaration that they had declared a deadline at midnight Friday. The sound was truer because of Deputy Rosenblatt's telephone call to New York the nigh before and other evidences of governmental impatience.

It had been understood all along that O'Reilly and Kent would immediately fly to Washington with the addenda. But Kent stated that this now would not be the case; that it would be several days before language was agreed upon. The exhibitor continuing committee was announced as composing Ed Kuykendall, Abram Myers, Harold Franklin, A. H. Schwartz, with O'Reilly in the chair.

The deadline was officially revealed set because the co-ordinators were satisfied nothing more could be co-ordinated with the main groups—that, actually, they were at the end of their rope, and that there was no telling how long the deadlock over various major clauses, not to consider correlation, would drag on if permitted.

90% Set

Although Kent attempted officially to minimize the number of unsettled points, reiterating that 90% of the code is tentatively set, he admitted that even members of the committee which spent all this time pow-wowing may appear in Washington with a horde of others to contribute dramatic aspects to the show. He summed this up by stating that there was no way, at least Friday p. m. of attempting to gauge opposition against the memoranda until the Washington session. Others, however, the same day inclined to figure that Rosenblatt would remind the industry he had asked for a three-in-one code, not a huge memoranda of the industry's argumentations.

From reports which he had evidently received from the Coast, details of which he did not reveal, Kent indicated the Academy may be one of those organizations on the warpath at Washington. He mentioned the Academy in the same breath with double features as prospects for government arbitration.

Pat Casey's conference with union heads, excepting William Elliott of IATSE, who reported not present because of the Hollywood trouble, failed to reach a decision late Friday afternoon and was announced to continue on Monday. Industry strategists were confident, however, that there will not be any serious trouble in this connection.

Monday (21) evening Pat Casey was quoted as reporting to producer representatives that his committee had concluded conferences with unions and that same can be incorporated in the memo.

Warners' Objections

Warners were reported Friday p. m. holding out against the uniform contract, keystone to the new tentative arbitration and zoning setup of the industry. Committeemen outwardly voiced their resentment of what they called Worners' attempts to assert 'superiority.'

Discussion on the minimum wage and maximum hour issue was reported by exhibitor leader committeemen to have whittled the per hour down to 25 cents. At 48 hours a week this would come to the Roosevelt standard, they figure.

The top salary bracket cutting idea has failed of its own impossibility, according to official code spokesmen for producers. These emphasized at no time had the producer body ever considered the idea as a part of their code.

inematic ' ivil War' Feared

Friday morning even industry strategists had abandoned all hope of keeping the dirty linen of the business from Washington. They were privately deploring the only accomplishment of the code sessions as the means to start up the most serious civil war ever experienced by the entire industry. Their greatest concern was that the prestige of the business is at stake on judgment day, and yet Friday they knew of no method which would soften the blow.

Fear also was expressed Friday in major circles that the big film interests will persist in under-estimating the independents' strength and that Washington might sweep changes over filmdom's entire map such as were never conceived.

Distributor strategy in attempting to sway exhibs earlier in the week was deplored by industry lieutenants behind the scenes. The distribs, it is reported, had been coached before the general sessions started to keep in mind two things: Either they could submit a separate draft of their own findings to Washington and subject themselves to the wrath of the exhibs, or else they could make every effort to ameliorate differences between the two departments and submit one set of principles for the two.

A Friday Nite Deadline

Then both Kent and O'Reilly by closing down on committeemen and ordering a Friday night deadline only added to the exhibs' state of irascibility. The mandate was recorded at a late exhib session Thursday night. The following morning the talkfest was renewed with shouts from the exhibs' room that nothing was unanimous and that certain factions would not authorize such a record.

Another squad of delegates, under the title of continuing committees, was named by Kent. Together with J. Robert Rubin and J. Schechter for the producers, and with Ed Golden and Felix Feist for the distribs, the ambition of these new groups is to consider and attempt to mend as many of the unfinished ends left by general groups as possible.

10th Day of Deadlock

A distributor ultimatum, exhibitor defiance, and marked dissension within each respective group, wound up the tenth day (16) of the industry's closed door inability to agree on a code.

The sessions came to an abrupt halt when Coordinator O'Reilly, still on his feet, announced that many of the committeemen were the verge of collapse. Nine days and many nights of hectic gab was proving too much for even such veteran trade orators as Ed Schiller, who, O'Reilly said, was virtually in a faint at the time. As the result the owner-seller melting pot was put off until the following day, O'Reilly stating that if he was to continue the sessions there was no guaranteeing how many more weeks they would endure.

Getting It on the 'Record'

No longer, however, did O'Reilly talk about a code. He avoided any reference to the word, saying that it was his and Kent's job to get as much material on the 'record' so that Rosenblatt could peruse it just as though he had been present during all of the argumentation. In other words—although strictly unofficially—it would be up to the Government to frame what will eventually be filmdom's code.

Before the big blast came in the afternoon there was a lot of visiting back and forth. The sheet that came out clean from the exhib side would come back almost unintelligible with editing from the distrib side.

The calling, however, suddenly ceased after S. R. Kent's visit to the exhibs. As pieced together from irate exhib committeemen, representative of practically all owner factions, this is what happened:

Kent's Ultimatum

Kent said the distributors had once-overed the exhibitor demands. That the distribs were flatly opposed to about five, didn't like 20 more and wanted the language of all the others changed.

Certain of the committee men, organization men who have previously come close to being in accord with the sellers, sized up the Kent 'take it or leave it' delivery as little more than a piece of bold strategy on the part of the distribs to determine just how much opposition they were to expect from the theatre owners during the final melting bowl stages. Such spokesmen were of the opinion, as well, that the distribs were also seeking an impasse in the relations of the two groups, one which would enable them to complete their selling season before the code becomes effective and one which would confine major trade practices to open court haggling in Washington, with the formula submitted initially to Roscnblatt just touching on employment and general labor issues.

This bitter exhibitor reaction to such distributor aggression was later said to be as much reponsible for O'Reilly postponing the Wednesday night general session as the fainting status of committee men.

Even Thursday (17) morning exhibs, while calmer, were of the viewpoint that little could be done in healing over the breach except by the Government. Instead of one room, as has been predicted from day to day by the coordinators, the groups were still meeting separately and the mimeograph was still grinding out resolutions. Thursday, however, 50 or more large envelopes were piled up outside the exhib door with the inscription: 'Distribution Proposals.'

Double Billing Worry

In the meantime Thursday morning proof of a final break in distribution ranks over double featuring was recorded. The Federated Motion Picture Industry, Inc., at a special session at its lawyer's office, voted finally to reject all compromises of dualism, even the subject of local option, and to insist that individual exhibitors, themselves, be the ones to decide the fate of the two-for-one. Federated this time spoke for the majority of indie producers—not just the original uncertain handful.

Although Kent had announced five days before that the producers were in agreement on their bracket, it developed Thursday that there were still several major controversial points to be settled. This also was after the producers' drafting committee had met Wednesday (16). Bickerings over the language of the Hays moral code, as it should be incorporated in the document for Governmental consideration, were reported numerous. The matter of star raiding yet had to be ironed out, it was unofficially stated, certain of the major producers being credited with voicing their frank opinions in the privacy of the meeting room that raiding should continue.

The Academy's Interest

In addition to independent producers the peculiar position of the Academy in the production code conferences makes it virtually impossible for the producers to be fully in accord on any one writing. J. T. Reed, Academy representative, returned to the Coast last week to inform Academy members of the producers' tentative line-up. They were scheduled to have passed upon the formula, so far as it pertained to them, on Thursday night. In the meantime Nathan Burkan, attorney now sitting in for the Academy, was awaiting word from the Coast before entering further into final negotiations with the producers. Exceptions which may be taken by the Academy will have to be forwarded to Burkan. He will have to take them up with the producers and in turn, if concessions are offered, inquire of the Academy for its disposition.

Indie producers, as well, were partly on the fence. In addition to the stand of Federated against doubling, the indie men were awaiting word from their counsel, Sam Wolf, who left New York for the Coast Thursday (16).

Distribs' Sarcasm

Distribs at the same time also had many things to voice against the exhibs. Committee men on the other side of the fence openly declared that if distribs would only give exhibs pictures rent-free every one could adjourn and Washington would be a playground.

Film Reviews

Blarney Kiss

(Continued from page 22)

clipped scenes were regarded as a technical help. When speed is gained at the expense of continuity it's not so good.

Tom Walls, as the fortune-compelling kisser of the Blarney stone, holds most of the footage, partly by virtue of the fact he also directed. Anne Grey is a beautiful but rather passive femme interest with Haidee Wright doing well in one scene, this in spite of terrific overacting. When Miss Wright has seen herself in more productions she should be a tower of strength in bolstering plays which need comedy. Remainder of cast is fairly good without being in any way distinctive. A bunch of extras in some scenes seem to be trying to get the director's attention with their work. They act right out and let the public see it's acting.

Picture is an improvement on the work of a couple of years ago and should be gratifying to British rooters. Noteworthy that the English accents are less marked than in many Hollywood productions, and the dialog is acceptable to American ears.

'Blarney Kiss' can rate as a good indie over here. *Chic.*

Nacht Der Grossen Liebe

('The Night of a Great Love')
(GERMAN MADE)

Berlin, July 31.

Super-Film production, released through Deutsche Universal. Directed by Gesa von Bolvary. Manuscript by Katharin Holland. Stars Jarmila Novotna and Gustav Frohlich. Features Christiane Grautoff, Fritz Odemar, Walter Gross and Eilen Frank. At Ufa Palast am Zoo.

Amusing comedy, smart in scene, with very good singing and music. Should do all right over here and in U. S. foreign houses.

Jarmila Novotna is famous singer and beauty, having sung herself into the heart of a young naval officer, and marries the elderly consul in order to leave the road free for her young daughter, Ulla (Christiane Grautoff). The fact that Ulla doesn't get him either makes an unusual ending.

Novotna, a Reinhardt discovery, proves herself in this film to be not only a fine singer but also an actress of parts. But Gustav Frohlich, as the naval officer, has been steadily rising with German fans. His personal charm, freshness and humor give him the laurels here. Christiane Grautoff is charming as ever. Lore Mosheim is a nice, funny parlormaid, and Walter Gross and Eilen Frank are a well-matched pair of comic lovers.

Not a great film, but a good one, with some excellent ideas by the director, Geza von Bolvary.

Morgen Beginnt Leben

('Life Begins Tomorrow')
(GERMAN MADE)

Berlin, Aug. 10.

An Ethos production, released by Forum film. Directed by Werner Hochbaum. Script by Carl Behr. Herbert Korner, camera. Featuring Erich Haussmann, Hilde von Stolz and Harry Frank. Produced at the Atrium.

A film with very little action but with any amount of incident. The story: A husband leaves prison after five years served for killing the man who insulted his wife, expects her to meet him at the gates. She misses the train, and for the whole day those two look for each other, she desperate with longing love, he mad with jealousy toward an imagined lover. The ending: There is no lover and they find each other anew.

Thin enough, but the new director, Werner Hochbaum, requires no story to tell his tale. This is a new film, which, like 'Sous les toits de Paris,' follows its own road to undoubted success. It is a cameramn's film, obtaining its effects from a lens which sees ordinary things oddly and present odd things naturally. The train journey from the prison back to the city is shown in a multitude of pastoral scenes which picture their soothing influence upon the journey mind of the man; the other journey, that of the wife from the city to the prison, late, excited and anxious, is portrayed by recurring views of the track, the thundering train, crashing stations and viaducts. Equally new is the conception of the two arrivals back in town:

The man rushing home, knocking and ringing at the door of the empty flat, with the pretty thought of the canary inside answering with a burst of song to each touch of the bell; then the incident of the call at the flat by the other man, with the husband hiding round the corner of the stairs, clawing the rails with jealous fury; his return to the street, strangely changed after five years; the incident of a near-tragic bus accident, all in torrential rain; the man's aimless search through the streets, leading him finally to the place of the murder, the concert cafe where he used to lead the band.

Sitting at a corner table, soaked to the skin and drinking brandy after brandy, there arises before his mental eye the story of his crime. This is indeed wonderful photography, and if genius is the capacity for taking pains, then this film was made by a genius.

The wife's return to town is equally dramatic.

Erich Haussmann and Hilde von Stolz as the husband and wife do the little there is exceedingly well. Harry Frank as the unselfish friend plays a role that suits him completely, and Etta Klingenberg, Edith Schollwer, Alfred Beierle, Gustav Puttjer and A. Wilke assisted successfully in making the film go over.

The action and story being simple and universal, this film is easily adaptable for America.

Kleiner Mann, Was Nun?

('Little Man, What Now?')
(GERMAN-MADE)

Berlin, Aug. 10.

Robert Neppach production, released through Europa Film. Directed by Dr. Fritz Wendhausen, starring Herta Thiele, Victor de Kowa and Hermann Thiemig. Adapted from a novel by Hans Fallada. Script by F. Wendhausen and Herbert Selpin. At the Kapitol.

Adapted from the book of the same name—best seller both here and in the States—this film is a further proof of the fact, that the material for a book of fascinating quality is not always equally sound film material. Maybe technical difficulties prevented the introduction into the film of 'Murkel,' the most touching and pathetic element in the book; but the film of the Little Man and his girl-wife without their Murkel is empty for the simple reason that many of their doings are incomprehensible without that motive.

While therefore those who have read the book will miss Murkel, the millions of others who will see this film—and millions will see this film—will delight in its infinite and delicate appeal to inherent sympathy for the under dog.

Little gentleman, as he is, he marries the girl who is going to be the mother of his child. The question what they are going to live on will be settled later. When he gets fired repeatedly, this question remains unsettled, but they manage somehow. Rather, she manages. Lammchen, the undaunted, loving wife and mother who always finds a way, keeps him happy, cheers him along—a heroine of the everyday.

The uncontrolled cheers of the audience breaking right into the film gave proof of the deep human appeal of the story and the playing of it.

Herman Thiemig is the Little Man. Probably not the best choice that could have been made, which can also be said about Hertha Thiele, who has not added to her 'Madchen in Uniform' fame. Ida Wust as his step-mother and keeper of a flourishing card-sharping business, not unconnected with women and wine, does excellently and Fritz Kampers, a big florid crook, with a heart of gold and lovable weaknesses, will inspire in his audience an active liking.

This film has firmly established the position of Victor de Kowa as one of the leading actors in German films. His playing of Heilbutt, protector of the Little Man, is full of humor and strength.

This film for America should be a b.o. success.

B'KLYN PAR PIC POLICY SET; ALL LOCAL OPERAT.

A question of film and policy for the Paramount, Brooklyn, under Mort Shea's operation of the house in the interest of Allied Owners Corp., holding property, and Paramount, has been settled. Theatre is to get Par product day and date with the New York Paramount except where pictures have to be absorbed over there later through holdovers or other booking conflict as in the past.

Brooklyn Par reopens Friday (25) with C. B. DeMille's 'This Day and Age,' neck and neck with New York but the following week absorbs 'Three Cornered Moon' which first played New York on a holdover and has been held up for Brooklyn.

Likely both Pars play 'Song of Songs' day and date following picture's roadshow run at the Criterion, probably second week in September.

On opening stage shows at the Brooklyn Par, Shea has booked James Meiton, Pops and Louie and Major, Sharp and Minor. Bill Rayner, in charge for Shea, is getting the talent from the F&M office, building his own shows on the ground. Shea-Rayner will do their own film booking rather than Louis Notarious who books for the N. Y. Par.

Trade Men Believe Webs Now at Limit as Builders of Sustaining Acts

Radio has gone about as far as it can as a builder-upper of 'names' through sustaining sessions, say authorities in the trade. Whatever air celebs are created henceforth, aside from the rare exception, will be due to paid-for program, say the boys. Chances of according the right development to a sustaining candidate have grown slimmer for the national webs by the commercial outlook for the fall.

Blocking off of practically all the choice evening time by commercials will prevent the networks from scheduling a buildup candidate for choice. At best such spotting would have to be a hop-scotch affair and it is no uncommon observation that an artist who starts under these circumstances already had two strikes against him. He's up against what is regarded as the stiffest grade in radio, the listening habits of the average, who tunes in according to his own schedule.

Time Break No Help

Even with the availability of better time the last half of the past season, when business fell off, neither of the national links created an outstanding personality through sustaining. NBC, doomed most of its buildup efforts by jockeying them around so that they couldn't be found in the same segment of the clock on two consecutive broadcasts or on definite days of the week. Columbia, on the other hand, resumed its old ballyhoo methods and plotted them across the board, but fashioned only Gertrude Niesen.

While the past season made itself notable as one of prominence for comics, those in this category who reached the popularity heights, with the exception of Stoopnagle and Budd, got there by starting off with a commercial connection.

Can't Match Mix

Ralston Purina, backer of the Tom Mix adventure series which starts on NBC Sept. 25, is having a tough time finding a voice to ghost for the horse opera name. Starting off with the assumption that the kids are now thoroughly acquainted with Mix vocally, the commercial is afraid that if his voice isn't perfectly matched the kids will be quick to detect the difference.

What makes it especially difficult to double the voice is that Mix hasn't that high nasal twang usually associated with the cow punching fraternity. So far over 40 actors have been auditioned for the part without anybody even coming close. For the comparison a disc has been made from one of Mix's sound films.

CAL. OIL-ETHER FITE IS FINE FOR TALENT

Hollywood, Aug. 21.

Union and Shell Oil companies, since their radio entrance two months ago, broadcasting, and both over the Don Lee chain, are warming the hearts of radio talent through upping salaries and insisting on having at least one name for each broadcast.

Union gives out Sunday nights with KHJ the originating station. Company has taken over the former sustaining 'Merrymakers.' Shell broadcasts from KFRC, San Francisco, its 'Blue Monday Jamboree' on Mondays. Union has Donald Novis for two broadcasts and Shell is offering Estelle Taylor as a counter attraction.

Names Coming Up

Ruth Etting, Russ Columbo and Bing Crosby are in the future lineup for the gas companies. First time any program originating on the Coast has consistently gone after names for each individual broadcast. Shell, by broadcasting from 'Frisco, has to top the Union offer through addition of transportation. In each case, the commercials are going as high as $1,000 for special talent.

Radio people locally feel that the battle should improve Coast airing, believing that other commercials will have to go after better program to offset the plugging these two programs are getting. At the same time both commercials are paying better money to other performers.

Both programs have the same outlet, approximately 20 stations west of the Rockies and both are variety programs.

The Pacific slope has been famed for its corney ether fare for years. Lack of sufficient outlets, difference in time and few big money broadcasters have been the main reasons for the small time entertainment.

NBC Tired of Paying Gibbons $500 Bonus, So Hotel Acct. Off Air

Chicago, Aug. 21.

Palmer House, first hotel in America to buy a radio network to sell rooms, went off the air last Thursday (17) when NBC refused to pay Floyd Gibbons for the extra work resulting from the chain's continued inability to offer one time for 30 stations across the country.

NBC has paid Gibbons $500 a week bonus for the past 13 weeks but wanted the Palmer House to assume that burden for a four week continuance until Sept. 17. Tavern said nix on the grounds the repeat broadcast was due to an NBC traffic jam and the network should compensate Gibbons for the repeats.

Competitive Acct.

At the time NBC got the account Columbia was in hot pursuit with an offer of 30 stations on a single broadcast. To clinch the contract, deemed important as the first hotel commercial and especially as a summer account, NBC had to mollify Gibbons who announced himself as no philanthropist, the $500 weekly bonus then being added to the fat stipend the Palmer House was paying him.

Original five-weeks booking was twice extended to a total of 13 weeks and both the hotel and Gibbons wanted to push it to 17 weeks. NBC, not accustomed to paying surcharges for talent, squawked about more bonus but still couldn't clear the channels. In consequence of the tiff network rejected the commercial.

Meanwhile the Palmer House has been 100% capacity all through July and August and contemplates returning to radio in the autumn and Columbia is sanguine of getting the account.

Berle-Richman Set for New O. G. Program

Harry Richman and Milton Berle will join Waring's Pennsylvanians on the Old Gold program on CBS Sept. 6. The two singles are both new for this cig show, but the Waring band is a holdover.

Berle was set through Morrison-Winkler; Richman direct.

Russek's Air Try

David Nemerov, executive v.-p. of Russek's 5th Ave., New York, came back on the 'Rex' from a Paris and Riviera fashion survey, with the idea of going the air for a full year's trial. Russek's will tackle the ether thing for 52 weeks and give it a good whirl rather than a sporadic experiment.

Also on the same boat was Irving Mills, theatrical manager, who suggested Guy Rennie, popular Riviera entertainer, for the air gram. Rennie is an American who is a big click at the Chez Victor, Nice.

Smiths' 7th

Smith Bros. brings Billy Hillpot and Scrappy Lambert back to NBC for a Tuesday night quarter hour Oct. 3. Will make it the seventh year for this pair on the same commercial.

Hookup will be over the blue (WJZ) link and take in 17 stations.

A SPLIT INFINITIVE

KNX Thinks Arnold Young Can Tell Mob What 'Tis

Hollywood, Aug. 21.

KNX has taken upon itself the task of teaching English and diction over the air.

Program is a daily afternoon feature, with F. Arnold Young telling listeners when and how to use the broad 'a' and what is a split infinitive.

Program is tabbed 'English As She Is Spoke.'

MGRS. ADVISING TALENT TO HOLD OUT

Managers of several of the top-ranking air warblers are continuing their charges against rushing into commercial contracts at this time. Argument advanced by the reps is that the longer they wait this year the better money deal they will be able to strike.

They have it figured out thus: as commercials go on the air the supply of name talent dwindles. In another month or so the New York supply will be down to the point where the bidding may become intense.

Due to the accounts which have yet to make their season's air debut, the mike names who hold out will be in a position to write their own tickets, according to their managers.

PERMANENT INJ. VS. DAILY DENIED WORC

Worcester, Aug. 21.

Denied a permanent injunction in Supreme Court last week against the Fitchburg 'Sunday Tribune,' a weekly tab, counsel for radio station WORC declared that an indictment against the publishers would be sought when the Grand Jury convenes here this week.

A week ago a temporary injunction was issued to prevent the paper from printing a 'follow-up article' criticising a sales campaign the Worcester station was putting on for Fitchburg merchants. In denying the permanent injunction, the court indicated that the radio station and its management were open to seek relief in other courts. Counsel for the defendants had cited cases to show that permanent injunctions are not given to prevent libel.

Since the original action was taken the paper suspended publication as the Fitchburg 'Sunday Tribune' and is now published as the Fitchburg 'Citizen.' Milton Evanstein and Harry B. Boorky are the publishers. Station WORC is owned by Alfred T. Kleindeist.

No action was taken against the Fitchburg 'Sentinel,' an established daily, as previously reported.

WENDALL HALL'S NETWORK

Chicago, Aug. 21.

Fitch hair shampoo will go NBC next month with Wendall Hall, radioite, as the chief entertainment.

Hall has been on various local programs for some time, this marking his return to the networks after a considerable lull.

Sat. Nite Yawns Openly As NBC Fills All but 2 Half Hours of Week's Choice 18 Hours

Ignoring Saturdays, recognized as the offnight for radio, NBC has left for fall disposal only two 30-minute spots of the week's 18 choice 7 to 10 P.M. hours. Both these half hours are on the blue (WJZ) link, one the 8-8.30 Sunday span and the other the same time on Mondays.

There are many 15-minute slots open on both the blue and the red (WEAF) trellises, but of this batch the only available nightly niche is the 7.15-7.30 p.m. sequent on the WEAF loop. Outside of this, and Saturdays, only three gaps remain on the red web. Over on the hook up the total number of vacant quarter hours comes to five. Network has to retain at least half of these vacancies from commercial alignment for special events broadcasts as well as the class of program which comes under the 'public interest' provision of the radio law.

Emphasized Nights

According to the business already on NBC books, no particular night of the week (Sunday to Friday) will standout as to commercial commitments. Last season and the year before Wednesdays, Thursdays, and Fridays were the big nights but this fall, as indicated by the present sales time schedule, the Sunday and Monday evening bunching of commercials will equal that of any other night other than becalmed Saturday.

Advertisers are still leery of Saturday night. They hold to the opinion that Saturday is the night the masses are not to be found at home. It's the one evening that the youngsters are sure to step out and on which the head of the house generally takes the missus out.

For the blue (WJZ) network, NBC salesmen have as yet not a single Saturday account in tow. It's the first time that the Saturday night 7 to 10 stretch has been completely blank on this link in several years. Over on the red string there's only one commercial currently listed for Saturday nights. This is Hudson Motors. However, U. S. Tobacco (Dill's Mixture) starts a half hour Saturday variety whirl Nov. 18, while Borden's condensed milk will unveil a Saturday program of similar length Oct. 7.

NBC's fall commercial setup from 7 to 10 p.m. as it stands to date:

Red Network

Sunday: Blue Coal, variety show; F. W. Fitch, musical; Chase & Sanborn, variety; Watkins Co. (Dr. Lyon's toothpowder, musical; Bayer's Aspirin, musical; RCA Victor, current events.

Monday: Rex Cole, harmony; Ford dealers, serial; Pepsodent, the Goldbergs; Seeony, sketch; Philip Morris, musical; A&P Stores, musical; California Packing, musical; Carnation Milk, musical; Buick, musical.

Tuesday: Rex Cole; Ford; Pepsodent; Blackstone cigars, musical; Lady Esther, musical; Pabst Beer, musical; Texaco, variety; General Tire, drama-music.

Wednesday: Rex Cole; Ford; Pepsodent; Chase & Sanborn Tea, variety; G. Washington Coffee, mystery drama; Philip Morris, variety; Swift & Co., variety; Larus Co. (Edgeworth tobacco), variety.

Thursday: Rex Cole; Ford; Pepsodent; Fleischmann, variety; Maxwell House Coffee, variety; Kraft-Phenix Products, variety.

Friday: Rex Cole; Wheatena, sketch; Pepsodent; Cities Service, musical; Best Foods, variety; Fonda, variety; Campagna Italian Balm, drama; Ford dealers, variety.

Blue Network

Sunday: Real Silk, variety; Fleischmann, variety; Campagna, drama; Gulf Oil, variety; Bergens, chatter.

Monday: Pepsodent, Amos 'n' Andy; Tastyeast, harmony; Richfield Oil, variety; Health Products (Feenamint), serial sketch; Sinclair Oil, minstrel; National Sugar, musical.

Tuesday: Pepsodent; Spratt's Dog Foods, sketch; Ritchie Co. (Eno Salts), mystery drama; Horlick's, sketch; Household Finance, musical; Smith Bros. Cough Drops; N. Y. Philharmonic symphony, permanent sustaining program, fills the 9-10 p.m. slot.

Wednesday: Pepsodent; Charleton & Hovey; Ritchie; Health Products; Vince Mouthwash, John McCormick and symphony orchestra; Sloan's Liniment, sketch; Lehn & Fink, sketch.

Thursday: Pepsodent; Tastyeast; Ritchie; Diamond Salts, sketch; Horlick's, sketch; Pacific Coast Borax, sketch; Lady Esther, musical.

Friday: Pepsodent; Ritchie; Nestle's chocolate, variety; Northam Warren, musical; Armour, variety; Campagna, drama.

Delightfully Informal

Mort Downey of the Irish Broadcasting Co., in Dublin which, after any program clicks, just shuts up shop and goes around the corner to tavern for a drink. When they're through they return and go on the air again.

The Dublin station is the most powerful in the British Isles, 70,000 watts, and is likewise the only commercial broadcaster on the Isles. BBC is Government subsidized.

Walter McNally, American singer, is the big boy in Dublin's show biz. He owns theatres, a nite club and has RKO-Radio Pictures for Ireland.

ARTIST BUREAU NOW FULL AGENCY

Extending its competition ith outside agents, NBC's artist bureau is going into the straight agency business of booking regular vaudeville acts which have no radio connections or standing. According to the network's booking office any an all acts, regardless of non-radio classification, will be placed on the bureau's contract talent list.

First of such turns is a colored team, Pops and Louie, currently playing the picture houses under the NBC banner. For the week of Aug. 25 and at Loew's State, New York, NBC has set the Ha-Ha Club (New York) floor show with Dan Healy and Jack White.

Up to now NBC has confined its stage booking to radio acts, usually giving them sustaining build-ups on the network to increase their theatre value. This has always burned the independent agents, most of whom refuse to do radio business through NBC and preferring direct contact with the advertising agencies. But through it all the NBC artist bureau has maintained the distinction of being primarily a radio booking agency. That classification is now gone with NBC out in the open and rating as any other agent — which means the other agents are burning double.

NEW TRANSCRIPTION RADIO CHAIN FORMED

Seattle, Aug. ..

R. T. Evans, KPCB manager, Seattle, at recent convention of Western Broadcasters, held at Portland, elected acting president of the group which includes Washington, Idaho and Oregon stations. New transcription chain was formed.

Next meeting in Seattle in January.

Radio's Code Drafted, Equity Wants To Be Spokesman for Ether Talent

Drafting of broadcasting's code has been completed and the instrument comes up for an opening discussion in Washington this Thursday (24). It is expected that the document will be in the hands of Sol Rosenblatt, deputy administrator of the NRA for the amusement business, and the NRA code analysis group in Washington for a going over by next Monday (28).

Also expected that Rosenblatt will follow up this examination with the calling of a hearing that will give groups other than the National Association of Broadcasters, interested in the broadcast industry, an opportunity to present their problems for incorporation into the code. Among the groups that will be represented at the opening gathering before Rosenblatt will be the Actors' Equity Association, interposing as spokesman for radio talent.

In charge of the Thursday's meeting which ill go over the code's final draft is Philip Laucks, executive secretary for the NAB, National Press Bldg., Washington.

Jane Froman on Linit

Jane Froman is the first assignment for the new Linit show, which starts on CBS Oct. 1.

Songstress was set by Morrison-Winkler.

Air Line News

By Nellie Revell

We read and learn. A bulletin relays that Hazel Walton, personality singer, went to the Fiji Islands and taught the natives tap dancing and how to sing jazz numbers. Despite these cultural advantages you'd never guess what the Fijians liked best about Hazel. It wasn't her dancing of her voice, but her platinum blonde hair. Items like this help to relieve the monotony of a radio writer's life.

Iind Broadcaster

'The Law and You,' an explanation of the average citizens' rights, is given by Benjamin Berinstein, sightless attorney, each Friday over WRNY. speaker prepares his notes in Braille.

For Children

Grocery Products Sales Co. is putting on three transcriptions of 15 minute broadcasts a week over WOR for children, called 'Open Sesame.' A narrative of search for pirate treasure.

Green

Patrick Casey, traffic officer on the corner of Fifth Ave. and 55th street, is head of the Irish band known as the Casey Brothers on WHN composed of men from County Langford, Ireland. They sing Irish ballads and play musical instruments (harps, I presume).

Jolson's Surprise

Al Jolson was surprised the other day when, after tipping his barber a dollar, the latter asked him to autograph the bill. "You're not going to keep it?' Al asked, 'these .' 'Oh, I won't keep it,' the barber assured him. 'I'll sell it.'

Secretary's Future

Looks as if Lew Reid, WOR program director, is going to need a new secretary. Marianna Guida is taking screen tests.

A Simille

Kay Fayre has sung over nearly every NBC outlet from coast to coast, but it has taken her two years to a booking at the home office. She appeared on 'The Morning Parade' one day last week. It's like many acts and the N. Y. Palace in the vaude days.

Before io

Charles Carlile, CBS tenor, was principal in the choir of a Jewish synagogue. He is not Jewish....Nan Austin (Melody Maids) was a telephone operator in the Boston exchange....Red Pepper Sam was a Paul Ash discovery and toured with Publix units....Juliette Trevas (WRNY) was in realty brokerage on the Coast....Ray Winters, WMCA announcer, lectured on birds and animals:...Austin Miquel, the Singing Senor, was an olive merchant in Madrid....Zora Layman was a concert violinist....Nick Dawson was hotel clerk, cowboy and scene painter....Mary Eastman and Big Bill O'Neal were in Heywood Broun's 'Shoot the Works'....Lennie Hayton was pianist with Cass Hagen's ork....Juano Hernandez (Columbia's 'John Henry') was singing on the docks Havana....Dick Mansfield sold newspapers....Buddy Harrod delivered for a drug store at $8 a week....Elsie Hitz's first job was in a small stock company in Cleveland....Babs Ryan sang in a Kansas City night club....Glenn Cross, baritone with George Hall's orchestra, was a cartoonist on the Spokane 'Review'....Abe Lyman was a soda jerker....Chuck Haines was chief cook and bottle washer for a railroad construction crew....Frank Munn at 25 was working in a machine shop....Robert Trout, Columbia announcer at Washington, was an able seaman....Ilomay Bailey was a YMCA swimming instructress....Carolyn Gray, pianist, was a studio hostess....George Givot was a soda clerk in Omaha....John J. Shevlin, tenor, was a breaker boy in the Pennsylvania coal fields.

Short Shots

Hudson-Essex is going to use another night each week on the air. Program will be of transcription records....Basil Ruysdael is taking bows for the tribute Lawrence Tibbett pays him in a mag article....Alex Gray is returning to the air....John De Beuris, wood-wind virtuoso is back on WOR after a long absence....'Singing' Sam (Harry Frankel) commutes from his Indiana farm to the Cincinnati CBS studios....Betty Borst is the young lady who vocalizes with Andy Sanella's Band at Milton Point Casino. She also pinch hits for Andy, leading the orchestra when he lays down the baton....Jane Froman, whose sinus trouble seems to have disappeared, is making shorts in Warner Brothers' Brooklyn studio....Charlie Hagelston is leaving Red Lion Inn Aug. 26....The Hotel St. George takes Eli Dantzig's band through a WOR wire this week....Hollywood Pelham Gardens goes off the air this week....Al Bach, NBC's diction award winning announcer, is taking to the tall timber for his vacation....Ernest Truex will be heard commercially beginning in September....Studebaker comes to Columbia this fall with a musical variety program....Miss Bert Green, secretary to Alfred L. McCosker, WOR's head man, is also vacationing while her boss is in the Caribbean....Vera Van will replace Gertrude Niesen on Mark Warnow's Thursday night program....Ed Strong, NBC engineer, records all of Rudy Vallee's programs from the air and saves them for future reference....Blue Coal returns to CBS with a half-hour script act Sunday evenings....Augusto Brandt and Sherman Keene are bossing the fiddlers on WOR during the vacation of George Shackley, general musical director....Marion Rich, linguistic soprano on WRNY, is a Radcliffe graduate, and sings in 10 languages....Ethel Pastor, coloratura soprano heard with Phil Spitalny on his CBS beer commercial, has been signed by Spitalny for a year....Macey and Smalle succeeded Brad Brown and Al Lewellyn for the Household Finance Corporation (WOR) Wednesdays.

Scrambled Notes

Now he is Col. Irvin S. Cobb, LL. D., Chevalier of the Legion of Honor ....Al Evans, Vallee's pianist, is setting them up for the boys on account of a seven-pound daughter....J. C. Nugent goes on the U. S. Tobacco program in November and Red Adams drew the Beechnut program, both NBC....Julie Bernstein (Bronx Marriage Bureau on WOR) has invented a 'Borsht Cocktail.' They drink it in ritzy Westchester, but eat it out of a soup bowl in the Bronx....Buck Rogers returns to the Columbia network Oct. 2....Del Casino, WMCA baritone, is taking screen tests for Warners....Tony Wons of the bass voice also sings tenor....The Mills Brothers return to the air Aug. 29 and the Boswell Sisters the 30th, on CBS....Don Bestor is back in town rehearsing for the Nestle program....Gordon Hosiery is using Diana Chase for their new publicity campaign, building up the new Ne-flex hose....Vivian Ruth goes on the Nonesuch Mincemeat program beginning October. She will have the Yacht Club Boys and Leo Reisman's Orchestra with her ....Harry Reser has offers from Fanchon and Marco for stage shows....The Mystery Chef, who has been on one of NBC's morning programs for years, begins a commercial on CBS in October....Ruppert's Beer hasn't decided whether to take one hour or two half-hours....Roxy and Vic Irwin are in deep conference with Max Fleischer over a Betty Boop stage show at the Music Hall....Johnny Green, composer, arranger and conductor, has been spotted for four half-hour concerts on Sunday evenings beginning Sept. 3 over CBS....Joe Bier and Kathleen Gordon, WOR, will be off the air until Sept. 11 to have a vacation....Enoch Light, going into the Governor Clinton next week, is called the King of Jazz in Paris (France).

Renewals

Premier-Pabst Sales Co. (Blue Ribbon Malt and Beer.) Extends for third year the Ben Bernie Tuesday session over NBC's red (WEAF) link. Effective Sept. 12. Hookup takes in 44 stations.

Rex Cole, Inc. Takes another 13 weeks on WEAF for its quarter hour with Field and Hall, five evenings a week.

Armour & Co. A third stretch of 13 weeks for Phil Baker is Friday nights on NBC's WJZ and 37 other stations. Effective Sept. 22.

O.K. ON COOKING FLOP AT MIKE

San Francisco, Aug.

Example of what those news-paper-radio tieups mean to experienced newspaper people is the case of Dorothy Rankin, who has been let out as domestic science expert of the 'Chronicle.'

Despite being a culinary wizard, her work as a mike performer and continuity writer for the daily's two domestic science periods didn't satisfy the paper's execs. she was let out.

Her assistant, Dorothy Brandon, succeeded.

AGENT ASKING $60,000 OF COLOMBO'S $180,000

Hollywood, Aug. 21.

Jack Gordean agency has filed suit against Russ Colombo for $60,000 through an assignee claiming the crooner owes the agency that amount on a contract which calls for one-third of all his earnings. Suit asserts that Colombo has made $180,000 during the two-year term of the contract.

Colombo is tied up with several agents, among them Phil Berg. Con Conrad is also supposed to have a slice of the crooner.

Under the terms of the Gordean contract, Colombo was to receive $50 per week in salary for the first year and $75 the second year from Gordean if he didn't work. If he worked, agency was to get one-third of his earnings.

CBS LIFTS ONE

Takes Olsen-Johnson Show When NBC Can't Deliver

Olsen and Johnson's show for Swift & Co., has gone to CBS with a Sept. 29 starting date. Program had virtually been in the NBC bag.

After signaturning contracts for 30 stations on NBC's red (WEAF) link J. Walter Thompson, the agency, found that this network couldn't deliver 18 of the required outlets. CBS was given the break when it guaranteed to produce the stations Swift wanted.

Sidelight on the Olsen and Johnson situation is that NBC was originally responsible for the comics' entry into radio. It was NBC which sold them to J. Walter Thompson for the Fleischmann show.

WLW' Ind. Opposish

Aug. 21.

Negotiations, which have been on the fire for almost a year, have finally been completed to link WKBF as a local outlet for NBC. Station will broadcast on both the red and blue networks beginning Sept. 1.

WKBF will be the only local NBC outlet and will materially cut into the coverage heretofore enjoyed by WLW, Cincinnati.

BORDEN'S 17 WEEKS

Borden Co., canner of the Eagle brand, starts a morning comedy series Sept. . Cast will take in Walter Scanlon, Marcella Shields and a piano duo, with Jane Ellison, culinary expert, doing the plug.

Program will be carried over NBC's blue (WJZ) link to as far west as Denver. Contract calls for 17 weeks.

Inside Stuff—Radio

Acquisition this week by the scions of the Thomas Fortune Ryan and John Hay Whitney families, of Donald Flamm's independent station WMCA, New York, culminates a long struggle by Flamm to bring his indie broadcasting outlet to the fore. Sharing split time with an inferior station, WNYC, which alone dominated attention because of its subsidy from the City of New York, Flamm (or the Knickerbocker Broadcasting Co., Inc., the corporate holder) finally convinced the Federal Radio Commission on the proposition of giving it a full schedule on an uninterrupted wave length and shunting WNYC to another channel.

It is specifically mentioned that the new Ryan-Whitney control which is retaining Flamm in an advisory capacity contemplates a third chain but not affiliated with the Amalgamated Broadcasting System of which Ed Wynn is president and founder. ABS, too, is in process of lining up a third network and had approached Flamm for a tie-in with WMCA. Flamm refused although offering at one time to sell the station's time facilities, at card rates, as with any other advertiser.

With WMCA as the key of a proposed third chain and ABS likewise trying to build another network, that makes two third chain propositions now around New York.

Meantime there is always the Hearst threat despite periodic disavowals of interest in an independent Hearst-controlled network. None the less Hearst maintains WINS (International News Service) in the Ritz Tower hotel and has a more than casual entente with Loew-Metro's WHN station. Latter has been fortunate lately in co-ordinating its WPAP (Palisades Amusement Park) and through purchase of WRNY it has thus made possible uninterrupted full-day schedule on the same wave length and through common control out of the WHN in the Loew's State theatre building on Broadway.

CBS and NBC have assumed a standoff policy toward the scramble between Stewart-Warner and Sears, Roebuck & Co., for radio set endorsement from mike celebs. Chains say they'll not ask their artists to lend their names to either proposition, but at the same time acknowledge that the performer is at liberty to do as he pleases in the matter.

As it now stands battle of magazine and newspaper guarantees, Stewart-Warner through its present agency, Blackett-Sample-Hummert, is working on a ballyhoo called 'Radio's Hall of Fame' and guarantees mike boys and girls pictures of themselves, their wives, husbands, mothers or whoever they choose, in at least the 'Saturday evepost' and 'Colliers', Stewart-Warner is looking for at least 20 names to put their pictorial approval on that brand's receiver.

Sears-Roebuck's proposition guarantees a minimum of 420 newspapers and 12 national mags for the mikesters who okay the mail order house's 'Silvertone' set.

Neither manufacturer plans tieing up these campaigns to a on the air. NBC and Columbia say that this angle has nothing to do with their refusal to co-operate. To avoid any embarrassments or entanglements, they say, they've decided on a definite policy against asking artists to endorse a product. Playing neutral, the webs think they won't give national advertisers cause for jealousy or burnups against them.

Under the hookup between Remington Rand & Co. and 'Time' (mag), which brings 'March of Time' back to CBS Oct. 6, the manufacturer of office furnishings pays all the bills and gets the commercial plug, while the weekly provides the continuity material and is recompensed with a couple of lines of credit. Latter part of the arrangement prevailed when Columbia took over the session for a nine-week sustaining run last season. Remington-Rand's order calls for 32 stations, which takes the program out to the Coast.

With W. R. Stuhler and Donald Stauffer, writers and producers of 'March of Time' the previous three seasons, now with another agency (Young & Rubicam), Batten, Barton, Durstine & Osborne, agency rep for both 'Time' and Remington Rand, will turn the show's direction over to Arthur Pryor, Jr., head of BBD&O's radio staff, with Herbert Sanford in charge of the scripting.

Paul Whiteman got himself out of a ticklish jam on salad dressing endorsement by inducing Stanco, maker of Nujol, to release him from a testimonial agreement connected with the latter product. Nujol boost threatened embarrassing circumstances in light of the fact that the bandman is on the payroll of the Kraft-Phenix Co. which is using him and Ad Jolson to plug its Miracle Whip brand of salad dressing over NBC Thursday nights.

In her book on how the maestro went about reducing his avoidupois Mrs. Whiteman (Margaret Livingston) mentioned that for his salad dressing she used Nujol, which served the purpose and was non-fattening, and the testimonial arrangement with Stanco followed.

Another of the active foreign language stations in the New York area is WFAB, the old WHAP outlet operated by Franklin Ford. WFAB, licensed for 1,000 watts, has since March, 1932, given itself exclusively to the foreign language programs with the nationalities represented including Italian, German, Jewish and Polish.

WRAX, Philly, also operated by the WFAB owner and the first to do the foreign language thing exclusively, takes wired programs from WEVD and WOV, New York, which include the 'Jewish Forward' hour and the Manischewitz Matzoh show.

Coast chain stations lately have been letting down the bars on medical advertising and other heretofore unwanted commercials. In the past the chain stations, when accepting such advertising, would confine it to daylight hours, but recently there has been a tendency to spot it on choice evening hours.

One of the chain outlets last week put an advertising dentist on a choice night spot, taking the business after a couple of independent stations had turned it down. Rival chain outlet also went for a gospel peddler who had been refused time at a less important station.

California chain station planned an audition of a program built around a femme performer who recently arrived on the Coast. When the prospective advertiser arrived it was discovered that the singer had not shown up, but rather than postpone the audition the program was put on with the station substituting a record of the singer in the spots where she was scheduled to sing. Audition went over without the advertiser aware of the substitution.

George M. Cohan balked last week at part of the ballyhoo that the Cecil, Warwick & Cecil agency and NBC had mapped out for his entry on the air yesterday (20) for Gulf Oil. Fox and Paramount newsreels were lined up to take a clip of the actor-manager making some cracks about his ether debut and radio as an entertainment medium, but when it came to getting his okay Cohan nixed the proposition as one way of overdoing things.

STUDEBAKER'S SALES PUSH

Chicago, Aug. 21.

Closed here but to be executed from New York and California is a contract between Columbia and Studebaker Sales Corp. for an intensive one-week radio campaign starting Sept. 23. Series of daily 15-minute periods will be climaxed by a gala full hour program with Stoopnagle and Budd, Morton Downey, possibly Bing Crosby, and a star-studded line-up. Talent isn't set.

For the 15-minute shots Studebaker will use name bands, east and west.

WMCA Takeover by Wall St. Group As Forerunner of Another '3d Chain'

Without giving up his stock control in the station, Donald Flamm has turned over the operation of WMCA, New York, to a group of Wall Streeters brought in by Jack T. Adams. Deal relieves Flamm of all time selling and program presentation connections with the outlet and guarantees him a specific annual sum plus percentage.

Transfer of the station's operation was made in the form of an agency contract, which as the broadcasting trade has it, will eventually lead to the disposal of WMCA's ownership to this group. Another group visualizes an alliance with the Amalgamated Broadcasting System. By that time, it is predicted, Ed Wynn will be out of the ABS picture altogether, and the group now in operation control of WMCA will be part of the ABS directorate, with Curtis Dall retaining his chairmanship of the ABS board.

Still another report within the trade indicates that Adams' new backers have taken over the obligations entailed here, and with WMCA as the key station will serve as a chain proposition which Adams previously started. This network would be distinct from the Amalgamated project.

Downtown Moves In

For the time being the downtown coterie has organized as an operating company for WMCA, the Federal Broadcasting Corp. Adams has been installed as president. Other officers are Clendenin J. Ryan, Jr., v.-p.; Major Talbot Freeman, v.-p. and sec., and James K. Norris, treas. In addition, the company's board of directors is composed of Allen A. Ryan, Jr., Walter S. Mack, Jr., John Hay Whitney, A. Newbold Morris, Howard G. Cushing, Robert H. Thayer, Paul H. Nitzer and Bethuel M. Webster, Jr. Instance here represents the first real entry of Wall Street into a broadcasting proposition outside of NBC, which latter connection came through the network's founding by RCA. Lehman Bros.' interest in CBS confines itself to that banker's loan to William S. Paley of $4,500,000 a couple years ago so that Paley could take over from Paramount-Publix a 50% holding in CBS' class B stock.

Adams, who headed the Judson Radio Program Corp., which CBS dissolved two years ago, had about a year ago a financial group interested in a third network that he was trying to link together. Thing went cold after they had bought into several stations.

WMCA a few months ago merged with WPCH into a full-time station. It's operate at 1,000 watts.

Durstine Says Agency Space Buyers Should Select Stations-Time

Roy Durstine, partner in the Batten, Barton, Durstine & Osborne agency and a pioneer in broadcast advertising, is of the opinion that the lining up of stations and network time should be taken out of the hands of an agency's radio department and left to the province of he who does the agency's buying of print, billboard and other space. The media department, where this latter exec rules, is the logical place for it, Durstine holds.

The agency's radio department, opines Durstine, should concern itself with programs, their merchandising and analysis of fan mail. The media division is trained, he figures, to get the best and most for the client's money. Buying of space and time is a specialty in itself that requires concentrated study. It should not be left to the same person or group assigned to buy talent, says Durstine.

CREAM O' WHEAT'S RETURN

Chicago, Aug. 21.

Cream o' Wheat signed with the Chicago CBS office last week to bring Angelo Patri back Oct. 8 for 13 weeks, but with a skit and music added for the new series.

Program as before will originate in New York. Will be a Sunday evening half hour show at 10 p.m. EST.

INVITED WRONG GUESTS

Paul Loses Job For ront to WGN

Chicago, Aug. 21.

Paul Kapp has been replaced by Pierre Andre, of WGN, in charge of the regular Monday night radio jamborees from the Blackhawk cafe. Behind the change is the story of Kapp innocently inviting the wrong guests.

In looking over the list of celebs Kapp had invited for last Monday WGN officials saw the names of Eddie and Fannie Cavanaugh, recently of WIBO, now of WBBM. The Cavanaughs have taken raps at WGN because of that station's policy of not permitting its artists to appear on their radio interview programs. WGN didn't like the Cavanaughs or want them broadcasting over WGN. Kapp argued for them and won them a perfunctory bow at the Blackhawk. Next day Kapp was replaced.

SOUP FIRM'S RETURN INCLUDES FILM NAMES

Campbell Soup, which hasn't been on the air for two seasons, is planning a fall return with a three-star idea. It wants a name warbler, prominent dance combo and a different screen luminary from the Coast for each program. Rest of the show would originate in New York.

Whether it will be one or two programs a week depends on the availability of picture names and the hookups which can be effected in advance with the studios. CBS will likely be the release.

Coast Ethical Code

San Francisco, Aug. 21.

Broadcasters' Association is formulating a code of ethics which it will adopt at a future meeting.

Platform will include rules on price maintenance, talent charges and business practices between stations, agencies and clients.

Committee includes Ralph Brunton, KJBS; Edward McCallum, KYA; Bob Roberts, KTAB and Fred Hart, KQW.

Coast Air Tech Men Go Union As in East

Los Angeles, Aug. 21.

Technicians in the various local radio stations are being organized in a union affiliated with the International Brotherhood of Electrical Workers.

Organization of radio sound men is in line with a move by IBEW to unionize all radio technicians on the coast similar to the union status of air employees in the east. Other unions are planned for San Francisco and Oakland.

CBS' NRA ADDITIONS

Pending the working out of a definite agreement for the industry, CBS last week put into effect the President's blanket code with regard to maximum working hours and minimum wages. Network also added one each to its press and continuity departments expanded the sales staff.

Newcomer in publicity is Richard Bard, whose assignment has him contacting for news broadcasts. David Howard is the addition on the continuity end.

TENEYCK TO WCAU

Sidney Teneyck moves to WCAU, Philadelphia, Sept. 1. Outlet has an elaborate sustaining show it wants Teneyck to m.c., and also a prospective local commercial for the comic.

Tom Rockwell brought Teneyck on several months ago from Cincinnatti, where the polysyllabic wrangler had a WLW connection. He was placed with NBC but for the past few weeks his home plate has been WOR, Newark.

Tough on Carpets

Chicago, Aug. 21.

During July nearly 50,000 visitors helped wear out the carpets in the NBC studios here. Overwhelming bulk of this vast throng were visitors to the World's Fair.

August tally will probably go even higher. It takes about one hour to appease the insistent curiosity of each rhubarb-raiser.

JOINT NBC-CBS BALLY FOR NRA

Joint hour's broadcast over NBC and Columbia to help pep things up for the National Recovery Administration gets its unveiling at 10:45 E.D.S.T. this Sunday (27) night. Networks will have hooked up practically every one of its affiliates from coast to coast.

First half of the show will be m.c.'d by Graham McNamee for NBC, and the other 30 minutes by Ted Husing from Columbia. Hugh S. Johnson, NRA's chief administrator, will have the opening spot, and among the mike names due to do their bit out of New York are Al Jolson, Burns and Allen and Kate Smith. Amos 'n' Andy will splice in from Chicago, and another group, m.c.'d by Eddie Cantor, will come into the proceedings from the west coast. These last will include Bing Crosby, Ruth Etting, Jack Pearl and Ed Wynn. From New York the orchestras will be maestroed by Walter Damrosch, Howard Barlow and Frank Black.

As radio's contribution to the ballyhoo of the NRA movement the networks will continue, in addition to this hour's show, their daily allotment of 15 minutes each day to NRA speakers. Indie stations, or those not affiliated with the chains, are in on the campaign either with local speakers assigned by NRA branch committee or recorded appeals sent on by W. B. Dolph, radio director of the NRA publicity division in Washington.

Air advertisers are also continuing to lend their support to the campaign by interpolating NRA speakers in their programs by having the announcers make note of these firms' adherence to the code adopted by their respective industries.

AFFILIATES' SPOT BIZ KEEPS NBC TIME OPEN

NBC is unable to close contracts for most of the night time periods it still has available because of the failure to clear time with affiliated stations. Latter explain they have their own local or spot commercials to take care of in the requested gaps.

Until a couple weeks ago the allied outlets readily accepted one network commercial after another. Spot broadcasting end of the business, at the time, hadn't gotten under full steam. As soon as this type of income started to pour in NBC became aware of a definite reluctance on the part of its affiliates.

Mae West Snub Brings Out Mint for Premiere

Hollywood, Aug.

Safeway Stores, although turned down on getting Mae West for a program launching its new beer, will nevertheless spend a wad to indirectly tie-in the picture star's name.

Both Miss West and Paramount thumbed down the ether plan but a deal is now on whereby the grocery concern will sponsor the premiere of her next picture if the studio will consent to a calcium opening. This looks likely.

Safeway will take half-page ads in 45 southern California papers to plug the opening and its beer. Plan also is for the grocer to etherize the premiere.

Air Advertisers Turning Against Theatre Appearances for Talent

ROYAL'S TRIP OFF

Postpones Jaunt to Europe in Quest of Talent

John Royal has called off his trip to Europe until the end of the current year. His original plan had been to leave this week, but the expediting of pre-arrangement for NBC's unveiling at Radio City make necessary the postponement.

Royal's announcement several weeks ago that he was going abroad in quest, among other things, of novelty acts for NBC, brought him a shower of print and letter criticism. Gist of the squawks was that there was enough undiscovered talent on this side. Royal, at the time, explained that, although he couldn't imagine Europe having anything in the way of ether entertainers not available here, he thought the trip would be made worthwhile by the discovery of an outstanding personality of the Chevalier type or an arresting novelty act.

COFFEE PLUG SPLITS ON EAST—STOPPED WEST

San Francisco, Aug. 21.

California Packing Corp. will finance Capt. Dobbsie on an NBC transcontinental, beginning Sept. 25, plugging Calpack's Del Monte coffee.

Monday night half hour will emanate from NBC's Frisco studios but will not be broadcast on the Pacific Coast because the Tillman and Bendel Co., who also manufacture a Del Monte coffee out here, have an injunction against Calpack's brand in the West.

Program, instead, will start at Salt Lake and go to some 40 stations. A second program, exclusively for the Coast, is on the fire.

Dobbsie (Hugh Barrett Dobbs) will return soon from New York, where he is on sustaining for NBC.

Act Sold Twice

San Francisco, Aug. 21.

Don Lee network had its Sunday night 'Merrymakers' sold to two advertisers at the same time, but straightened out the situation this week, when Ford dealers of California retained that show and Union Oil Co. went for two other periods a week.

Ford's 'Merrymakers' from KHJ start Sept. 3.

Puppy Porridge Goes CBS Ending Long NBC Run

Chicago, Aug. 21.

Chappell Bros. Kennel Rations will return to the air Oct. 15, but over a Columbia network of 15 stations instead of NBC. Firm's 'Rin-Tin-Tin' thriller script was on NBC for three years until shortly after a squabble last spring, involving Doggie Dinner, a competitor, also on NBC. Doggie Dinner, incidentally, has since moved over to Columbia also.

'Rin Tin Tin' will be a Sunday show at 7:45 p.m., produced in Chicago as heretofore and substantially same program as on NBC.

D. L. & W. LOOKING

D. L. & W. Coal, distrib. of the Blue Coal brand, returns to NBC Oct. 1 with a half-hour variety show. It's now looking around for a comedy team, dance combo and warbler to fill the bill. Sunday evening stanza will be limited to 11 eastern stations on the red (WEAF) loop.

Same account last season on NBC used a mystery drama idea with 'The Shadow.'

CLIMALENE GOES NBC

Chicago, Aug. 21.

Climalene deserts Columbia for the NBC web out of Chicago this week. Cherri McKay and the Merry Macs, who have been on the program over CBS, stick for the switch of networks.

Climalene has originated from WBBM here for several months.

Network advertisers have turned sour on the personal appearance practice for their air talent. Appreciable number of commercials which have New York as the originating point of their programs are now insisting, before signaturing new or renewal contracts, that the performer agree to a clause restraining them from playing theatre engagements outside the suburban area.

Commercials demanding this restriction say they have no objection to the talent earning extra money, but what rankles is the worry as to out of town dates. While the act is away from the regular point of broadcast origin the advertiser is kept on edge through fear that something may go wrong with the pickup, the program become snarled in any one of many ways.

In Reverse

It's a case of about-face for most of these accounts. Not so long ago they encouraged the personal appearance thing, figuring the additional publicity for their product and programs. But now they incline toward the idea that the disadvantages overbalance the benefits of theatre audience clamor. Attitude is that the successful presentation of the program is the main commercial concern and that nothing which interferes should be permitted.

In encouraging the theatre adjunct the commercials now believe that they weren't doing right by their own best interests. They subscribe to the theory that while being concerned with the special notice they might obtain from 200,000 set owners in one town, they lost sight of the other 2,000,000 listeners they originally intended to please.

L.A. Not Doing Right By Nell on Football; Indie Coliseum Howl

Los Angeles, Aug. 21.

Independent stations are burning at the city because they have been cut off from commercialising USC football games this fall from the municipally controlled Coliseum.

Exclusive broadcast privileges have been sold to Associated Oil, which will use both NBC and CBS outlets here—KFI and KHJ, respectively. Permission will be given the indies to lay wires to the football arena but not on sponsored broadcasts.

Indie outlets claim the exclusive selling robs them of accounts for which they had tentative set-ups and contend that, inasmuch as the Coliseum is city-controlled they have been handed a raw deal. Particular peeve is on at two stations which recently have been regularly giving free time to city officials, from the mayor down, to broadcast their individual office-keeping messages to the taxpayers.

3 Acts A-Disking

Kansas City, Aug. 21.

Three units from WHB, Kansas City, went a-disking to Chicago recently. Songcopators, Herb Cook and his Three Little Words, and Bingham and Wells all put their names on platters, with Victor doing the recording.

While in Chi acts NBC and WGN.

Cantor Busy with Pic, Retards Radio Start

Hollywood, Aug. 21.

Eddie Cantor's Chase & Sanborn program has been set back from its scheduled initialer, Sept. 10, to around Oct. 15, on Cantor's refusal to go ether until his picture, 'Roman Scandals,' is finished.

As previously arranged, the first few broadcasts will go from here and then Cantor goes east to continue from the NBC studios in New York.

Western emanators will be at the NBC studios on the Radio Pictures lot.

OUTSTANDING PROGRAMS ON THE AIR

NATIONAL

(Taking in chain programs of coast-to-coast or regional hookups. Listing artist, chain and key station, time—EDST, out of New York—and days, if more than once weekly, commercial and advertising agency on the account. The time difference according to geographical location can be figured out for local reference accordingly.)

(This and Next Week, Aug. 22 to 28)

(All Time EDST)

TUESDAY (AUG. 22)

Kate Smith (La Palina), 8:30-8:45 p.m., CBS-WABC. Also Wed. & Thurs. (Batten-Barton, etc.).

Julia Sanderson and **Frank Crumit**, **Parker Fennelly**, **Jack Shilkret** orchestra, 'Blackstone Plantation,' 8-8:30 p.m., WEAF-NBC (Blackstone Cigars).

Raymond Paige's orchestra and soloists, California Melodies, from Don Lee chain on the west coast via WABC-CBS, 10-10:45 p.m.

The Goldbergs, with **Gertrude Berg**, **James Waters**, 7:45-8 p.m., NBC-WEAF. Also Wed., Thurs., Fri. & Mon. (Pepsodent) (Lord & Thomas agency).

Amos 'n' Andy, 7-7:15 p.m., NBC-WJZ. Also Wed., Thurs., Fri. & Mon. Rebroadcast for the midwest and west 10 p.m., CDST (Pepsodent).

Clara, Lu 'n' Em, **Louise Starkey**, **Isabelle Carothers** and **Helen King**, 10:15-10:30 a.m., NBC-WJZ. Also Wed., Thurs., Fri. and Mon. (Palmolive) (Lord & Thomas agency).

Little Orphan Annie, 5:45-6 p.m., NBC-WJZ. Also Wed., Thurs., Fri. & Mon. (Ovaltine) (Blackett-Sample-Hummert).

Ben Bernie orchestra, with **Jackie Heller**, 9-9:30 p.m., NBC-WEAF (Blue Ribbon Malt) (Matteson-Fogarty-Jordan agency).

Lowell Thomas, 6:45-7 p.m., NBC-WJZ. Also Wed., Thurs., Fri. & Mon. (Sun Oil Co.) (Roche, Williams & Cunningham agency).

Household Musical Memories, **Edgar A. Guest**, **Alice Mock**, **Josef Koestner** orchestra, 10-10:30 p.m., NBC-WJZ. (Household Finance Corp.) (Charles Daniel Fry agency).

'Skippy,' 5-5:15 p.m., CBS-WABC. Also Wed., Thurs., Fri. & Mon. (Phillips Dental Magnesia) (Sample-Hummert).

Boake Carter, 7:45-8 p.m., CBS-WABC. Also Wed., Thurs., Fri. & Mon. (Philco).

Light Opera, 'The Beggar Student,' by Karl Millioecker), **Harold Sanford** conducting, 8-8:30 p.m., NBC-WJZ.

WEDNESDAY (AUG. 23)

Fannie Brice, **George Olsen** music (Chase & Sanborn Tea), WEAF-NBC, 8-8:30 p.m. (J. Walter Thompson agency.)

Potash and Perlmutter (**Joe Greenwald** and **Lou Welch**), WJZ-NBC, 8:30-8:45 p.m. (Feenamint) (McCann-Erickson).

The Poet Prince, NBC-WJZ, 11:15-11:30 p.m.

Irvin S. Cobb and **Al Goodman's** orchestra, 9-9:15 p.m., CBS-WABC (Good Gulf). Also Fri., same time (Cecil, Warwick & Cecil).

Guy Lombardo's orchestra and **Burns and Allen** (White Owl cigar), 9:30-10 p.m., CBS-WABC (J. Walter Thompson).

Fred Waring's Pennsylvanians and **'Mandy Lou,'** 10-10:30 p.m., CBS-WABC (Old Gold) (Lennon & Mitchell).

Edwin C. Hill, news, 10:30-10:45 p.m., CBS-WABC.

One Man's Family, sketch by **Carlton E. Morse**, with **Anthony Smythe**, 9:30-10 p.m, NBC-WEAF, originating from NBC San Francisco studios.

Morton Downey, 7-7:15 p.m., CBS-WABC. Also Fri.

Eva Le Gallienne, with **Josephine Hutchinson**, 'A Midsummer Night's Dream,' 7:15-7:30, NBC-WJZ.

'Dance of the Ice Cubes,' **Howard Marsh**, **Snow Queens**, **Jacques Renard**, directing, 10:30-10:45 p.m., CBS-WABC (Frigidaire). With **Jane Froman**, Fri., same time.

Richard Himber, orchestra, from Essex House, 7:30-8 p.m., NBC-WJZ.

Ethel Waters, 6:30-6: p. m., NBC-WJZ.

THURSDAY (AUG. 24)

Rudy Vallee-Fleischmann variety program, WEAF-NBC, 8-9 p. m. (Fleischmann's Yeast) (J. Walter Thompson).

Cap'n Henry's Show Boat, including **Chas. Winninger**, **Lanny Ross**, **Annette Hanshaw**, **Muriel Wilson**, **Molasses 'n' January**, **Don Voorhees** orchestra, WEAF-NBC, 9-10 p.m. (Maxwell House Coffee) (Benton & Bowles).

Floyd Gibbons, the World's Fair Reporter, NBC service from Chicago to WJZ, 8:45-9 p.m.

Columbia Revue, variety hour with **Freddie Rich's** orchestra, 9:30-10 p.m., WABC-CBS.

Concert Footlights, **Mario Cozzi**, **Joseph Littau**, directing, 7:15-7:45 p.m., NBC-WJZ.

Glenn Gray's Casa Loma orch., midnite to 12:30 a.m., CBS-WABC.

Al Jolson, **Paul Whiteman**, **Deems Taylor**, m.c., and variety show, 10-11 p.m., NBC-WEAF, coast-to-coast (Kraft-Phenix Products) (J. Walter Thompson).

FRIDAY (AUG. 25)

Cities Service hour, with **Jessica Dragonette**, the **Cavaliers** (Henry Shope, Frank Parker, John Seagle, Elliott Shaw, Lee Montgomery), **Frank Banta** and **Milton Rettenberg**, **Rosario Bourdon's** orchestra, WEAF-NBC, 8-9 p.m. (Cities Service Gasoline) (Lord & Thomas).

Fred Allen, **Portland Hoffa**, **Jack Smart**, **Roy Atwell**, **Phil Duey**, **Eileen Douglas**, **Ferdie Grofe** orchestra, 9-9:30 p.m., WEAF-NBC (Best Foods) (Benton & Bowles).

Rose Keane and **Charles Lawrence**, **Lee Wiley**, **Paul Small**, **Victor Young** orchestra, WEAF-NBC, 9:30-10 p.m. (Ponds' Cream) (J. Walter Thompson).

Andre Kostelanetz presents **Mary Eastman**, **Evan Evans**, orchestra & choir, 9:30-10 p.m., WABC-CBS.

Lou Holtz, **Grace Moore**, **Lennie Hayton's** orchestra, 10-10:30 p.m., WABC-CBS (Chesterfield) (Newell-Emmett agency).

'First Nighter,' with **June Meredith**, **Don Ameche**, **Carlton Brickert** and **Cliff Soubier**, 10-10:30 p.m., NBC-WJZ (Campagna Italian Balm) (McCann Erickson).

Armour Hour, with **Phil Baker**, **Harry McNaughton**, **Merrie Men**, **Neil Sisters**, **Roy Shield** orchestra, 9:30-10 p.m., NBC-WJZ (Armour Packing) (N. W. Ayer agency).

'Let's Listen to Harris,' **Phil Harris** and orchestra, **Leah Ray**, 9-9:30 p.m., NBC-WJZ (Cutex) (J. Walter Thompson).

Andre Kostelanetz presents, with **Mary Eastman**, **Evan Evans**, 9:30-10 p.m., CBS-WABC.

Lum and Abner's Oldtime Sociable, 10:30-11 p.m., NBC-WEAF, originating from WTAM. (Ford dealers) (Critchfield agency).

Ethel Shutta, **Walter O'Keefe**, **Don Bestor's** band, 8-8:30 p.m., NBC-WJZ. ('Nestle's Chocolate) (J. Walter Thompson).

SATURDAY (AUG. 26)

Rex Battle concert ensemble, WEAF-NBC out of Toronto (via CRCT), 1:30-2 p.m.

Week-end Revue, variety show, NBC-WEAF, 4-5 p.m.

Ferde Grofe orchestra, **Conrad Thibault**, WEAF-NBC, 9- :15 p.m. (Philip Morris Cigaret) (Blow agency).

B. A. Rolfe orchestra, with **Rudy Wiedoeft**, WEAF-NBC, 10-11 p.m. (Hudson-Essex) (Blackman agency).

Philadelphia Summer Concerts from Fairmount Park, Philadelphia, 8:30-9:15 p.m., WABC-CBS.

Glen Gray and **Casa Loma** orchestra, 7:30-8 p.m., CBS- WABC.

The Witching Hour, **Georgia Graves**, **Sidney Smith**, **Richard Maxwell**, **Dari Bethmann**, **Earl Waldo** and **Dana S. Merriman** orchestra, 11:30-12 p.m., NBC-WJZ.

SUNDAY (AUG. 27)

Alfredo's marimba orchestra, WEAF-NBC, 10:30-11 a.m.

Major Bowes' Capitol Family from Capitol theatre, N. Y., 11:15 a.m.-12:15 p.m., WEAF-NBC, variety show, with **Maria Silviera**, **Hannah Klein**, **Nicholas Consentino**, **Dick Dennis**, **Tom McLaughlin**, **Four Minute Men**, **Waldo Mayo**, **Phil Spitalny** conducting.

Bert Lahr, **Tommy Bailey** and **Lee Sims**, **Leo Carillo**, **Rubinoff's** orchestra, WEAF-NBC, 8-9 p.m. (Chase & Sanborn Coffee) (J. Walter Thompson).

Col. Louis McHenry Howe, President Roosevelt's secretary, 10-10:15 p.m., WEAF-NBC **Walter Trumbull** interviewing him on national affairs. (RCA Victor.)

Radio City Music Hall Concert, Roxy (S. L. Rothafel) as m.c., with Erno Rapee's orchestra, choir and soloists, 12:15-1:15 p.m., WJZ-NBC

George M. Cohan, **The Revelers**, **Al Goodman's** orchestra, WJZ-NBC, 9:9-30 p.m. (Good Gulf Gasoline) (Cecil, Warwick & Cecil).

Goldman Band, **Edwin Franko Goldman** conducting, from the Mall, Central Park, 9:30-10 p.m., WJZ-NBC.

Frank Crumit and **Julia Sanderson**, 5:30-6 p.m., WABC-CBS (Bond Bread) (Batten, Barton, etc.).

The Gauchos, **Vincent Sorey** conducting, with **Tito Guizar**, 9-9:30 p.m., WABC-CBS.

Manhattan Merry-Go-Round, **Tamara**, **David Percy**, **Men About Town**, **Gene Rodemich** orchestra, 9-9:30 p.m., NBC-WEAF. (Lyon's Tooth Powder) (Blackett-Sample-Hummert).

American Album of Familiar Music, **Frank Munn**, **Elizabeth Lennox**, **Oohman and Arden**, **Bertrand Hirsch**, **Gus Haenschen** orchestra, 9:30-10 p.m., NBC-WEAF. (Bayer's Aspirin) (Blackett-Sample-Hummert).

Willard Robison's Deep River symphony, 5-5:15 p.m., CBS-WABC Also Thursday, 10:15-10:45 p.m.

Symphony Hour, **Howard Barlow**, directing, 4-5 p.m., CBS-WABC.

MONDAY (AUG. 28)

A&P Gypsies, **Harry Horlick** directing, **Frank Parker**, WEAF-NBC, 9-9:30 p.m. (Atlantic & Pacific).

Sinclair Minstrels (**Gene Arnold**, **Joe Parsons**, **Bill Childs**, **Mac McCloud**, **Clifford Soubier**, **Harry Kogen** directing, NBC-WJZ out of Chicago, 9-9:30 p.m, (Sinclair Oil). (Erwin Wasey).

Jack Frost Melodies with **Sam Herman**, **Josef Pasternack's** orchestra and guest artist, 9:30-10 p.m. (National Sugar Refining) (Gotham agency).

Morgan L. Eastman orchestra, **Gene Arnold**, **Lullaby Lady**, 10-10:30 p.m., NBC. (No N. Y. release) (Carnation Milk) (Erwin Wasey agency).

LOCAL SHOWS

(Embracing same data as National programs, giving time, artists, programs, not on a network hookcommercial, agency, etc., of local up, tional or national.)

NEW YORK

(AUG. 22 TO AUG. 28)
(All Time EDST)

TUESDAY (AUG. 22)

Eddy Brown, violinist, with miniature symphony maestroed by **George Shackley**, 8:30-9 p.m., WOR.

Footlight Echoes, directed by **Geo. Shackley**, **Lewis Reid** announcer, 9:30-10 p.m., WOR.

Reinald Werrenrath, barytone, 7:45-8 p.m., WMCA-WPCH.

Jewish Little Symphony with Ghetto Singers, **Nochum Goroschin**, directing, 9-9:30 p.m., WINS (General Foods Products) (Benton & Bowles).

'Sleepy Time Lady,' **Claire Stetson Russoto**, 6:15-6:30, WINS. Same time every day but Sun.

WEDNESDAY (AUG. 23)

Pappy, Zeke and Ezra, 10-10:30 p.m., WMCA. Also Sun., Mon. and Fri.

Market and Halsey Street Playhouse, **Roger Bower**, m.c.; **Lee Cronican**, conductor, 10:30-11 p.m., WOR.

Beniamino Riccio, baritone, 9-9:30 p.m., WMCA (Simmons Tours).

'The Beggar's Bowl,' **Basil Ruysdael**, narrator, 10-10:15, WOR.

THURSDAY (AUG. 24)

Bronx Marriage Bureau, 9-9:15 p.m., WOR.

'Men of WOR,' variety, **Sherman Keene** directing, **Grenadiers Quartet**, **Walter Ahrens**, 10:30-11 p.m., WOR.

Merle Alcock, soprano, 9-9:30 p.m., WMCA-WPCH.

Merle Johnston's Saxophone Quartet and **Pauline Alpert**, pianist, 7:45-8 p.m., WOR.

FRIDAY (AUG. 25)

Harold Stern's orchestra, :45-9 p.m., WOR (Crystal Corp.).

Hendrik de Leeuw, Tales of a Globe Trotter; :15-8:30 p.m., WMCA.

SATURDAY (AUG. 26)

WOR Little Symphony orchestra, **Philip James**, conducting, with **Edna White**, trumpeter, 8-9 p.m., WOR.

Silverbell, with **Sylvia Miller**, **Madeline Hardy**, **Elmo Russ**, 9:15-9:30, WMCA.

The Cuban Lady, Cuban songs, 2:15-2:30 p.m., WMCA.

SUNDAY (AUG. 27)

Irving Aaronson orchestra from Riis Park, Long Island, 7-7:30 p.m., WOR.

Woodbury revue, with **Roxanne** and her orchestra, **Al and Lee Reiser**, **Jack Arthur**, 7:30-8 p.m., WOR.

Red Lacquer and Jade, **George Shackley**, directing, Basil Ruysdael, narrator, 6-6:30 p.m., WOR.

Margaret Anglin Presents, with **Robert Beddele**, organist, 6:30-7 p.m., WOR.

'Radiant Revue,' **Al and Lee Reiser**, **Jack Arthur**, **Roxanne**, conducting, 7:30-8 p.m., WOR (Woodbury cosmetics) (J. Walter Thompson).

Choir Invisible, **Vera Osborne**, **Annette Simpson**, **Veronica Wiggins**, **John Qhine**, **David Croswell**, **George O'Brien**, **Jack Keating**; **George Shackley**, directing, 8:30-9 p.m., WOR.

Modern American Composers, **Lambros Callimahos**, flutist; **Vivian Fine**, pianist, 8-8:30, WEVD.

MONDAY (AUG. 28)

Back Stage, with **Boris Morros** from Paramount theatre, N. Y., with orchestra, soloists, 8:30-9 p.m., WOR.

Alfred Wallenstein's Sinfonetta, **Veronica Wiggins**, soloist, 10:30-11 p.m., WOR.

CHICAGO

(AUG. 23 TO AUG. 28)
(All Time CDST)

WEDNESDAY (AUG. 23)

Quinn Ryan at the Fair, 6:45-7 p.m., WGN. (Dodge Bros, Motors-Havoline Oil) (Ruthrauff & Ryan agency).

Art Kahn's orchestra with **Fritz Clark**, 7-7:17 p.m., WBBM. Also Fri. and Mon. (Dr. Bobo's Laxative) (Gunther-Bradford agency).

Palace Theatre Varieties with RKO vaude acts, 8:45-9 p.m., WMAQ. (Staged by **John Joseph** and NBC production staff.)

Ted Weems orchestra, WENR, 8:45-9 p.m., 12-12:30 a.m. nightly.

Hal Kemp orchestra, WGN, 7:30-7:45 p.m., 12-12:15, and 1-1:30 a.m.

Paul Ash orchestra, WGN (afternoons only), 12:30-12: 1-1:15, 2:30-2:45.

Francis X. Bushman, film gossip, 10:10-10:15 a.m., WGN. Also every other week day.

THURSDAY (AUG. 24)

Harlotte Learn (Mrs. J. J. Garrity) in dramatic skits, and every day, WENR, 10:30-10:45 a.m. (College Inn Tomato Juice) (Harry Atkinson agency).

IDAY (AUG. 25)

Ben Bernie orchestra, WENR-NBC, 11-11:30 a.m. Pabstette Cheese. Supplementary to night program for same company's malt. (Premier Pabst Sales Co.) (Matteson-Fogarty-Jordan agency).

SUNDAY (AUG. 27)

Byzantine Ensemble under Marion Schroeder from Century of Progress, WENR, 3:30 p.m.

Chicago A Capella Choir with **Noble Cain**, WENR-NBC, 3:30-4 p.m. (sustaining).

MONDAY (AUG. 28)

inging Lady (Irene Wicker), daily except Sat.-Sun., WGN-NBC, 4:30-4:45 p.m. (Kellogg's Corn Flakes) (N. W. Ayer agency).

State-Lake Headliners, with **Verne Buck** and vaudeville acts. Continuity by **Fritz Blocki**, 6 p.m., WBBM.

'March of Transportation,' new dramatic sketch for Continental Motors, WMAQ, 1:30 p.m. (Grace Halliday Agency.)

SAN FRANCISCO

(AUG. 27 TO SEPT. 1)
(All Time PST)

Crosscuts from the Log o' the Day, KPO, 8:15-9:15 a.m. daily except Sunday. **Dr. Laurence L. Cross**, philosopher, and **Southern Harmony Four**, colored quartet.

John and Ned, harmony team, KGO, :45-2 p.m. daily except Sunday.

Langendorf Pictorial, KGO, :15 p.m. daily except Saturday and Sunday. Air column by and with **Rush Hughes**. Langendorf Bakery) (J. Walter Thompson).

Hodge Podge Lodge, KFRC, 4:15-4:45 p. m., Mon., Wed., Fri. Comedy lodge meeting by and with **Jennison Parker**.

Charles W. Hamp, KPO, 7: -8 p.m., daily except Saturday and Sunday. (Dr. Strasska) (Scott-Howe-Bowen).

SUNDAY (AUG. 27)

Gunnar Johansen, KPO, 7:45-8 p.m., concert pianist.

Kay Kyser and his Bal Tabarin orchestra, KGO, 11-12 p.m.

MONDAY (AUG. 28)

Lee S. Roberts and His Old Memory Box, KGO, 8:15-8:30 a.m., Mon., Wed., Fri., with **Paul Carson**, organist, guest star. (Folger Coffee Co.) (Botsford, Constantine, Gardner.)

Blue Monday Jamboree, KFRC, 8-10 p.m. Variety show, first half sponsored by Shell Oil Co. (J. Walter Thompson). Second half sustaining.

TUESDAY (AUG. 29)

Maurice Gunsky Revue, KYA, 7:30-8 p.m. Variety show with **Harold Horton**, others.

Carefree Carnival, KPO, 9-10 p.m., Variety show.

WEDNESDAY (AUG. 30)

Eddie Peabody, KGO, 7:30-8 p.m. Entertainer with orch. and guest vocalist. (Safeway Stores) (Botsford, Constantine, Gardner).

Souvenirs of Italy, KYA, 8-9 p.m. Native musical program, sponsored by local Italian firms.

One Man's Family, KGO, 9-9:30 p.m. Drama by **Carlton Morse**. (Wesson Oil) (Fitzgerald, New Orleans).

Marshall's Mavericks, KPO, 10-10:30 p.m. Hill-billy show, with **Charlie Marshall**, **Johnny O'Brien**, **Mona Greer**, **Ace Wright**, **Johnnie Toffoli**.

THURSDAY (AUG. 31)

Standard Symphony Hour, KGO, 8-9 p.m., **Alfred Hertz** conducting. (Standard Oil) (McCann-Erickson).

Borden Capers, KFAB, 7-9 p.m. Variety show. (Borden Milk) (McCann-Erickson).

The Orchestra, KPO, 9:30-10 p.m. directed by **Merewith Willson**.

FRIDAY (SEPT. 1)

Feminine Fancies, KFRC, 3-4 p.m. Woman's hour, m.c.'d by **Ed Fitzgerald**, **Claude Sweeten's** orch., guest vocalists.

Tim Ryan's Night Club, KPO, 10-11 p.m. Variety show, with **Ryan and Noblette**, **Joe Hornik's** orch., guest vocalists.

DENVER

(AUG. 25 TO AUG. 30)
(All Time MST)

FRIDAY (AUG. 25)

Gene Quaw's Cosmopolitan Hotel orchestra, 1-1:30 p.m., 7:30-8 p.m., KOA; also 11-11:30 p.m., Aug. 27.

Arcadians, 9-piece string orchestra, **Ruth Skelly Bello**, director; **Florence Fishel**, tenor; **Mildred Kyssin**, contralto; 1:30-2 p.m., KOA to NBC-WJZ network.

Luncheon Melodies, **Fred Burkett**, tenor; **Joe O'Neil**, baritone; **Janet Bible**, contralto; **Bill Rogers**, piano; KLZ, 12-12:15 daily except Sunday.

Metropolitan Ensemble, **Ruth Skelly Bello**, violin; **Bill Rogers**, piano; **Jack Dean**, tenor. Metropolitan Beauty Shop). 5-5:15, KLZ; also same hour Aug. 28-30.

Carol Lofner's Lakeside Amusement Park orchestra, 10:15-10:45 p.m.; also 3:30-4 p.m., Aug. 27; 9:30-10 p.m., Aug. 28; 8:15-8:45 p.m., Aug. 29; 8:30-9 p.m., Aug. 31. KOA.

SATURDAY (AUG. 26)

Tommy Watkins' Mayan theatre orchestra, 4-4:15 p.m., KLZ; also 4-4:15 Aug. 27.

Denver Municipal Band concert, **John S. Leick**, director; KOA, 8:15-9:15 p.m.; also 8:30-9:15 p.m., Aug. 27.

Jack Walton's Brown Palace Hotel orchestra, KOA to NBC, 11-11:30 p.m.; also 7-7:30 p.m., Aug. 28; 1:15-1:45 p.m., Aug. 29.

SUNDAY (AUG. 27)

Mrs. Reynolds-Bengston, organist, 10-10:30 p.m.; KLZ, Bob Harper, soloist.

MONDAY (AUG. 28)

Denver University Study Talks, 5:5:15 p.m.; also 5-5:15 p.m., Aug. 30, KOA.

TUESDAY (AUG. 29)

Henry Trustman Ginsberg, violin; **Faye Roswell**, accompanist, 5:30-5:45 p.m., KOA.

The Melody Master, **Les Welane**, pianist, 5:45-6 p.m., KOA. (Baldwin Piano Co.).

Stagecoachers, **Chas. J. man**, director; 9:30-10 p.m.,

WEDNESDAY (AUG. 30)

Ralph Hansell, xylophonist, 6:30-7 p.m., KOA.

LOS ANGELES

(AUG. 25 TO SEPT. 1)
(All Time PST)

FRIDAY (AUG. 25)

Salvatore Santaella's dinner music, KMTR, 6:15-6:30 p.m., nightly except Saturday. Sustaining.

'In Laws,' KFAC, 6:45-7 p.m., comedy serial every evening but Sunday. (Auburn-Cord).

'Hon. Archie and Frank Watanabe, KNX, 7-7:15 p.m., comedy serial, every evening but Sunday. (Marion R. Gray Co.)

'Globe Headlines,' KHJ, 8-8:15 p.m., newspaper serial. Tues., Wed., Thurs. and Fri. (Globe Mills) (Dan B. Miller.)

'Tapestries of Life,' KHJ, 8:30-9

(Continued on page 46)

RADIO CHATTER

East

WGPC, new short-wave station of the N. Y. State Police, goes on the air Aug. 22. Transmitter is at the south Schenectady plant of GE; control room at the troopers' headquarters at the Capitol in Albany.

Mme. Olga Albani doing her own announcing over NBC.

Jim Healey back on WGY with daily news broadcasts after a vacation. Ditto Emerson Markham and announcer Chet Vedder.

New t.b size weekly trade paper, 'Radio Business,' is being promoted by Hal Tillotson, former film p.a. Tillotson was previously with 'Radio Art,' trade, and 'Radio Digest,' fan publications.

Bert Lahr suggested the idea for the song, Brother, Here's That Dime You Had to Spare,' which George Olsen, Eddie Kilfeather and Bob Rice wrote.

Chauncey Parsons has quit the tenor spot in the Sinclair Minstrel show (NBC) and returned to New York.

John S. Martin now heads the radio department of the H. E. Lesan Advertising Agency. Formerly managed WINS, N. Y.

They're auditioning disc versions of the Easy Aces for commercial prospects at NBC.

Rose Keane and Ilka are the permanent replacements for Ilka Chase and Hugh O'Connell on the Pond show over NBC Friday nights.

Baby Rose Marie comes back to WJZ, N. Y., Sept. 3 for Tastyeast. It's a 36-week contract on the basis of three programs a week.

Ann Honeycutt has been assigned from censor of ad copy to the CBS continuity staff.

Frederic William Wile starts his 11th season as political commentator for CBS Sept. 15.

Cincy Rotarians, while lunching, treated to a studio broadcast by WLW talent.

New sustaining programs on WCKY, Covington, Ky., are by Ruth Crumrine, ex-vaude, with Harry Carroll, violin, and Tommy Ott, piano, and the Collegians in dramatic skits, including Ardath Thedres, Virginia Golden, Glenn Avon Kyker and Herman Louis Klein.

Robert Bentley's question box resumed as nightly feature by WFBE, Cincinnati. Bentley is station's studio director.

Dan and Joe Mooney, harmonizing for WLW, Cincinnati, are on vacash in New Jersey.

West

Tom Johnson, ad manager of KOMA, Oklahoma City, used to be a theatre manager, and still insists that his face is a perpetual pass, and gets by with it.

Bill Hudson, screen singer, now in radio with a quarter hour six nights a week on KMTR, Hollywood.

KMTR's 'English Clarinets' will switch from Monday to Tuesday nights.

Stanley B. Church, of Lewiston,
(Continued on page 46)

"Your New Old Friend"
DON ROSS
Pontiac Program
Coast-to-Coast Columbi System Broadcasts
Tuesdays and Thursdays at 2:30 P. M.
Management MORRISON-WINKLER, Inc.

LENNIE HAYTON
AND HIS
CHESTERFIELD-HOUR ORCHESTRA
EACH FRIDAY 10 P.M.
WABC
Direction MORRISON-WINKLER Corporation

ARTHUR TRACY
"The Street Singer"
MANAGEMENT
MORRISON-WINKLER CORPORATION
Park Central Hotel
NEW YORK

"Radio's Loveliest Lark"
JANE FROMAN
IN SONGS
FRIGIDAIRE PROGRAM
Friday 10:30 p. m. CBS.
irection, Morrison-Winkler Corporation
Park Central Hotel, New York City

MILTON BERLE
OLD GOLD PROGRAM
Sept. 6th
Management
CHARLES MORRISON
MORRISON-WINKLER CORP.
Park Central Hotel

ROY FOX
BAND
KIT-CAT
LONDON
B.B.C. NETWORK

FOR EAR AND AIR!
RAYMOND BAIRD
Just a Musical Sensation

JOE PARSONS
Radio's Low Voice
AS 'EDELWEISS JOE'
Mon.-Wed.-Fri., 9:15 P.M., CDST, WMAQ
SINCLAI MINSTREL
very Mon., 8 P.M., N.B.C.
CHICAGO

It Is With Extreme Pleasure That I Announce My Association With Morrison-Winkler Corporation. Please Refer All Business Communications To Them.

SHEILA BARRETT

Ad Agencies'

Radio Execs (Associated With the Show or Performance End of Radio)

N. W. Ayer & Son, Inc.
500 Fifth Ave., N. Y. C.
Douglas

Barton, Durstine & Osborne, Inc.
383 Madison Ave., N. Y. C.
Roy Durstine.
Arthur Pryor, Jr.
Emilie L. Haley.

Benton & Bowles, Inc.
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E. M. Ruffner.

iow Co., Inc.
ifth Ave., N. Y. C.
Milton Blow.

Blackett-Sample-Hummert, Inc.
330 Park Ave., N. Y. C.
Frank Hummert.
George Tormey.

Blackman Co.
122 E. 42d St., N.
Douglas Storer.

Campbell-Ewald Co.
292 Madison Ave., N. Y.
C. Halstead Cottington.

Cecil, Warick & Cecil, Inc.
230 Park Ave., N. Y. C.
H. McKee.

The Paul Cornell Co.
580 Fifth avenue, N. Y.
L. S. Caskin.

Samuel C. Croot Co.
28 West 44th street, N. Y.
Arthur Anderson.

Erwin, Wasey & Co., Inc.
420 Lexington Ave., N. Y. C.
Charles Gannon.

William Esty & Co., Inc.
6 E. 45th St., N. Y. C.
William Esty.

Federal Adv. Agency
444 Madison Ave., N. Y. C.
Mann Holiner.

Albert Frank-Guenther Law, Inc.
70 Pine St., N. Y. C.
Frank A. Arnold

Gardner Advertising Co.
330 W. 42d St., N. Y. C.
R. Martini.

Gotham Co.
250 Park Ave., N. Y. C.
A. Kron.

Hanff-Metzger, Inc.
Paramount Bldg., N.
Louis A. Witten.

Joseph Katz Co.
247 Park Ave., N. Y.
Joseph Barnett.

Lambert & Feasley, Inc.
400 Madison Ave., N. Y. C.
Martin Horrell,

Lennen & Mitchell, Inc.
17 E. 45th St., N. Y. C.
Arthur Bergh.
Ray Virden.
Robert W. Orr.

Lord & Thomas
247 Park Ave., N. Y. C.
Montague Hackett.

McCann-Erickson,
285 Madison Ave., N.
Dorothy Barstow.

Newell-Emmett, Inc.
Richard Strobridge.

Ruthrauff & Ryan, Inc.
Chrysler Bldg., N. Y. C.
Jack Davidson.

J. Walter Thompson Co.
420 Lexington Ave., N. Y. C.
John U. Reber.
Robert Colwell,
Gordon Thompson.
Cal Kuhl.
A. K. Spencer.
Herschel Williams.
Nathan Tufts.

Young & Rubicam
285 Madison Ave., N. Y.
Hubbell Robinson.
W. R. Stuhler.
Donald Stauffer.

Capetown Ready

Capetown, July 28.

The new broadcasting station at Miluertou, (Cape) for the African Broadcasting Co., nearly completed. Building holding the Marconi 10-kilowatt transmitter is finished, and the assembling of the outfit is now being carried out.

Layout will include four studios, while the public will see how broadcasting is done by gazing through double sound-proof windows.

The Marconi engineer in charge, has brought over a special testing outfit to enable him to carry out tests in different parts of the country. This will be done some time in September.

English Air Royalty Up for Test in Court

London, Aug. 11.

More or less of a test case is being brought by Hammonds Bradford Brewery Company, Ltd., in the form of an appeal against the recent Court decision that reproductions by loud speakers British Broadcasting Co. broadcasts in hotels constitute public performances, which entitle the Performing Rights Society to collect royalties.

The ultimate decision affects practically 100,000 saloons, hotels and restaurants.

The case is regarded as sufficiently important to warrant carrying it to England's highest Court, the House of Lords.

British Broadcasting Co. has been experiencing more or less difficulty in securing vaudeville performers since the ban of General Theatres corporation to allow those under contract to them to broadcast. There is said to have been several conferences of late between George Black, general manager of General Theatres and the B. B. C. officials. It is understood General Theatres wanted a fee of $75,000 per annu to permit their contracted performers to broadcast.

Fireside Ether Outfit Seeks $83,000 in Suit

Los Angeles, Aug. 21.

Fireside Broadcasting Co. has filed suit for $83,800 against Metropolitan Sound Studios and Western Service Studio in L. A. Superior Court charging damages for eviction from the Met lot and violated rental lease.

Broadcasting company, formerly KMCS of Inglewood, asks for $2,000 assertedly spent for rugs and curtains and $500 for electrical installation when it moved in, $25,000 for alleged eviction on August 25, 1931, and another $25,000 for breach of contract, $2,500 for conversion and $28,000 as rental value of the disputed space for the six-year period of the asserted lease.

Rental, plaintiff alleges, was to have been paid in two-hour per day broadcast for the defendants.

3 WEEKS' DELAY

Return of 'Roses and Drums,' drama, to CBS has been set back from Sept. 3 to Sept. 24 because of budget shaving. Account behind the series is Union Central Life Insurance.

Program will resume its policy of using names from legit. Guy Bates Post for the initial airi

"The Lass Who Comes from Dixie With a Song That's Meant to Cheer. So Tune Her In and You'll Begin To Find Happiness Is Here."
BETTY BARTHELL
RICHFIELD OIL PROGRAMS
WABC Monday 10 P.M. | WEAF Friday 9:30 P.M.
WABC NETWORK Thursday, 6:30 P.M.
Direction CBS ARTIST BUREAU

DON LANG
and hi
TRUE ANIMAL STORIES
WABC
Coast-to-Coast Network
Monday—Friday, 5 P. M.
Columbia Broadcasting System

MISSED CUES—OUT

Butterworth Latest Chi Announcer to Be Turned Loose

Chicago, Aug. 21.

Wallace Butterworth, senior announcer in point of service, is off the NBC payroll. His muffing of a couple of assigned radio programs brought on the dismissal. In the past year or so Ted Pearson, Jean Paul King, and Vincent Pelletier all got their walking papers for similar reasons.

Butterworth has been strongly mentioned locally as slated to succeed Graham McNamee as the newsreel reporter for Universal when McNamee's contract expires in a few months.

SPONSORED BOTH WAYS

Chicago, Aug.

'Today's Children' program goes NBC network under Pillsbury flour sponsorship Sept. 11.

Show has for some time occupied the unusual position of being locally commercial over WMAQ, Chicago, and at the same time on the network sustaining.

Next Week (Aug. 25)
Paramount, B'klyn
JAMES MELTON
"The Golden Voice of the Air"
WJZ
Sunday, 9 P.M.
GULF OIL PROGRAM
Management, NBC Artists' Bureau

WABC—CBS

THURS. 6:30 P.M.
MILDRED BAILEY
AND HER
"ROCKING CHAIR"

JOHN FOGARTY
WJZ
NBC Network
Jack Frost Sugar Hour
Management NBC
Personal Direction James F. Gillespie

RUBY NORTON
Summering in White Mountains
JACK CURTIS
CURTIS and ALLEN
Palace Theatre Bldg, New York

For That Boy Part
Andy Donnelly
Played 9 months as "Bill," typical American boy, Booth Tarkington's "Maud and Bill"—NBC Network. Mr. Tackington wrote:
"You play the part exactly right."
Write: Mrs. M. Donnelly, Variety, N. Y.

(TOMMY) REILLY and (BILLY) COMFORT
NOW IN LONDON PLAYING VAUDEVILLE
ing for ecca and broadcasting regularly from May Fair Hotel for the British Broadcasting Corporation.
European Representatives, REEVES & LAMPORT

1,000 STUDY GIBBONS RADIOLOGY BY MAIL

Chicago, Aug. 21.

Correspondence school for radio announcers, operated under the name of Floyd Gibbons, and using textbooks prepared by him, has around 1,000 students enrolled at present.

School boasts that 38% of its students complete the course. This compares with the average of around 12% typical of mail order academies.

The Greek Ambassador of Good Will

George Givot

HOLLYWOOD CAL.

APPEARING IN METRO GOLDWYN MAYER'S "HOLLYWOOD PARTY" NOW IN PRODUCTION

Sole Direction HERMAN BERNIE 1619 Broadway, New York

LEON BELASCO

OLDSMOBILE 9:30 Tues. and Thurs. WABC

Mon., Tues. and Fri., 11:30 to 12:00

NIGHTLY ST. MORITZ HOTEL, NEW YORK

Sole Direction HERMAN BERNIE 1619 Broadway, New York

GYPSY NINA

"The Haunting Romantic Voice of Radio"

WABC

COLUMBIA BROADCASTING SYSTEM

TUESDAY 7 P.M. | SATURDAY 7:15 P.M.

Mgt. CBS

HOWARD LANIN and His ORCHESTRA

• Now 14th Week •

ATLANTIC BEACH CLUB

1697 BROADWAY, NEW YORK

THE **SIZZLERS**

NBC RED NETWORK Mon., Tues. and Thurs. Nights

WTAM, CLEVELAND Mon., Wed. and Fri. Nights

"The Sizzlers were an immediate sensation."—Ted Raper, Columbus "Journal-Dispatch."

Personal Direction CHARLES A. BAYHA

Radio Programs

(Continued from page 44)

p.m., semi-classical orchestra. (Forest Lawn.)

Al Pearce and His Gang, KFI, 2-3 p.m. daily except Sundays. Sustaining.

SATURDAY (AUG. 26)

Hollywood Bowl concert, KFI, 8:15-10 p.m. Sustaining.

KNX Varieties, KNX, 8-9 p.m. Revue with Jack Carter. Sustaining.

SUNDAY (AUG. 27)

Merrymakers, with Sterling Holloway and Donald Novis, KHJ, 9-10 p.m. (Union Oil Co.)

English Caronets, KFWB, 9-9:30 p.m. Serial dramatization of English history. (Barker Bros.) (Ray Alden agency.)

'The Wanderer,' KFWB, 9:30-10 p.m. Narrator, Bob Sherwood, chamber music. (Kelvinator.) (Hammel agency.)

MONDAY (AUG. 28)

Thunderbolt Lodge, mystery serial, KFWB, 7:30-8 p.m. Sustaining.

Blue Monday Jamboree, KHJ (from KFRC, San Francisco), 8-10 p.m. (Shell Oil Co.)

'Makers of History,' KFI, 8-8:30 p.m. Dramatization. (Puritas Water.) (McCarthy Co.)

'English Clarinets,' KMTR, 8:30-9 p.m. Burlesk dramatization. Sustaining.

'Front Porch,' KHJ, 7:30-8 p.m. Jack Joy's orch., Ruth Durrell, Bob Shafer, Harriet Andrews (National Life Insurance.)

TUESDAY (AUG. 29)

Conquerors of the Sky, air narrative, KHJ, 8:30-9 p.m. Sustaining.

California Melodies, direction Ray Paige, KHJ (CBS), 6:30-7 p.m. Sustaining.

Guardsmen, KNX, 7:15-7:30 p.m. Quartet. Sustaining.

WEDNESDAY (AUG. 30)

Charlie Lung and His Gang, comedy, 5:45-6 p.m., KHJ. Sustaining.

Catherine the Great, historical dramatic series, KHJ, 9:30-10 p.m. Sustaining.

Song Silhouette, Jeanne Dunne and Nip and Tuck, KFWB, :45-8 p.m.

THURSDAY (AUG. 31)

Light Opera Favorites, KNX, 7:15-7:45 p.m. With Charlotte Woodruff. Sustaining.

'Drums of France,' KFWB, 8-8:30 p.m. Dramatization of French history. (O'Keefe and Merrit) (Emil Brischacher and Assoc.)

BEN MARDEN'S RIVIERA Presents

EMIL COLEMAN

AND HIS RIVIERA ORCHESTRA

WABC—WOR

Personal Management BEN MARDEN

"The time has come," the Walrus said, "To talk of many things: Of Shoes and Ships— Of Sealing-Wax— Of CABBAGES And KINGS."

AUSTIN STRONG

Monday Wednesday Friday — W E A F — 5:15 P.M. N.B.C. Network

The Nit Wits of the Networks

WHITE OWL

WABC

Every Wednesday Evening at 9:30 P. M.

BURNS AND ALLEN

WM. MORRIS AGENCY

LOU LUBIN

WOR—Tuesday, 7:45-8:15 P.M.

New Business

(LOCAL STATIONS)

Cincinnati

John Puhl Products Co. Starts Monday and Friday night programs Sept. 15 over WLW. Lloyd Shaffer's ork and the Threesome harmonists. Account placed by Charles Silver & Co., Chicago.

Iodent Co. Renews with Detectives 'Black and Blue' transcriptions over WLW; 15 minutes spots night, except Sat.-Sun. Scott Howe Bowen agency.

Armand Co. Sunday evening half hour periods over WLW beginning Sept. 24. Program undisclosed. Contract by Coolidge Adv. Co., Des Moines.

Rudolph Wurlitzer Co. Returns to WFBE, 100-watter, Sept. 3 for 30-minute Sunday noon airing of student musicians. To extend through winter. Same station renews 'Lucky Boys' for used-car blurbs nightly. Another new account for WFBE, early in Sept., is Renu Dry Cleaning Co., 15 minutes on week-days. Walter Haehnle agency.

Molle shavi cream starts Sept. 25 for 13 weeks over NBC out of Cincinnati Mon.-Wed.-Fri. from 7 to 7:15 p.m.

Princess Pat cosmetics are into a 13-week contract for three NBC stations, WENR, Chicago; WJR, Detroit; KDKA, Pittsburgh. Started July 31.

City

Aines Milk, six 15-min. programs per week, children's program, KMBC.

B-C Remedy Co., three 15-min. programs per week, rural drama (renewal), KMBC.

John Taylor Dry Goods Co., five 15-min. programs per week, fashion hints (renewal), KMBC.

Iodent Chemical, three 15-min. programs per week, detective story, disc (renewal), KMBC.

Protected Milk, three 15-min. programs per week, rural story, KMBC.

John Taylor Dry Goods, one ½-hour program per week, children's drama, KMBC.

Diotex, Knox Chemical Co., Kansas City, one 15-min. transcription per week for 13 weeks, using the 'News Parade,' dramatization of news events, WHB.

Cystex, Knox Chemical Co., 'Behind the Headlines,' 15-min. transcription, one a week for 13 weeks, WHB.

Elmira Coal Co., weather forecast every day for a year, WHB.

Sinclair Coal Co., announcement daily for 20 weeks, starting in October, WHB.

GPA Radiator Glycerine, two announcements a day, starting in October, for 10 weeks, WHB.

Marshall's U. S. Auto Stores, three announcements per day for one year, WHB.

Seattle

KJR, Chevrolet Co., 15 50-word evening announcements daily except Sunday; Frye & Co., three five-min. morning talks, Aug. 17, 18, 19; Western Washington Fair Association, 9 evening talks in Sept.; Shell Oil Co., 23 half-min. announcements (divided with KOMO) between Aug. 15 and 28.

KOMO. Mallory Logging Equipment Co., 50-word announcement daily except Sunday for a year; Procter & Gamble Mfg. Co., 5-min. transcription, three a day three times a week, Aug. 28 to Sept. 8, and Oct. 2 to Oct. 13; Western States Grocery Co., six daily 100-word announcements; Western Washington Fair Assoc., seven evening talks in Sept.

KPCB. Sperry Flour Mills, plugging 'Wheaties' (also over KVI, Tacoma), all baseball broadcasts of Seattle team in Coast League.

Citrus Soap Co., 'Growin' Up,' electrical transmission, Mondays to Fridays, inclusive, 15 mins; started July 10; indefinite ending. KOL.

White King Soap Co., Kay White, electric transmission, Mondays to Fridays, inclusive; 5 mins; started July 17. KOL.

Los Angeles

Prophylactic Brush Co. Spot announcements on KNX starting Oct. 2.

Elroy's Six Point Remedy. Tues. and Thurs., 8:45-9 p.m., KNX. Drury Lane, tenor, and 'Singing Strings.' (Miller Agency.)

Eastside Brewery. Five time signals a day on KNX. (Scholtz Ad Service.)

Sussman & Wormser. S&W food products; 52 15-min. programs over 10 stations of Columbia Don Lee Coast chain starting Sept. 1. Hazel Warner, Norman Neilson, soloists, and Ray Paige string ensemble. (Vincent Leahy agency.)

Seatone Tablets. Half hour daily over KFVD; records and health talk. (Newman & Young agency.)

Conley Co. Body massage equipment. Two 15-min. disc periods a week. KFI.

Pomona County Fair. Five 15-min. daily programs, vocal and instrumental. KFI.

Radio Chatter

(Continued from page 45)

Idaho, asking FRC for construction permit for a new station to use 1420 kcs-100w.

Lois Still, torcher at KMTR, now doubling with Ted Dahl's orchestra at the Cinderella Roof, Los Angeles.

D. Reginald Tibbetts granted permission by FRC for a new general experimental station on Pier 24, San Francisco.

Ruth Durrell, staff singer at KFWB, Hollywood, on a six weeks' leave of absence for her health. Huliette Novis, wife of Donald Novis, substituting.

Dick Powell warbles on 'California Melodies' today (22).

Lou Raymond, who started her radio career with KOL, Seattle, now ghost singing in Hollywood for the pixes.

Francis G. Mullin, now on the commercial staff of KOMO and KJR, Seattle.

Harold Bratsberg, announcer and p. a., KOL, Seattle, steamers on two-week vacation to L.A. and S.F.

A son born Aug. 12 to the Wen Niles, on KOL, Seattle, staff and brother of Ken Niles, Don Lee announcer.

Mid-West

C. L. Menser, NBC Chicago production boss, returned from England, where he vacationed.

Amos 'n' Andy start their fifth year for Pepsodent today (21).

Seal Power, on NBC last winter, is a possibility for a renewal out of Chicago.

Harry Kopf has been named asst. sales service mgr., and Carl Wester asst. sales ditto, at NBC, Chicago.

T. J. Welthers new production mgr. of Aubrey Moore and Wallace agency, Chicago, used to be with Batten-Barton.

Floyd Gibbons to Washington to do some broadcasts for the NRA. Due back in Chicago later.

SHIRLEY'S BEER SPOT

Shirley Howard, ex-Philadelphia newspaper woman, who drifted into radio warbling, starts her first New York commercial Saturday (26) on WJZ 8-8:30 p.m. for Rheingold beer.

Jack Denny's orchestra, Sigmund Spaeth and Louis A. Whitten are also in the half hour NBC show. Hanff-Metzger agented.

ABE LYMAN

AND HIS CALIFORNIA ORCHESTRA

Columbia Broadcasting System

PHILLIP'S DENTAL MAGNESIA

Tues., Wed., Thurs., 8:45 to 9 P.M. E.S.T.

COAST-TO-COAST

W A B C

AL GOODMAN — RADIO'S ★★★★★ MUSICAL DIRECTOR

GULF GASOLINE

WITH IRVIN S. COBB — WABC WED.-FRI. . M.

WITH WILL ROGERS — WJZ SUNDAY . M.

There IS Something New Under the Sun!

THREE ROBERTS BROTHERS

IN MUSIC AND SONG

crent!

WEAF Saturday, 6:45 P. M. Monday, 7:15 P. M. Thursday, 6:45 P. M.

Personal Management DAN HEALY

TED BUD **EDDY-BURSTON ORCH.**

Second Season

FELTMAN'S MAPLE GARDENS

CONEY ISLAND, NEW YORK

Management Tom O'Connell 1560 Broadway

Pluto Won't Etherize

Chicago, Aug. 21.

Pluto, the southern Indiana after dinner apertif, will not tell its story over NBC. Whole radio idea is to be temporarily forgotten, although Tom Taggart, Jr., had previously given a verbal okay.

Buddy Rogers, Fifi D'Orsay and Roy Knight were lined up for the proposed Pluto plug. Taggart, from report, decided that the firm wasn't quite plutocratic enough at the present moment to underwrite an ambitious network endeavor. Maybe later.

LOU HOLTZ

WABC

EVERY FRIDAY 10 P. M.

Chesterfield Program

DOLPHE MARTIN

And His ORCHESTRA

TYDOL HOUR

7:30 P. M., Mon.-Wed.-Fri.

CBS

A Ben Rocke Production

PAUL WHITEMAN Presents

RAMONA

N. B. C. Network

KRAFT-PHENIX PROGRAM

WEAF

Thursday 10 P. M.

VICTOR RECORDS

Isham Jones

AMBASSADOR HOTEL

Atlantic City, N. J.

Direction Columbia Broadcasting System

U. S. Settles $1,250,000 Pre-1920 Tax Claim with ASCAP for $55,000

With the payment of around $55,000 the American Society of Composers, Authors & Publishers has settled its tax differences with the U. S. Treasury Department. Government originally had served the Society with a bill for $1,250,000, covering alleged delinquencies for several years prior to 1920.

Investigation instituted into the Society's books by U. S. agents also put the copyright combine to the expense of hiring a corps of expert accountants to help fight the case in Washington and also the retaining of Mrs. Mabel Walker Willebrandt's legal services. Bill for the accountants is expected to come to around $5,000, while the ex-assistant attorney general's fee is yet to be submitted.

Involved in the original $1,250,000 tax claim was the Society's reserve fund for the years previous to 1920. Until then it not been the practice of the organization to distribute the money practically in toto each quarter as it does now. Instead it retained a major portion of the collections for contingent uses and it was upon these substantial surpluses that the Government slapped the $1,250,000 claim. Later revisions of the income tax law made organizations of the Society's class tax exempt, but at no time in its history has ASCAP filed an application for such exemption as required by law.

Following the extended hearings on the matter held in Washington the Treasury Department agreed to reduce its claim to $25,000 but insisted that the Society add the compound interest involved. Latter came to around $23,000.

Music Notes

Domenico Savino on his annual six-months in Italy via the 'Rex,' sailing from New York, Aug. 19. The Robbins Music Corp. arranger and stockholder visits America every other half year for his professional duties and then retires to his native country.

Harold Arlen's kid brother, Jerry, and Jimmy Van Heusen of the collar factory, are a young and new songwriting combo.

Bing Crosby has offers east but through the Hollywood studio strike holding up 'Going Hollywood' (Metro-Marion Davies) in which film he's employed, his New York manager, Tommy Rockwell, can't enter into any booking negotiations.

Mrs. Jack Robbins moves with the family to Hollywood Labor day. Her husband is now sitting in on musical production at Metro. Jack Bregman in New York is running Robbins Music Corp. as general manager.

Last bachelor of Duke Ellington's band, Harry Brown, trombonist, went and did it with Freddie Washington, nite club entertainer, as soon as the Ellingtonians returned from their European tour.

London bands playing for the Prince of Wales or Prince George's private parties receive checks which are signed either 'Edward, P.', in the case of Wales, whereas his brother simply signs his checks 'George,' and nothing else. They're small, ordinary checks on the Bank of England and are said to be deliberately inconspicuous so as not to encourage collectors or photostatic copy makers.

Irving Mills is planning to open a London office. Kay Hanson or Ned Williams from the New York Mills-Rockwell personnel, with American methods of operation, may go over to head it. Irving's son, Sid, will also be attached to it. The 20-year-old youth has been learning the music business with Mills Music, Inc.

Okes Non-U's

Hollywood, 21.

Obtaining permission from the musicians' union, Lou Brock has hired three non-union men to play special instruments for 'Flying Down to Rio.' Radio supervisor dug up three little known harmony makers in a marimbola, chocalho and cavaquinho, which his regular musicians couldn't manipulate.

Brock has four bands in the picture, Brazilian, Argentine and two American combos. New instruments will be in the former.

Bob Wachsman has taken Irving Aaronson and his Commanders under personal management. Wachsman also worries about Harold Arlen's business affairs.

Title Protest

Protest against use of the 'Baron Lee and His Blue Rhythm Band' title by the Connie's Inn Blackbirds' picture house unit has been made by Irving Mills to Connie Immerman, owner of the Harlem niterite and the act. Mills has a combo of similar title at the Cotton Club. There he's calling it the Mills Blue Rhythm band.

Jimmy Ferguson, leader of the combo with the Connie unit, formerly filled that function for Mills in the Blue Rhythm aggregation now at the Cotton Club before the 'Baron Lee' prefix was dropped.

FORMING AN ELLINGTON SHOW HERE FOR LONDON

Duke Ellington will head a colored company for England under Irving Mills' direction to play in fortnight sequences for GTC at the Palladium, London, and thereafter. Mills figures 30-35 weeks' bookings available with the idea.

After the show breaks up, Mills' idea, as worked out with the General Theatres' abroad is to spotbook the supporting talent and send the Ellingtonians out on a Continental concert tour as they did in the past couple of months.

Mills will build the show on this side. The concert idea will also be tried out first in America after the combination house bookings are through. Some 20 weeks of these combo dates are all set, starting with 12 for the Charlie Freeman southern houses in early September.

The advance bally of Ellington's records has been a surprise all around, judging by the just-completed European sojourn. It reached the degree that every colored—not to mention the white French and English—orchestra had copped the Ellington arrangements off the disks and were simulating them.

This, incidentally, has created a problem for Ellington, and Mills is trying to work out some copyright protection to halt this flattering copying. This will be accomplished, it is hoped, by only performing restricted numbers of Ellington's own composition, and not publishing them, so that there can be no out for any ASCAP-affiliated usage of number.

IT HAD TO HAPPEN

'Stormy Weather' Now igures in $500,000 Suit

John Goldfine, who says he writes under the name of John Gold, has started $500,000 worth of litigation over the authorship of 'Stormy Weather.' Named in the complaint which he has filed in the New York Federal Court are Mills Music, Inc.; Gotham Music Co., Inc.; Lawrence Music Co.; CBS, NBC and a long list of stations which, he alleges, broadcast the number without his permission. Also served in the suit were Ted Koehler and Harold Arlen, writers of the 'Stormy Weather' number.

Goldfine in his action alleges that 'Stormy' is an infringement upon three songs that he had turned over to Jack Mills for publication. Originally, he says, he brought the songs to Irving Mills, half owner of Lawrence Music Co., who, avers Goldfine, turned the numbers over to his brother, Jack, and suggested that the latter get Koehler and Arlen to doctor them up before bringing them out. 'Stormy Weather,' Goldfine claims, represents the 'essence' of the three songs to which, he says, Koehler and Arlen had access. Goldfine's three numbers for which, he says, he obtained a writer's contract in April of this year were 'There's Gotta Be a Love Song,' 'Lazy Love' and 'By and By.' These ditties, he adds, were never actually given publicaation by Gotham Music.

A BEACH BOY!

Ballard MacDonald, who has been in the South Seas, has decided to go native.

The songwriter plans sailing for Bali in the fall and settling there for some time.

Beer and Music

First beer-coinage adaptation for 3.2 is the Beeronian orchestra, Maurice Henri director.

It's the combo at Trommer's brewery restaurant in Brooklyn.

SEZ OSWALD TO J. G.—JUST PALS

Just prior to his meeting with the NRA code analysis board in Washington (17), John G. Paine was approached outside the board room by Oswald T. Schuette, copyright director for the National Association of Broadcasters, and asked for a copy of the music industry's code.

Schuette remarked that it had occurred to him that perhaps he could be helpful with some suggestions and that he was ready to pass up a planned fishing trip over the weekend if his services were required. Paine assured him that everything was okay and if Schuette was concerned about the performance rights provisions of the code, there weren't any. Paine added that the matter of performances was strictly the concern of the American Society of Composers, Authors & Publishers and that he, as board chairman of the Music Publishers' Protective Association, had no intention of interfering with the conduct of the former organization.

There was one feature about the music men's code that ought to be of help the broadcasters, ventured Paine, and that was the covenant's ban against bribery of orchestra leaders. With this evil out of the way, said the MPPA head, the broadcasters would have stronger control over their programs. Schuette agreed that the provision was a good thing.

Stay Gives Leader, Singer 'Out' in Injunction Suit

After being granted an injunction on an order to show cause against Leah Ray (Hubbard) and Phil Harris, with whose orchestra at the Hotel Pennsylvania, New York, Miss Ray sings, Justice Edward Lazansky, presiding judge of the Brooklyn Appellate Division, signed an order staying the temporary injunction until argument can be heard in the suit by the Hotel Ambassador Operating Co. against both performers. This, in effect, is an out for both Miss Ray and Harris, since, by the time the Appellate Division reconvenes in October, they will have ended their engagement at the Pennsy.

Ambassador hotel, Los Angeles, originally had both Harris' band and Miss Ray under contract. When Harris left on tour, Miss Ray went with the band as vocal soloist. The Ambassador's cause for complaint is that it groomed Miss Ray and had her under contract, but that she breached it. Julian T. Abeles represented the performers.

Rosenblatt Turns Back Music Code For Revisions; Returnable Sept. 15

Waring's 3d Repeat

Fred Waring's Pennsylvanians, currently on a New England dance tour in between their Old Gold broadcasts are slated for a third repeat in Pennsy dance territory.

Getting $1,000 to $1,250 nightly guarantees, the Warings broke the attendance record at $1 admish at Dorney Park, Allentown, Pa., last week clocking 2,316 customers. At Hershey Park, the $3,700 gross was within $400 of Guy Lombardo's record.

Film Songwriters, Producers at Odds Over Usage Rights

Indications are that those concerned with drafting uniform songwriters' contract covering the picture phase of the craft will complete their assignment within the next two weeks. Only point on which the two parties, Songwriters' Protective Association and the Hays office, representing the producers, are at loggerheads is that involving the right to use the same composition in more than one picture without remuneration to the writer.

Songwriting group contends the composer should be paid for every instance in which the work is used, even if the stipend merely a nominal one. Producers' reps take the viewpoint that the producer is entitled to insert the number wherever he pleases without further obligation.

Another point that the writers seek to have inserted in the basic contract is that if a number has not been incorporated into a picture after a certain length of time the producer automatically loses his right to the manuscript and the author is free to dispose of it. This, regardless of the fact that the work was created while the writer was under salary to the producer.

SPA in its discussions with the producers' reps has made no attempt to establish matters of maximum working hours or minimum prices.

MILLS TAKES ATTUCKS CO.

Jack Mills has taken over for Mills Music, Inc., the major part of the Gotham Attucks Music Co. catalog.

Another newcomer to the Mills list is Joe Howard's 'What's the Use of Dreaming.' Charles K. Harris Music Co. had the original copyright on the song and when that ran out Mills arranged to take it over from Howard.

REISMAN ON 'SHOWBOAT'

Leo Reisman's orchestra is now playing on the Lake George, N. Y., 'Show Boat.'

Don Bestor's band closed its second engagement of the season aboard the floating night club last week.

Music industry's code has been turned back by the government for a flock of eliminations and revisions. What phases of the document the administration wanted changed was set forth by Sol Rosenblatt, co-ordinator for the amusement business, at a meeting in Washington Thursday (17) between John G. Paine, chairman of the trade's code committee, and the NRA's code analysis grou

Until the music code has been revamped in line with Rosenblatt's instructions no open hearings on it will be held. Understood that when this does take place several publishers from both the pop and standard factions will be on hand to interpose objections. Of the pop element to date no signatures to the code have been obtained from Robbins Music Co., the Joe Morris Music Co., the Sam Fox Music Co., and the Joe Davis Music Co.

Purpose of the meeting with the NRA's code analysis coterie was to find out what parts of it would pass muster or, otherwise before the music trade made out the required NRA application and formally filed the set of rules and regulations binding the industry. One thing that Rosenblatt stressed in his discussion with Paine was that the music men were not to consider the code as a contract among the members of the industry but as the law of the land once it is signatured by the President. And once approved it will be as difficult to have it amended as it was to have it originally accepted by the government.

Objections

Main highlights of Rosenblatt's objection to the code as it stood was the inclusion of list prices at which standard publications would be sold. He advised that this be entirely eliminated and that in its place a clause be inserted requiring that the selling of a product or service below the reasonable cost is declared an unfair method of competition. Reasonable cost is to be defined as the cost of direct labor, plus the cost materials, plus an adequate amount of overhead. Matter of determining what is 'quate' will be left to the national committee to enforce the code.

Rosenblatt said that the code exempted from the 40-hour week maximum executives receiving over $45. This exception came within the purview of the President's blanket code, he said, but when it came to effecting a permanent code for the industry the law required that those receiving $35 or better be also subject to the 40-hour maximum. Another point he made on this topic was that there was to be no distinction between the hours of publisher and dealer employment. Basic pay and hours would be the same for the dealer division except that the counter owners may extend their hours during peak periods provided they pay overtime at the rate of time and a third.

Another objection voiced by Rosenblatt had to do with the fact that department stores that sell music were not included in that portion of the code captioned 'definitions'. He asked that this frame be so broadened out that these sources of retailing be noted. Involved here was the matter of sheet music cutrating.

Clause in the code that received a tense going over from Rosenblatt was the one that dealt with unfair methods of exploitation of material. He gave it as his opinion that the 'extravagant entertainment' angle had been too stringently defined by the publishers, but if they insisted upon banning attendance at openings and closings they would have to revise this paragraph so that the taboo would not apply to theatrical openings and closings. Impression he had was that the clause did not control the situation. As originally written the code allowed for the attendance at openings and closings but restricted a publisher's party to four persons, but at the open meeting called to adopt the document the publishers vetoed the proposition.

Restricting Orchestrations

Rosenblatt averred that he didn't like that provision in the pop men's end of the code which restricted the giving of orchestrations to 2,500 copies. He said that with the

Continued on page 48)

Most Played on the Air Last Week

To familiarize the rest of the country with the tunes most sung and played on the air around New York, the following is the compilation for last week. This tabulation will continue regularly.

Tabulation in turn is broken down into two divisions: Number of plugs on the major networks (WEAF and WJZ of the NBC chain, and WABC, key station of CBS), along with the total of plugs on New York's two most important independent stations—WOR and WMCA.

	WEAF WJZ WABC	WOR WMCA	Total
'Don't lame Me'	31	15	46
'Lazy Bones'	23	21	44
'It Isn't Fair'	29	15	44
'Bless Your Heart'	20	19	39
'Beloved'	24	10	34
'Under a Blanket of Blue'	19	15	34
'Shadow Waltz'	18	13	31
'Marching Along Together'	22	8	30
'Blue Prelude'	16	13	29
'Hold Your Man'	18	10	28
'Lying in the Hay'	15		15
'Trouble in Paradise'			26
'Valley of the Moon'			26
'Let's Make Up'			24
'Blue Roses'			24

Radio Reports

GEORGE M. COHAN
James Melton, Revelers, Carole Dyke, Al Goodman's Orchestra
Songs, Band
COMMERCIAL
WJZ, New York

For his debut on the Gulf Oil ticket last Sunday (20) night George M. Cohan gave 'em a show that was in close keeping with the George M. Cohan tradition. With the aid of some nifty set of paraphrases written by him especially for the occasion, he linked together bits from his old tune hits and climaxed the event with a traditional George M. Cohan finish. For the stars-and-stripes-forever flourish he unveiled his latest ditty, 'The New Deal,' and the effect was a typical one. It took what so far had been a mild air performance and gave it a rousing, smackerino sendoff.

Up to that hymning to the Franklin D. ideals and accomplishments, Cohan conducted himself in a reminiscing vein. Throughout the 20 minutes alloted him out of the half hour Cohan stuck to verse and melody. There were no patter interludes. He started off by telling 'em his first appearance made him as nervous as a chorus girl at a first night, all this in rhyme and to the tune of one of his old melodies, and then swung into a recollection routine that went away back and dusted 'em all off from 'Give My Regards to Broadway' to 'Yankee Doodle Dandy' and from 'Harrigan, That's My Name' down to 'Mary' and 'Over There.' Only other pairs of pipes heard right down through this routine were that of Carole Dyke, soprano, in the 'Mary' refrain and the Revelers quartet giving choral support to 'Over There.' Foursome also helped round out Cohan's presentation of his latest composition.

Cohan's part the proceedings was a smart piece of production of its kind. It brought out the Cohan personality vividly for loudspeaker purposes, tickled the reminiscent fancy of the older generation and to whom Cohan frequently referred to as 'your Pop and Mom' and packed enough of an entertainment wallop to assure they'll be there tuning in on the four programs that Cohan has under his Gulf Oil contract.

A particularly warm mitt is due Al Goodman and his men for the crack orchestral support they gave the Yankee Doodle Boy's performance. Showing that the Goodman baton made here rates that maestro among the choice best of his clan now on the air. *Odec.*

PAPPY, EZRA and ZEKE
Songs, Patter
Sustaining
WMCA, New York

WMCA has in this trio, which made its debut last week (14), the topnotcher of hillbilly acts in the metropolitan area. Unlike the average turn of the type, this combination depends not on freakiness to garner attention. Two of the trio have nobby pipes and know how to fashion melody of a high order when it comes to solo allotments. As a threesome, they produce ear tickling harmony. For those who lean toward this class of entertainment it's the goods. They're on a late evening spot, four times a week.

Only thing about that reacts unfavorably is the overdoing of the tall grass color. Announcer's oft repeated palaver about the boys being discovered in the Ozarks, etc., rings phoney and can't help but bring a snicker from even the more credulous listener. Occasionally the lads slip up in the patter exchange passages and drop a word or phrase that reeks of anything but the corn belt.

But it is as harmonists that these boys shine. For their repertoire they stick pretty closely to the standards of the hillbilly trade. They have a flair for mixing fine melody plus a patter personality in the Zeke member. Their click outlook depends to a substantial degree on the general steering and ballyhoo support they get from the station. Dragging them out for 45 minutes on their second appearance didn't help. *Odec.*

We Bow to You
BUD SHAYS
and His Royal Revellers
the Philadelphia Debutantes' Favorite Orch.
broadcasting over WLIT and the NBC chain. Naturally they're a hit because they feature hits. For instance
"HOLD YOUR MAN"
"DON'T BLAME ME"
"LET'S MAKE UP"
"MARCHING ALONG TOGETHER"
"SWEETHEART, DARLIN'"
"LOVE SONGS OF THE NILE"
ROBBINS
MUSIC CORPORATION
799 SEVENTH AVENUE
••• NEW YORK •••

RADIO FORUM
Val O'Farrell
Sustaining
WMCA, New York

As its contribution to the 'public interest' requirements of the Federal Radio Commission's license, under which all stations operate, WMCA has set aside 15 minutes each night for the airing of problems and topics of municipal, state and national import. Occasionally the station books a speaker and theme that excites more than passive interest. Appearance (18) of Val O'Farrell, head of his own detective agency, on the hot subject of kidnapping, was one of these exceptions.

It took the sleuth a few minutes to get over some traces of nervousness and step out of the realm of theoretical criminology and get down to factual background and cases. Tracing the origin of the snatch racket in this country O'Farrell said the gang phase was started in St. Louis about 10 years ago. From gamblers and bookies this coterie turned to business men. Today, he said, there are in this country 20 kidnapping nests where lone wolf mobs, forced out of the booze racket by gang mergers, hold forth.

Crime, O'Farrell declared, is on the increase and the only way it can be curbed is for the cops to apply direct action method. He related how Capt. McCafferty, once head of the N. Y. detective bureau, broke up the Mafia mob in the Italian colony by turning his men loose with orders to unobtrusively crack 'em up.

O'Farrell voiced the opinion that the fight against rackets should be placed in the hands of capable men outside local police corps. Recalling the Lindbergh case, he said things were muffed because of petty jealousies that prevailed among the town, county and state police on the job. His stressing of resorting to outside aid seemed to infer to the private end of the sleuthing *Odec.*

OUTDOOR GIRL MUSICAL GAZETTE
Songs, Talk
DISC-COMMERCIAL
WOR, Newark

Whether this stencilled melange of harmony packs special appeal for the femme element the commercial is after is problematical. But if it's good choral entertainment they want it here. Also in the platter's favor is the deft sample of recording.

Quartet gets no billing, but the male voices have everything it takes to give melody and distinctive interpretation to pop and standard tunes. For accompaniment there's a piano and occasional interpolations of violin, sax, accordion and piccolo.

Novel idea, obtains from the interlocutor's cueing into the songs with gossip-fashioned paragraphs. It's a departure from the conventional, but it neither tickles the imagination or funny bone.

Outside of a line at the introduction of the program the plug palaver is left to the final three of the 15 minutes. From an interview by the 'star reporter' of the beauty contest winner, who gives away her 'secrets,' the advertising goes testimonial, using the multi-voiced twist for whose innovation 'March of Time' was responsible. Altogether Outdoor Girl does a smart selling job. Platter gets its release Friday evenings. *Odec.*

BRADLEY KINCAID
Hilly Billy
Sustaining
WGY, Schenectady

This chap is the latest of the hillbillies added by WGY. Kincaid is introduced as 'the Kentucky mountain boy.' He speaks in a drawl and has that easy manner before the mike which members of the hillbilly tribe affect. His tenor voice is pleasant, his guitaring is okay. The songs and their interpretations are pretty much the usual thing. Request angle of program is stressed. Incidentally, Kincaid has a melodious theme song.

Hour of broadcast varies. Kincaid is on twice Wednesday, the morning shot being fired over an NBC network. *Jaco.*

'HORATIUS AT THE BRIDGE TABLE'
Serial Sketch
DISC-COMMERCIAL
WOR, Newark

Attempting to combine a comedy script with bridge instruction and an ineffective job on both comedy and instruction. Ineptly written, routined and packs all the earmarks of a script program of '27 vintage. Humor concept awry from the start when it tied the moniker Horatius to a Hebe dialect. Patently the pun title came first and what followed had to go whether it fitted or otherwise.

Behind these wax platters, on a three a week schedule, is the Conley Co., Inc. Ad copy, as a matter of fact, is pretty skimpy with its info on what is being sold. There's a booklet giveaway which goes along with a brochure covering some phase of auction bridge.

Script revolves around Horatius B. Klotz, travelling silk salesman, whose mania for bridge gets him into one jam after another. Each episode eventually winds up in a set-to across the table with Klotz pulling a misplay and opening the way for a bridge expert to man the mike and explain how the dialectician should have played the hand. *Odec.*

Showmen's Version

Showmen visitors to the big in-person broadcasts are still astounded at the free entrance. They're $10,000 shows, is the usual opinion, deadheaded for the asking.

The theatre men have other ideas. They recognize the stimulation of the practice for the public interest, but are strongly addicted to the idea of charging for these broadcast shows. Bob Collier, of Fanchon & Marco, in Los Angeles, has had signal success with Al Pearce's Gang at Marco's Paramount theatre, there. Troupe plays in person and broadcasts from the stage. Collier is now in New York, effecting similar tie-ups for the old Roxy theatre.

Reorganizing NVA

(Continued from page 1)

offered to steer him around the place, but he bowed out of that, preferring to look about on his own and reach his own conclusions. Then he came on to New York and talked to some people who had been dismissed from the sanatorium.

O. K. in N. Y.

One such person, he said, was in another hospital in New York. She had been dismissed from Saranac while still ill because supposedly disgruntled and regarded as objectionable. In her new hospital Dr. Park's information was she was considered a model patient.

Also during the past few days Irving Schneider, New York attorney who started the whole Saranac investigation along official lines, gave Dr. Park some new affidavits and information he had gathered from various sources, strengthening his contention that there should be an official change made.

Mayer as Chief

Dr. Park indicated that he had been told by the NVA people in New York that the trouble was merely temporary and unimportant and that it would blow over. Can't be so, he decided, however, when he learned that in VARIETY a couple of years back there was a lengthy investigation and also some trouble behind that.

Dr. Park indicated that one idea that occurred to him was that Dr. Mayer, the san's medical director, might be put in complete charge, that coming through the fact that most of the san patients were unanimous in only one thing, their respect for Dr. Mayer.

About four years ago there was a meeting in Sam Katz, office in New York, when Katz was president of the N. V. A. Fund, and there was the same kind of trouble. Pat Casey was present as also Drs. Stern and Mayer. Dr. Mayer was told by Katz to go back and take over the san's management, over Mrs. Murphy's head and run the thing as he saw fit.

Dr. Mayer never did this and Mrs. Murphy continued. Also complaints continued. Since then Dr. Mayer has swung more and more to the New York end of things, with the New York NVA crowd pretty well dominating the situation and accomplishing nothing in the way of reform.

The NVA Sanatorium comes under the jurisdiction of the State Board of Charities, a subdivision of the State Department of Social Welfare, because incorporated as a charitable institution, located at Vina Kopus, New York. That way the institution is relieved of paying all taxes.

STARK WITH VON TILZER

Mack Stark is now with Will Von Tilzer as general manager of the Broadway Music Co.

Firm is back in the pop field actively with 'Give All Your Love to Me.'

Inside Stuff—Music

Reason Duke Ellington played Salle Pleyel in Paris instead of Rex, picture de luxer, where Jeanette MacDonald and Ramon Novarro personneled, was the old one of money. House wanted him at $4,000, but Irving Mills held out for $6,000.

While the Rex considered, Mills hopped over and took the class concert hall instead, Band's biz for three concerts in six days staggered Rexites, who then asked for orchestra's next week at the originally requested $6,000.

Mills said no, naming $1,750 a day, payable nightly, as his price for Paree in future. House said okay. 'Next year,' replied Mills, explaining American dates prevented a longer stay abroad.

French Society of Composers and Authors nicked Mills' b. r. for 650 francs above what the society was entitled to. Of 24 numbers Ellington played at Salle Pleyel, 20 belonged to Mills, not to the society. Hence fee-free, but society collected on the whole program before Mills and Ellington got their cuts.

Looks as though 'The Gold Digger Song,' formerly captioned 'We're in the Money Now', will wind up far in the ruck from the counter angle, even though it started off as the best seller of the Warner Bros. picture's musical score. Call for the theme song has trailed off to insignificance, with the Remick explanation here being to the effect that the overplugging it got on the air gave it both a short and bunched sales shift. However, the manouvers with the song, the firm adds, was in line with the Warner Bros.' order to give the number the limit.

'My Forgotten Man', from the same score, is still barred from both national chains, but despite this impediment has to date sold over 45,000 copies. Best of the 'Gold Diggers' sellers by a wide margin currently is 'Shadow Waltz', with both 'Pettin' in the Dark' and 'I Gotta Sing a Torch Song' following in that order.

In settling the $250,000 suit brought against him by Frank E. Graves, of Albany, N. Y., over the alleged usurpation of the title, 'King of Jazz', Paul Whiteman had stipulated in the release agreement that the move was not to constitute an admission of Graves' right to the crown.

To clear himself of any further litigation here Whiteman paid Graves $250. Up to the settlement point defense of the action had already cost Whiteman $3,500 in legal fees, research work, fares and other expenses.

Few days before he committed suicide (11) Clifford R. Odom had the legatee clause in his insurance policies changed so that the money forthcoming would go to his partners in a cafe venture in Los Angeles in which he was interested.

Among these partners was Fred Dempsey, also a former Leo Feist, Inc., manager. Dempsey was at one time manager of the Northern New York district while Odom for years was assistant to E. E. Bitner.

During his stay in Paris, for which he sails at the end of this month, Sigmund Romberg will meet Maria Jeritza and go over the score he's written for her starring under the Shuberts. Present arrangements call for their sailing back together Oct. 4 on the 'Isle de France' and going into rehearsal immediately upon landing.

Dealers report that recent weeks have seen a marked pickup in piano sales. Specific case in point is the instrument department of the Sherman Clay Co. on the west coast, which to date has more piano orders for fall delivery than it has sold in any one fall in the past five years.

Arlen's Victor Deal

Harold Arlen, pop songwriter best identified for his 'Stormy Weather', has been given an unusual contract by Victor to record him vocally as a soloist, not as a chorus contributor with dance orchestras.

Arlen's fortuitous break came through sitting in as a gag with Leo Reisman and other Victor dance recorders and airing a vocal solo whenever one of his numbers was 'canned'. Bob Wachsman, Arlen's personal rep, closed the deal.

Clare-Fisher West

Sid Clare and Fred Fisher, songwriters, are going to Hollywood this week for Fox.

Lew Brown, now an associate producer on the Fox lot, is bringing them out for his forthcoming musical production.

FATHER COUGHLIN'S 32

The Rev. Charles E. Coughlin returns to the air in October with 27 stations lined up and five more probably to be added. He will speak for 27 Sundays.

Father Coughlin will branch out with his 'Children's Hour' this year. Formerly heard only over WJR, Detroit, this feature will now go over seven transmitters.

KATZMAN-MAYO'S FIRM

Louis Katzman, radio maestro and former recording manager for Brunswick, is now in the publishing business with Fred Mayo, ex-actor and agent, as the Mason Music Co.

An NRA song, 'The Blue Eagle's Flying High,' by Billy Baskette and Theo Alban, is their first issue.

rushed to Death by Car

St. John, N. B., Aug. 21.

Charles H. Morgan, 26, director of Morgan's Collegian orchestra, composed of college students at Fredericton, N. B., and St. John, N. B., was crushed to death under his car at Carter's Point.

With a younger brother, who played in his orchestra, deceased was under his car trying to make some repairs while en route to a dance in Fredericton. The car slipped off a jack and came down on Morgan's throat and neck.

Music Code

(Continued from page 47)

adoption of the code the administration looked forward to the music industry's employing more people and increased expenditures generally, and added that such giveaways or samples were entirely out of economic harmony with the National Recovery Act. Rosenblatt declared that he saw no economic justification for giving away any merchandise. Also concerned here is the practice among standard publishers of giving away octavo samples to church choruses, choral societies, glee clubs and other institutions. According to Rosenblatt this also will have to be curbed.

Paine was advised to include in the code a clause declaring that after the effective date of the document dealers shall support and patronize only publishers who have adhered to the provisions of the code. Administration of the trade's constitution will repose in a central committee composed of two publishers elected from the popular group, two from the standard group, two dealer reps and three persons, without vote, appointed by the President of the U. S. Its chairman, subject to election by the committee, will be some one who is neither publisher, jobber nor dealer.

Paine says he's confident that the industry's code will be approved and in operation not later than Sept. 15.

Lewis' Nine Weeks

Chicago, Aug.

Ted Lewis stays on at the Dells, Morton Grove roadhouse, to Sept. 4, which will complete a run of nine weeks. If Lewis is able to relieve himself of obligations for three theatre dates set to follow his Dells departure he'll immediately move into the Congress here, replacing Vincent Lopez. Otherwise Lewis will defer his Congress entry until the stage stands have been disposed of.

Three theatre bookings involved are the Ambassador, St. Louis, Sept. (8), the Chicago (15), and Michigan, Detroit (26).

VAUDEVILLIANS' AIR HAVEN

$5,000 Salary Limit for Stage Acts Next Season Set by Major Circuits; Chumps to Pay More, Bookers Admit

A valuation of $5,000 maximum straight salary for any stage act in the country has been set by the major theatre bookers. That's how they feel now, following a tough summer, and they say they're going to abide by it all season, so they say.

It all depends on the bookers themselves and how they can stand up under pressure. If a single booker should go wild once more and raise the ante, the resolutions of all of them will go out the window in the customary way. The race last season boosted several acts into the $10,000 class.

The late major circuit agreement on all acts and salaries having died quickly, the bookers are once again on their own. Although they haven't committed themselves or their theatres to any regulations, the bookers say that by mutual understanding they have arrived at the $5,000 price and feel that if exceeding that figure they will automatically set themselves down as chumps. They admit having been chumps in the past.

Percentage

is conceded and believed among the bookers that a precise maximum figure cannot be placed on the value and box office merit of all acts as a whole, and that possibly some act may be worth more than the $5,000 top; but, they say, the $5,000 range provides sufficient room for making deals. Any act thinking it's worth more can prove it by playing on percentage.

The only major circuit opposed to percentage booking on a wholesale basis is Loew's. Unless caring to go higher than the others on straight salary offers, Loew's also may have to go percentage.

The $5,000 limit is stated as applying to individual attractions or acts only, not to unit shows or entire bills.

About 20 acts received salaries exceeding $5,000 in the variety theatres last season. The bookers contend the number will be considerably lower in 33-34.

Zitland Goes Bust

Zitland, Inc., restaurant and cabaret business, operating Hunter Island Inn, roadhouse at Pelham Bay Park, N. Y., admits itself broke in a voluntary petition in bankruptcy. Liabilities total $22,819; assets, $13,225.

Zitland, Inc., is the operating company for C. F. Zittel. There are other partners.

Hunter Island Inn's lease from the Dept. of Parks, N. Y. City, is for five years at $1,000 a year. Lewis H. Langer, secretary of Zitland, Inc., signed the bankruptcy petition.

Zittel is listed as a creditor for $4,723 and Samuel Langner of the corporation claims $3,600 due him. John F. Curry, insurance agency, 70 Pine street, is also a creditor for $1,600 for unpaid insurance premiums.

Aimee's Ex on P.C.

Dave Hutton, Aimee's ex, will be assured of $1,000, but he'll have to draw for a percentage split when playing the Fox, Brooklyn, the week of Sept. 15. He was set by Billy Jackson.

The percentage split after the $1,000 guarantee for Hutton will commence when and if the Fox grosses $20,000. Anything over that goes 50-50.

Hayton Solo at Capitol

Lennie Hayton, minus his radio orchestra, will be a piano soloist on the Aug. 25 Capitol, New York, bill. Morrison & Winkler act him.

Jean Sargent, who was with the Hayton band before going single, will be on the same show.

Beaut Ringer Wins

Winner of the RKO bathing beaut contest at the Palace, New York, last week was Hazel May.

Hazel probably would have been just a runner-upper had RKO known that she usherettes in the balcony of Loew's State.

WOULD USE MUSIC HALL IDEAS FOR RKO UNIT

RKO is talking about reviving a few of the Music Hall's production numbers and combining them as a unit for the regular vaudeville houses, with the Music Hall billing as a title.

It was Roxy's idea some time ago to send all Music Hall shows out as units following the Radio City week, as a regular policy for the RKO vaude houses. But that never went beyond the suggestion stage.

The one-show idea is Harold Franklin's. Plan is to select the outstanding presentation numbers staged at the M. H. since it opened and send the show out with some of the house ballet and singing staff in the cast.

Arrest Baby's Dad Four Times a Day for Week

Cleveland, Aug. 21.

Baby Rose Marie's father, Frank Curley, and Corwin Collins, assistant manager Hippodrome, were arrested 28 times last week for allowing nine-year-old singer to perform in violation of state child labor law.

Ohio's state labor officials warned theatre manager, William Watson, about their threatened action before Rose Marie began her engagement, but Watson decided to go through, contract being on a pay or play basis.

Fifty-six warrants—one for each of the 28 performances in the week—were served upon Curley and Collins. Maximum fine per violation is $100. Trial comes up Aug. 25.

Rose Marie's father and house manager were pinched last year for performances at Keith's 105th, but fines only amounted to $125. Last spring while managing Hipp Frank Hines, now at Palace, took the rap for Mitzi Green's engagement and was fined about $265.

'Move On' Protest Gets Fine for Frank Lynch

Frank Lynch (Keller Sisters and Lynch) spent a whole day in the 47th street detention pen and wound up paying a $2 fine in Night Court because he stopped to talk to a couple of friends at 49th street and Broadway, Friday (19).

Lynch declared he and Bob Miller had hardly said 'hello' at 49th when Patrolman William Cosgrove, regularly stationed there, walked over and gave Miller a shove. When Lynch protested, he testific the cop said, 'Go on, bum.'

Lynch pleaded guilty to disorderly conduct on advice of his counsel. In addition to the fine he received a one-day sentence, but latter was suspended to permit Lynch to open the next day in Elizabet

SHUBERT TABS AT $7,500

Shuberts are asking $7,500 guarantees on percentage bookings for their proposed 'Student Prince' and 'Artists and Models' tabs.

Shows are being submitted through Lyons & Lyons.

SMALL MIKES IN STICKS TURN PRO

About 200 Vaude Acts Working Indie Radio Stations Regularly Over Summer and May Stick—Not Much Coin, but Figure Future—Local Merchants Sponsors—Chasing Amateurs and Discs from Air

BREAK FOR STATIONS

Small radio stations all over the country, in the sticks and larger cities, have proved a haven for many vaudevillians over the summer, so much so that some are debating whether to return to vaudeville or stick to the radio thing and gamble on eventually landing on a network.

Estimates on the number of vaude singles and combinations broadcasting regularly over the indie ether outlets runs to about 200, while three times as many have been doing air jobs now and then.

There isn't much money in small station broadcasting, and sometimes there isn't any at all, but the average vaudevillian now air waving figures on the future. It's their idea of an opening wedge to the NBC or CBS, minus the red tape and the grief that goes with fighting for a spot on a web at the start.

The Bright Side

While not so remunerative, the small station broadcasting has its pleasant features as well as the chances held forth for advancement. On the networks the actor is at the mercy of the advertiser, the artist bureau and six or seven agents who cut up his salary in the name of commish.

On the small station he sings what and in the way he likes, and there's little or no commish grabbing. Plus the chance that a local butcher, baker or merchant will come along now and then and elevate him to commercial status, thereby keeping the wolf away until the big chance arrives.

For the stations the willingness of experienced actors to render their services for nothing or thereabouts, it's probably more of a break than for the actors. In the case of many stations around the country the new source of seasoned material has largely ousted the amateurs who formerly flooded the stations' broadcasting hours, along with the phonograph records that posed as radio programs.

While, of course, those playing the indies do not include the name acts, for whom a radio job must be on the network or nothing, the stations benefit by the fact that those available are a lot better than the simon pure amateurs who infested the smaller mikes in the past.

Established actors on the program lists give the local time salesmen something to talk about to prospective advertisers. In the past they could talk time only, and it was six, two and even the program, if sold, would be terrible.

Instead of three or four shows daily all week, the two or three half hours or so of their time demanded by the small mikes simplifies living conditions. And any act fortunate enough to land a local commercial sponsor or two weekly is doing as well on the ether small time as on the vaude small time. The material demands and constant changes required are the chief hardship, precluding chances in the radio field for any act that can't switch the routine a couple of times a week.

Stage Show at Syracuse

Syracuse, Aug. 21.

Loew's plays its first touring stage attraction in more than year next week.

It's Singer's midgets.

Vaude Bunch Just One Big, Happy Family—Ouch!—at Code Confabs; NVA, ABA and Everybody Has One

Always Talking Shop

Two of the boys talking last halves and such on the 47th street curb, suddenly switched the conversational line to politics.

'What do you think of the National Recovery Act,' asked one of the boys.

'I dunno,' was reply. 'Where is it playing?'

MILLS BROS.' 2 EXTRA LOEW PERCENTAGE WKS.

Mills-Rockwell and Loew have worked out a deal for additional weeks for the Mills Bros., which follow the current straight salary bookings of the quartet and their 35-people 'Yeah Man Revue.'

On straight salary now, the show, which also includes the Don Redman band, is getting flat $6,200, including the Mills' salary. On that basis it's playing the State, New York, and goes to the Valencia, Jamaica, and Jersey City.

Dates under the revised terms, which call for percentage, are Boston and Providence. Balance of the unit remains on straight salary, but the Mills go on percentage for their share under a $2,250 guarantee.

Girl Killed, Two Hurt In Auto Jump Crash

Buffalo, Aug. 21.

Betty Ulm, 27, of Buffalo, known professionally as Betty Mayfair, was killed and two girl companions were severely injured when an automobile in which part of a troupe was being transported from Wellsville, where they showed last week, was wrecked. The other injured girls are Lois Van Buren of Fulton and Virginia Sturm, whose stage name is Jeanne Gray, of Buffalo.

The troupe, known as Clifford's 'New Yorkers' Stage Revue, played the Temple at Wellsville last week and were on their way to Coudersport when the machine driven by Miss Van Buren, who said that she must have fallen asleep at the wheel, left the road and was demolished after striking a tree.

Cansino Limping

Hollywood, Aug. 21.

Eduardo Cansino, of the Cansino's dancing act, is out of the Agua Caliente Casino with a broken foot.

Act has been playing at the Mexican resort for the last eight months, a career for a dancing act these days.

Washington Walks

George Dewey Washington walked off the bill at Loew's Jersey City opening day (Friday) because he didn't like his billing.

The colored baritone was supposed to headline, but when looking at the type in the lobby before the first show he didn't think he was headlined enough.

House made some changes and Washington went on Saturday.

NAMES FOR SHORE SPOT

Amos 'n' Andy play a return date on the Steel Pier, Atlantic City, the split week embracing Labor Day. Spot at the same time will have the Cab Calloway unit, but the latter attraction will make it a full week.

Calloway will be the first colored act to fill in here in the 23-year run of the Pier.

Discussion of the managers' phase of the vaudeville code commenced Thursday (18) as a side issue of the exhibitors' code meetings being conducted by Charlie O'Reilly. Harold Franklin was appointed chairman of a committee to discuss the exhibs' side of vaude.

The following day the bookers met. With Louis K. Sydney of Loew's as chairman, those attending included Marvin Schenck, also of Loew's; Arthur Willi and Bill Howard of RKO, Steve Trilling of Warners, Harry Kalcheim of Paramount, Jesse Kay of Fanchon & Marco, and several independents, including Fally Marcus and Arthur Fisher.

From procedure at the bookers' meeting, it appeared the people who buy the acts prefer to have the proposed NVA code adopted in preference to the ABA code which was filed in Washington last month. But the ABA says the NVA code can't , because the NVA is a manager - controlled organization. Ralph Whitehead did the talking for the ABA and Henry Chesterfield for the NVA.

Battle Is On

ABA is also mad because the NVA code so closely resembles the ABA code, not only in substance but in the wordage used. It's funny how such a coincidence could occur, says the ABA, because only one member of the ABA carried the code outside the office. Chesterfield must have had a peek at that code, says ABA.

Chesterfield says the NVA code, specially written by him for, the benefit of the vaudevillians, should be the one adopted. It's about the same as the ABA code, except for a few deletions, which deletions, charges the ABA, favor the managers. The clause omitted and which the ABA thinks is particularly vital is that outlawing any actors' association controlled or dominated in any way by the managerial interests.

Chesterfield declared at one of the meetings that he represents 20,000 vaude actors. There aren't that many actors in the whole show business.

Further meetings on the vaude code will be held this week, with one code to be accepted, on orders from Gen. Johnson. Thus far everybody with a lawyer and a pencil has submitted his own code.

At a general meeting yesterday (Monday), held jointly by the managers and bookers, with O'Reilly presiding, Chesterfield, Whitehead and Frank Gillmore of Equity were asked to submit their respective codes.

Whitehead refused to discuss the ABA code in the presence of Chesterfield and Gillmore, and asked to be excused.

'Pink,' 'Quilt,' Tabs Go Cold on RKO Routes

Billy Rose's 'Crazy Quilt' and Brown & Henderson's 'Strike Me Pink' tabs, both tentatively set for percentage routes on the RKO time, have been cancelled.

It's the second time 'Quilt' has been called off. RKO says Rose wanted clauses in the contract which it didn't care to have inserted.

'Pink' deal cooled over money, RKO refusing to meet the producers' demands for a $7,500 weekly guarantee.

For Cantor's Material

Hollywood, Aug. 21.

Nat Perrin and Arthur Sheekman given contracts by Sam Goldwyn to write material for Eddie Cantor.

Cantor's next will be put in the hopper immediately on completion of 'Roman Scandals,' on which these gagsters worked.

150 Eastern Neighbs Using Acts Now And Then to Bolster Weak Film Wks.

About neighborhoods and small town picture houses in the east, few of which are equipped to play regular stage shows, are using occasional attractions usually to strengthen a weak picture program. Those without stages play 'em on platforms or makeshift rostrums, and acts that don't carry their own musical accompaniment have to do without it.

The bookings are handled through indie offices in New York, Boston and Philadelphia, with the engagements running two days to a full week and the salary ranging from $25 to $75 a $35 being about average.

Only one act used at a time, but it's got to be a big one. The time is open to anything from mind readers to bands. Low priced radio turns that may or may be known are the current favs of the in-and-out managers.

On Their Own

Theatres order the bookings by phone a week or more in advance, which gives them time to exploit the attractions.

Another problem for the acts, besides the lack of music and all mechanical stage help, is an absence of dressing rooms in the majority of spots. So they dress in the cellar or the manager's office and when doing their stuff they're strictly on their own.

For the month or so that the occasional bookings have been going on, the theatres report considerable success, particularly during weak picture dates when the added cost of the stage booking is returned by increased attendance. The lack of proper equipment in most instances, however, precludes chances for the occasional bookings to lead to regularly played stage shows.

Fan Dance Contests

Chicago, Aug.

It was inevitable.

Nabe theatres which love contests of any and all kinds have heard about Sally Rand of the World's Fair. Hence the newest wrinkle is the fan dance contest. Presumably the contestants will be more amply attired than Miss Rand.

Exhibs regard the fan dance contest as sure-fire as a business-getter in view of the recent publicity arrest of B&K's fan dancer.

Occasional Stage Shows In Toledo Under Balaban

Paramount, recently taken over from Par by John Balaban, will play occasional name stage attractions when available, commencing with Burns and Allen next week (25).

Team in on guarantee and percentage, with three other acts on the bill.

Layoff Sans Assets, They Call That News

Edward Kaplin, of 341 West 45th street, who described himself as an unemployed actor, took the debtor's oath in the New York Federal Court last week.

He gave his liabilities at $3,000 and said he had no assets.

K&R 44-DAY TOUR

K. & R. Circuit has 33 Working Days—One Week Stand

Seattle, Aug. 21.

K. & R. Empire Circuit is new name of Keighley & Roscoe vaude.

Latest addition is Playhouse, Salt Lake, as a week's stand. Opening Sept. 10, its bill includes Skating Zaros, Merrit and Useman, Erna and Fisher, Emerson and Baldwin, Hector and Pals.

Route starts at Portland (Liberty) through Wash., Idaho, Montana and Utah, 33 days out of 44 work.

FELD-CHATKIN'S 3 VAUDE WEEKS

Three full weeks Middle West will be opened up to vaudeville next week by the Milton Feld-Dave Chatkin indie circuit, operating as the Chatfeld Theatres Corp. They are the Palace, Akron; State, Youngstown and Indiana, Indianapolis.

All will play five acts, booked from New York by Laurence Golde of the Morris office. With Mike Shea's Great Lakes, Buffalo, also returning to vaude and going on the same book, Golde will have four new weeks of playing time.

The three midwestern towns were taken over by Feld-Chatkin from Publix.

$10,000 Stage Features Complicate St. Louis' Hot Local Opposition

St. Louis, Aug.

Into the fight now being waged by one or two excess picture theatres, a sixth cinema will enter soon. Plans for reopening the St. Louis theatre, 5,000-seat house, dark for many months, have been announced by Harry Koplar, to whom control reverted recently when RKO turned it back to the owners. The date set is Aug. 31.

Koplar, however, is not going to depend entirely on films, but is going in for something new and fancy in the way of stage shows. He has contracted with J. J. Shubert for the services of the producing staff and cast used in this season's Municipal Opera productions. The opera will conclude its scheduled 12 weeks next Sunday night.

The Shubert staff will produce what are to be known as 'Shubert Echoes of the Opera,' being condensed versions of the various light operas included in this year's repertory. Kolar has agreed to pay Shubert $10,000 for each production, the figures to include scenery and cast salaries. Contract is for two weeks with understanding that if policy clicks, the staff will remain for two more.

Dope here is that Shubert plans to take same productions to Dallas, Texas, for stand at State Fair and then go to Chicago for the Century of Progress.

If Koplar makes a go of it it is certain to be at the expense of the other theatres now operating. Reopening of the St. Louis will bring the seating capacity of the six theatres to around 22,000. It is 17,000 now and business is none too good.

Girl Line for Albee

Dayton, Aug. 21.

Group of girls who have been doing ballet work in stage presentations under Alexander and Peggy Oumansky here and in other cities, left Saturday by bus for New York, where they will become members of a 24-girl line at the Albee in Brooklyn.

They open there in combination vaudeville and presentation programs, Aug. 25, under the direction of the Oumanskys. Phil Johnson goes from here to assist in the direction.

NEW ACTS

SALLY RAND
Fan Dancer
7 Mins.
Chicago

Now in her third week and already designated by Balaban & Katz for an unprecedented fourth, Sally Rand is certainly the first and maybe the only theatre box office attraction developed by and in the World's Fair. She is credited with some pip grosses at the Chicago theatre and the booking extensions speak for themselves. Meanwhile the lassie has quit the Fair, having outgrown the salary limitations of 'Streets of Paris.' She did as much for the expo as the expo did for her, so they part even-Stephen.

There is, of course, nothing new in a fan dance. Earl Carroll had a gal guarding her nudity with a couple of plumes several years back. But Sally Rand has been build up by judicious publicity, some planted, but a lot gratuitous, into hot stuff. An idea of how she rates at the present time with the city desks is that a petty squabble with a tradesman over a wig made page one.

At the Chicago with soft lights and appropriate music framed by Lou Lipstone; the Godiva babe is doing seven minutes. With plenty of body shellac and some adhesive taping ordered by the policewoman who pinched Sally four times out of her first five performances, an act of kindness to B&K that will never be wholly free from the taint of suspicion.

Of course, there will be questions raised to the effect that Sally Rand is exclusively a local thrill for Chicago and dubious elsewhere. For the East that can be argued, but not in this territory. St. Louis, Detroit, Milwaukee, Des Moines, Omaha, etc., all are sure-fire and the more rigorous the censorial fuming the better for Sally.

Meanwhile she is good news copy and personally most understanding, as a gal that graduated from Hollywood, of the values of publicity. Long before the World's Fair Sally was building herself into a Chicago celebrity with that faltering fan. With the opening of the Fair it is scarcely an exaggeration to say that she became the Little Egypt of 1933. It seems probable her fan dance will pay substantial dividends for a long time to come. *Land.*

4 JUGGLING MASONS
6 Mins.; Full (Special)
Orpheum, New York

Three men and a woman in snappy and expert hoop, wheel and diabolo twirling. Not recorded in the files but hardly look new. Brilliantly colored stage setting and dressed paraphernalia used with costumes fitting.

Work practically continuous, which makes the act enjoyable, but stop for bows which might be cut. One of the boys juggles some seven hoops. Over easy here as opener on five-act layout when caught and okay for anywhere. *Shan.*

ircle Resumes Vaud

Circle, New York, under indie operation, goes vaude Aug. 26 with five acts on a split.

George Godfrey, booker.

Dave JONES, Peggy LEE, DEAN and JOYCE
Dance Flash
13 Mins.; Full (Special)
Palace

About a year ago Dave Jones and Peggy Lee headed a five-people flash, carrying at that time a sister twain and a male single. Now they have added another team to themselves in place of the trio previously in the act. New combination is Dean and Joyce. Four-act has enough to insure a safe landing anywhere played, including picture houses.

Except for the eccentric single of Jones, with falls, and the ballroom tap of Jones and Lee, done by them is a 'Little Show,' the act retains nothing from the former flash headed by these folks. The Jones-Lee ballroom number closes, guaranteeing a good finish.

Dean and Joyce figure in two routines, the first fair and the second an acrobatic specialty, much better. Its in the latter they really show what they have, besides working fast for proper results.

A novelty opening has the four members of the act playing bridge with a gag coming out of that and actors scramming for one to start their turn as though they had been playing cards backstage and forgot it was time to go on.

Jones tries to follow this up with a couple gags in one, but they slip. *Char.*

RALPH OLSEN and Co. (6)
Flash.
21 Mins.; Two, Full (Special)
Orpheum, New York

Olsen has his best production to date, Nifty and bright. Well lighted and costumed and providing youthful talent with speed and variety. It's Olsen who does the extraordinary contortionist work He jumps into splits and bends every which way in dancing. But, a lad who does impersonations of El Brendel, Barrymore and Arliss grabs plenty gravy, too.

Two settings used. First provides the motif. Broadway theatre marquee drop that indicates what's to follow with chatter of opening trio explaining. Idea is to show which kind of entertainment is best desired, Hollywood or Broadway, and apparently Broadway wins.

The girls used can dance and are lookers, with the one doing a toe cake walk decidedly pleasing. Might be the same tiny person who does a dainty impersonation of Zasu Pitts. It's cute. Over easy here closing a five-act layout. *Shan.*

FRANK and MILT
BRITTON
Are Happy to Announce Their
New Business Association with
MORRISON-WINKLER CORP.
Park Central Hotel, New York

Three
SLATE BROS.
RKO PALACE, New York, This Week (Aug. 19)
Lay Off Our Material—Du Hoerst
DIRECTION
RKO
WEBER-SIMON AGENCY
NAT KALCHEI
JOHNNY HYDE

NIGHT CLUB ENTERTAINERS
WANTED
We can use singers and dancers at all times in Central Pennsylvania's finest Supper Club.
State experience, salary, etc.
THE OLD LIVERY STABLE
PALMYRA, PA.

Vacationing for Fanchon and Marco
"WHITEY" ROBERTS
Week of Aug. 24
Paramount, L. A.
Last Week, Long Beach, Calif.

Marcus Loew
BOOKING AGENCY
General Executive Offices
LOEW BUILDING
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160 WEST 46TH ST.
BRyant 9-7800 NEW YORK CITY
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GENERAL MANAGER
MARVIN H. SCHENCK
BOOKING MANAGER

THE NEWEST RENDEZVOUS FOR THE PROFESSION
BROWN DERBY RESTAURANT
1659 BROADWAY, NEW YORK DINING AND DANCING
IN THE HOLLYWOOD THEATRE BUILDING

Variety Bills

NEXT WEEK (Aug. 24)
THIS WEEK (Aug. 17)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (19)
Davey Jones Co
2 Daveys
Slate Bros
Molly Picon
Thomas 5
Academy
2d half (30-1)
Bill Robinson's Rv
'cing to Town'
2d half (23-26)
N T G's Paradise R
Collins & Peterson
(Others to fill)
BROOKLYN
Albee (26)
Edmund Lowe
Clifford & Marlon
(Three to fill)
(19)
Aussie & Czech
Johnny Woods
D & E Barstow

State Lake (20)
Violet Carlson
Ross & Edwards
Jackie Heller
Harry J Conley
Mastor Eugene
Frances Kennedy
How Leonard & A
Verne Buck Orch
'Constant Woman'
CINCINNATI
Palace (25)
Chung Yee Wah Tr
Britt Wood
Bernice Claire
Diamond Bros
Miles & Kover Co
DETROIT
Downtown (25)
Venita Gould
Milton Berle
(Four to fill)
HEMPSTEAD, L. I.
1st half (26-29)

W'SHINGT'N, D. C.
Earle (25)
Violet Ray & N
Sylvia Froos
Barry & Whitledge
Hal LeRoy
Barbara McDonald

Dorothy Dare
Raymond Baird
(18)
Bob Ripa
J & J McKenna
Tom Howard Co
Irene Vermillion

At the ROXY
THIS WEEK
Aug. 18
4½ ARLEYS
SHEA and RAYMOND
Placed by
LEDDY & SMITH

Dora Maughan
F & M Britton
BOSTON
Keith's (19)
Wing Wah Tr
Sid Marion
Ethel Barrymore
William O'Neal
Jack Randall Co
CHICAGO
Palace (25)
5 Elgins
Notre Dame Glee C
Stone & Collins
George Jessel
Kay Hamilton
(18)
Honey Fam
Street Singer
Whiteman's Jesters
Lillian Miles
Milton Berle
Venita Gould
Jimmy Hadreas
Blade Conway

Mandy Lou
(Others to fill)
1st half (19-22)
Milt Douglas
Jig Saw Rev
NEWARK
Proctor's (18)
Russian Cantors
Demarest & Sibley
5 Reilly Kids
Chas 'Slim' Timblin
Roxy Theatre Ens
ST. PAUL, MINN.
Orpheum
Tom Mix Co
TRENTON, N. J.
Capitol
1st half (26-29)
Valaida Snow
Hardy Bros Bd
Berry Bros
2d half (23-25)
Diaz Sis & Powers
Evans & Mayer
Palm Beach nights

Fanchon & Marco

NEW YORK CITY
Roxy (25)
Paul Sydell & S
Slate Bros
Jack Arthur
(Others to fill)
BROOKLYN
Paramount (25)
James Melton
Shaw & Lee
Major Sharp & M
Colleano Fam
Adler & Bradford
Pops & Louie
BOSTON
Metropolitan (25)
Georgie Price
Jack Starnes Co
Lee & Perrins
Eddie Stuart
(Others to fill)

PHILADELPHIA
Fox (25)
Borrah Minevitch
3 X Sisters
Mickey Alpert
Al Norman
Ch & J Preisser
SP'GFIELD, MASS.
Poli (25)
Johnny Marvin
(Others to fill)
ST. LOUIS, MO.
Fox (25)
Arthur Tracy
Hilton & Garon
Gene Sheldon
(Others to fill)
W'TB'Y CONN.
Poli (25)
John Fogarty
(Others to fill)

London

Week of Aug. 21

Canterbury M. H.
1st half (21-23)
Howard Rogers
Raya Sis & Dol
2d half (24-26)
Anna Roger
Felovis
Dominion
Mastersingers
Palladium
Paris 2 & Loretta
Jovers
5 Orions
Co as booked
FINSBURY PARK
Empire
Carlisle & Brower
Co as booked
HAMMERSMITH
Palace
Beam's 24 Babes
Peggy Bayfield
Jeanette & Scott
HOLBORN
Empire
Billy Danvers
3 Wiere Bros
Mickey King

Murray & Mooney
Co as booked
ISLINGTON
Blue Hall
1st half (21-23)
Anna Rogers
Felovis
2d half (24-26)
Howard Rogers
Raya Sis & Dollnoff
MILE END
Empire
Davis & Veno
3 Mephistos
Lorene & Kidd
Layton Sis
Henry Ford
PENGE
Empire
Hilton Sis
Les Storks
De Haven & Page
Les Cottrillos
Carr Lynn
Russ Carr
Everard & Lawson
Lily Moore
Power & Page

Loew

NEW YORK CITY
Capitol (25)
Bob Hope
Hayton & Sargent
Jig Saw
Phil Spitalny Orch
Russian Choir Co
Boulevard
1st half (25-28)
Paula Paquita & A
Nancy Decker
Heller & Reilly
Glenn & Jenkins
5 Wonder Girls
2d half (29-31)
Geo Campo Co
Lynn Cantor
Cliff Crane Co
Billy Glason
Rhapsody in Dance
Orpheum
1st half (25-28)
Rhapsody in Dance
Cliff Crane Co

Welcome Lewis
Shannon & Duval
Gambarelli Co
(One to fill)
Metropolitan (25)
Cotton Club Rev
Valencia (25)
Mills Bros
Don Redman Co
BALTIMORE
Century (25)
Duncan Sis
(Others to fill)
BOSTON
Orpheum (25)
Olympia Winners
M & A Skelly
Radio Aces
Frank Conville
Magley Rev
(One to fill)
JERSEY CITY
Loew's (25)
Dean & Meyers Co

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway
This Wk.: Dan Harrington, Marion Drew

Welcome Lewis
Billy Glason
Vernon Rathburn
2d half (29-31)
Paul Nolan Co
Fred Zimballst Co
Rio Bros
Joe Phillips Co
Allite Rev
Paradise (25)
Serge Flash
Jackson & Gardner
Alice Dawn
W & J Mandell
Saranoff Carrie & E
State (25)
DeLong Sis
3 Roberts Bros
Edgar Bergen Co
George Beatty
Dan Healy Rev
BROOKLYN
Gates Ave.
1st half (25-28)
Lavarr Bros Co
Fred Zimbalist Co
Joe Phillips Co
Tyler Mason
Allite Rev
2d half (29-31)
Chas Carrer

Louis Deppe
Chester Fredericks
Harry Rose
St Leon Co
NEW ORLEANS
State (25)
Gautier's Toy Shop
Str'tf'd & M'yberry
Ward Van
Willing Rev
(One to fill)
NEWARK, N. J.
State (25)
Great Johnson
Calts Bros
Harmon & Claxton
Bill Telaak
Hackett & Carthey
PR'VIDNCE, R. I.
Loew's (25)
Leach LaQuinlan 3
Bellitt & Lamb
Owen McGivney
Bert Walton
Lee 2 Co
W'SHINGT'N, D. C.
Fox (25)
Roye & May Rev
Joe May & Dotty
Everett Marshall
Joe Laurie Jr Co

Provincial

Week of Aug. 21

BRIGHTON
Hippodrome
Nervo & Knox
Eddie Gray
Naughton & Gold
Harvard, M & K
16 Fisher Gls
3 Emeralds
Bulgar 4
Tubby Turner
GLASGOW
Empire
L Armstrong Bd
Tanita & Marlo
Hermon & Con
'Miss 1933' Rev
LIVERPOOL
Empire
Anna May Wong

Christopher & Col
Fredy Zay
Vic Oliver
Wright & Marion
Al & Bob Harvey
Claude Lester
NOTTINGHAM
Empire
Alexander & Mose
Trix Sis
Billy Bennett
Albert Whelan
Charladies
2 Shamvas
Damselle & Boy
Karo & Ptnr
Bobby Olrac
Yeates Sis

WARNER

ELIZABETH, N. J.
Ritz
1st half (26-29)
Manning & Class
Baby Rosemarie
Medley & Dupree
(One to fill)
2d half (30-1)
Boice & Marsh
(Others to fill)
2d half (23-25)
Night in Harlem
PHILADELPHIA
Earle (25)
Zelda Santley
Barney Grant
Irene Vermillion
Senator Murphy

LeRoy Smith Co
Hunter & Percival
(18)
Violet Ray & N
W'rthy & Th'mps'n
Medley & Dupree
Burno W & A
Frank Gaby
Millie Gold & Ray
7 Avalons
Stanley (25)
Ray Bolger
Eleanor Powell
Gomez & Winona
Joe Griffin
2 Sailors

Picture Theatres

NEW YORK CITY
Paramount (18)
(2d week)
George Olsen
Ethel Shutta
Joe Morrison
Pops & Louie
Hotcha Gardner
Jack Clifford
Bob Rice
Bobby Borgy
Emry Deutsch
Crawfords
'Three Cornered M'
Roxy (18)
Jeannie Lang
Cookie Bowers
4½ Ardleys
Shea & Raymond
Isabell Euell
Marguerite & LeR
Dave Schooler
'Tarzan'
BOSTON
Metropolitan (18)
Duke Ellington
Ivie Anderson
Sweet Garbage
Jerry & Turk
Jesse Cryor
Baily & Derby
Bessie Dudley
'Devil's In Love'

CHICAGO
Chicago (18)
Sally Rand
Cab Calloway Co
'Three Cornered M'
Harding (20-24)
'Shuffle Along' Co
Eubie Blake
Flourney Miller
Geneva Washington
Della Newson
DETROIT
Fox (18)
Joe E Howard
Gaudschmidt Bros
Hilton & Garon
Arren & Broderick
Allen & Louise
3 Tick Tocks
Frankie Connors
'Devil's In Love'
Michigan (18)
Bob Hope Co
Holland & Knight
Nell Kelly
The Trojans
Samuel Benavie
'Three Cornered M'
ST. LOUIS
Ambassador (18)
Johnny Perkins
Syd Paige Co
Anderson & Allen
Ruth Petty
Johnny Maloney
'Her First Mate'

Cabarets

NEW YORK CITY

Arrowhead Inn
Irving Conn Orch
Astor Roof
Ben Cutler Orch
Bal Musette
Anita & Millard
Leonard Keller
George Marchal
Nicholas Hope
Sano Marco
Walter White
Georgette
Leon Bedow
Biltmore Hotel
Harold Stern Orch
Ann Pennington
Caperton & Biddle
Lalanda
Barry DeVine
Central P'k Casino
Pancho Orch
De Marco
Hermandez Bros
Jamesworth Bd
Coffee Cliffs
Art Kalm Orch
Lestra La Monte
Isabel Brown
Cotton Club
Ethel Waters
G D Washington
Henri Wessel
Swan & Lee
Anise Boyer
Roy Atkins
Nicholas Bros
Leitha Hill
Elmer Turner
Norman Astwood
4 Flash Devils
Necodemus
Alma Smith
Little Bits
Bobby Sawyer
Jimmie Baskette
Mills Mus Playboys
El Patio
Rosita & Ramon
Frances Maddux
Tamara
Rhys & Owens
Arthur Brown
Chas Eckles Orch

Glen Island Casino
Glenn Gray Orch
Gov. Clinton Grill
Roger Gersten Orch
Ha-Ha Club
Danny Healy
Jack White
Sheila Barrett
Jerry Belgan
Jerry Blanchard
Dolores Ferris
Lillian Fitzgerald
Rath-Andrews Orch
Harbor Inn
Gus Van
'Eye Dears' Rev
Denniker-King Orc
Hotel Pierre
Henry King Orc
Dario & Diana
Ernst Charles
Barbara Blane
Hollywood Gardens
Muriel Lee
Kay Pleture
Ronald Brauks
Reynard & Stacey
F Henderson Orc
Earl Carpentier Orc
H'lyw'd R'staurant
Chas Davis Orc
Chaney & Fox
Frank Hazzard
Blanche Bow
Kendall Kapps
Capt. L Barrison
Barbara Blain
Marian Martin
Alice Kellerman
otel Lexington
Ernie Holst Orc
Hotel Montclair
Wm Scotti Orc
Mario & Eulalie
Hotel New Yorker
Barney Rapp Orch
Hotel Pennsylvania
Rudy Vallee Orc
Alice Faye
Hotel Roosevelt
Marjorie Moffett

Peggy Childs
Longue Vue
Will Osborne Orch
Maison Royale
Walsh & Arnold
Autobal Orch
Marden's Riviera
Mickey Alpert
Gertrude Niessen
Fritz & J Hubert
Kathryn Rand
Martha Ray
Emil Coleman Orc
Gomez & Winona
Paradise
N T G Rev
Jerry Freeman Orc
Park Central Hotel
Buddy Kennedy
Rachel Carlez
Bert Lown Orc
Pavilion Royal
Pepino & Rhoda
Guy Lombardo Orc
Pelham Gardens
Agnes Ayres
Joe Candullo Orch
Pierre Roof
Henry King Orch
Dario & Diana
Roe Fenton Farms
Georges Metaxa
Johnson & Murphy
Duchin Orch
Russian Arts
Joe Morantz Orch
Renee & Laura
Nickolas Hadarick
Barra Birs
Misha Usanoff
Simplon Club
Clark & De Lys

Larry Siry's Orch
Chas Johnson Orch
St. Moritz Hotel
Leon Belasco Orch
Alfredo's Orch
Gypsy Nina
St. Regis otel
Meyer Davis Orch
Small's Paradise
'Black Rhythm' R
Nyra Johnson
Meers & Norton
3 Speed Demons
Geo Walker
Wm Spellman
3 Palmer Bros
May Alex
Taft Grill
Geo Hall Orch
Tavern, B'klyn
Eddie Jackson
Jack Murray Orc
Tropical Gardens
Millard & Anita
Chris Pender
Hilda Allison
P Lester's Rev
Village Barn
Elsie Gilbert
Hyers & Pritchard
Ruth Delmar
Sh'rift J'sh Medd'rs
Burnett Sis
Zeb Carver & V B
Hillbillies
Anthony Trini Orch
Waldorf-Astoria
Nina Laughlin
Jack Denny Orch
Xavier Cugat Orch
Margo

CHICAGO

Boulevard Room
(Hotel Stevens)
Ruth Pryor
Alex Kerenoff
Chas Agnew Orch
Blackhawk
Wade Booth
Harriet Cruise
Deane Janis
Hal Kemp Orch
Bismarck
Bob Bobannon
Norm Sherr
Verne Buck Orch
Cafe DeAlex
Irene George
Mary Stone
Evelyn Hoffman
Enrico Clausi
E Hoffman Orch
Chez Paree
Belle Baker
The DeMarco's
Henry Dunn
Martha Raye
Tom Gerum Orch
Jimmy Haderas
Cafe de La Paix
(World's Fair)
Fred Williams Orch
Club DeWitt
Dorothy Harris
Sally Joyce
Morey Carter
Dorothy Hanford
Al Mandel's Orch
Club Lido
Jeneva Washington
Hank Gilliam
Bobby Caston
Clarence Weems
Lola Porter
Jimmy Noone Orch
Club Leisure
Keith Beecher Or
Bill Chandler
Cookie Seidel
Club La Masque
Hewitt & May
Don Wise
Al Garbell
Edna Leonard
Edna Mae
Buddy Beryl
Art West
Earl Willis Orch
Club Royale
Nancy Kelly
Nellie Nelson
June Hall
Julia Gerrity
Mario & Elliott
Bennett & Green
Killap & Dupree
Eddie Court Ens
Club Variety
Joan Macey
Dave Dunn
Wesley Long
Chas Engel Orch
Club Shalimar
Ann Hammond
DeRonda & Barry
Al Lesing
Buddy Lake
Lou Pearl Orch
College Inn
Jackie Heller

Abbotteers
Buddy Rogers
Congress Hotel
(Joe Urban Room)
Vincent Lopez
Robert Royce
Colosimo's
Art Buckley
Countess Boriska
Latos Barsony
Nicholas Tsoukalas
Bobby Danders
Lurleneg Griffith
Tripoli Trio
Cole Sis
The Marionettes
Geo Devron Orch
Club Alabam
LeRoy & Mack
Evelyn Nesbit
Don Barangos' Orc
Drake Hotel
Fowler & Tamara
Jane Carpenter
Clyde McCoy Orch
Edgewater Beach
Mark Fisher
Esther Todd
DeRonda & Barry
Art Carroll
Frolic's
Florence Barlow
Curry & Joy
June Carroll
3 Sun Dodgers
Jack Walsh
Joe Buckley Orch
Hotel Harding
(The Tavern)
Edna May Morris
Mona & Marino
Clyde Snyder
Phylis Rae
Eddie Meakins Orc
Hangar
(Hotel LaSalle)
Chas. Kaley
June McCloy
Helen O'Shea
Pauline Baleau
Paul DeWees
Aber Twins
Johnny Hamp Orch
Hi-Hat Club
Dick Hughes
LRoy & Mack
Dorothy Norton
Bliss & Ash
Effie Burton
Jeffery Tavern
Betty Burnett
Billy Meagher
Lillian Raesley
Ray Parker Orch
K-9 Club
George Oliver
Billy Harrero
J'n & B'bby Lemar
Lee Carr
Lyle Page
Billy Russell
Al Benson
F & G Doran
Billy Brannon
Johnny Mangum
Dominque Orch
Lincoln Tavern
Ted Weems Orch
Andrea Marsh
Elmo Turner
Dick Cunliffe
Baron & Blair

Sammy Walsh
6 Lucky Girls
Maroni's
Rolando & Verditta
Gwen Gordon
Neecee Shannon
Marge & Marie
Virginia Buchanan
Bob Wyatt
Maurie Moret Orch
Minuet Club
Frank Sherman
Art Buckley
Phyllis Noble
Margaret Lawrence
Old Heidelberg
(World's Fair)
E Kratzinger Orch
Heidelberg Male 8
Roy Deitrich
Herr Louie
Hungry Five Bd
Pabst Casino
(World's Fair)
Ben Bernie
Paul Ash
5 Maxellos
Jackie Heller
Ruloff & Elton
Auriole Craven
Carter Fashion Sho
Palmer ouse
Veloz & Yolonda
Sally Sweet
Richard Cole Orch
Paul Cadieux
Richard Bennett
Paramount
Joe Wallace
Julia Gerity
Sally Rand
Anita LaPierre
Peggy Moore
Sid Lang Orch
Playground
Lolo Bartram
Marie James
Bernie Green
Al Trace Orch
Southern Club
Lee Barton Evans
Gladys DeFoe
The Delworths
Alice McLaughlin
Chas Crafts Orch
Terrace Gardens
Benny Meroff
Dorothy Thomas
"Red" Pepper

Norman Gast
Jack Marshall
The Berlin
Alexianne
V & F Vestoff
Jack Edwards
Vendas 6
Kolya & Bertet
The Dells
Doris Deane
Esther Pressman
Rex Griffith
Paul White
Chas Whittier
Ted Lewis Jr
Ted Lewis Orch
Vanity Fair
Mary Ann Boyce
Cliff Winehill
Don Fernando Orch
Via Lago
Bebe Sherman
Zita & Marcelle
Jack Housh
Wanda Kay
Al Handler Bd
100 Club
Muriel Love
Irene Duval
Floria Vestoff
Danny Alvin Orch
Billy Gray Rev
225 Club
Sophie Tucker
G & C Herbert
Joe Lewis
Billy Scott
Mackillop & Dupree
Pauline Baleau
Jules Stein Orch
Old Mexico
(World's Fair)
Rosalie
Dorine & Douglas
Mike Cozzi Orch
Mural Room
(Brevoort Hotel)
Jaros Sis
Paul Fay
Gale Gipp
Fay Peters
Bob Perry's Orch
Ye Olde Tavern
Mickey Scott Rev
Cal Herbert
Violet Cristian
Lillian Francis
Crane Russell Orch

Marcus' 10 Weeks

Comerford Time Adding Four Towns, Increasing Playing Days in Others

Fally Marcus' indie vaude book will be increased to 10 weeks of playing time within the next three weeks through the opening of more Comerford houses to stage shows.

Fay's, Philadelphia, plays five acts on a full week commencing Sept. 4. Wilkes Barre and Scranton start Sept. 25 with the usual combination split, each using five acts. Strand, Binghamton, N. Y., will use five acts on a split commencing Aug. 31. So. Norwalk, Conn., now playing vaude Saturdays only, becomes a four-day stand Sept. 7 with five acts. Cameo, Hartford, goes from four days to full week Sept. 18.

In addition to the new time Marcus will continue to book the Fox, Brooklyn; Middletown, N. Y.; Sayre, Pa.; Endicott and Johnson City, N. Y., and Glens Falls, N. Y.

CANADIAN STAGE SHOWS DEPENDENT UPON UNION

Ottawa, Aug. 21.

Upon the attitude of the labor unions depends the decision of Famous Players Canadian Corporation to revive orchestras and stage shows in its chain of theatres across the Dominion in the near future.

The return to stage features is desired by N. L. Nathanson, new president.

Theatre business in Canada has recently shown signs of improvement, following the constant heat of July.

Rochester, Aug. 21.

Rochester theatre men are having trouble reaching agreement with stage hands and operators. Unions demand 1932 scale and theatres want present contract which calls for 10% less.

Result may affect plans for vaude. Practically certain that the Regent won't try stage shows at the higher rate. Situation with regard to the RKO Palace and Loew's Rochester is in doubt.

Tyrrell Stuart's Booker For Michigan, Detroit

Herschel Stuart's first appointment in his reorganization of the Detroit houses for Paramount is Phil Tyrrell as booker of the Michigan, de luxer.

House will remain on the regular Par stage book in New York, but with Tyrrell sitting in as supervisor.

A former RKO agent, Tyrrell last booked the Music Hall, Radio City, out of the RKO booking office. His appointment to that post was also by Stuart.

Detroit, Aug. 21.

E. J. Weisfeldt has resigned from the Publix Michigan Theatres from his post as stage manager. While no contracts have been signed as yet wires have been sent to Carli Torney as his successor.

KESSLER QUITS COAST

Hollywood, Aug. 21.

Sam Kessler, former RKO agent who has been on the coast for a year producing flash acts and booking indie vaude houses, returns to New York next week.

Kessler will resume agenting in the east.

CHICAGO PALACE POLICY FOR DOWNTOWN, DET.

RKO will install a Chicago Palace policy when it returns the Downtown, Detroit, to stage shows Aug. 25. Bills will run up to $5,000 in cost, with most of the names on percentage.

House has five name bills in a row set for a starter, Milton Berle heading the opening show. George Jessel and Bernice Claire as a combination follow, then Sophie Tucker-Joe Penner, Bert Lahr-Eleanor-Powell and Ethel Barrymore-Ben Bernie.

The Downtown, after year of straight pictures, made a successful one-week stage show experiment with the Jack Benny unit on percentage.

Cincy Strand in New Shift of Management

Cincinnati, Aug. 21.

The Strand is undergoing extensive improvement for reopening Sept. 16 with vaudefilm at 15-25 scale. Acts by Gus Sun and screen product catch as catch can. Management is newly-formed Standard Enterprises, Inc., headed by Albert L. Weinstein, local attorney, which leased 1,200-seat house from the Delta Realty Co., New York, of which Edward H. Hart is the principal owner. Hart is also reported as the main holder in the new company.

For years and until a few months ago, when receivership action was brought by the Hart interests, the Strand was under lease to the Cincinnati Theatre Co., of which Sam Scribner was prexy and George Dresselhouse sec.-treas.

The latter company subleased the theatre during a long period to Ike Libson and for a while to RKO, and conducted operation itself the tail end of last season with the policy that is to be resumed.

Lester Name Suit Up

The Harry E. Lester-Noel Lester dispute over the Great Lester name for stage purposes comes up this week in New York Supreme court, where the former is asking that the latter be restrained from using the monicker.

Harry E. Lester, who claims prior rights, is also suing for $50,000 damages in another action.

FRANKLIN PRODUCING

J. J. Franklin, manager of the RKO Albee, Brooklyn, will double as a flash act producer commencing next week. Franklin will produce his own new act weekly for the closing spot on every bill.

He's H. B. Franklin's brother.

Victor Oumansky, from Detroit, has been called into stage the shows.

ROUTE FOR DUNCANS

Duncan Sisters' 'Topsy and Eva' unit, comprising a whole bill, has been booked by RKO for 18 weeks, opening Sept. 22 in Boston. Show is now playing for Loew.

The show's RKO time will include about four of the regular RKO vaudeville weeks, the balance being in the Orpheum and other western picture houses.

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15 YEARS AGO

(From VARIETY and 'Clipper')

Week marked consummation of entente cordiale between American Equity and the English Actors' Ass'n providing for exchange of courtesies. Harry A. Plimmer, former head of the Australian Actors' Ass'n, in the States, was working to the same end.

Because so many picture projectionists had been drafted, a school was started in Los Angeles to train women to run the machines. Never made much headway and women completely out now.

Minstrel troupes were still falling all over each other in the East. Three played Saratoga in one week and the trio got about enough for one good night's showing. Only good for the billposters.

Imported play scripts were being held up for censoring. Several persons read each play for possible propaganda. Not only the text considered, but the opportunities for writing in propagandist lines.

Circuses usually planned to go south in the fall not only to profit by the crop money but to prolong the season. Warned to keep out of that territory as the freight congestion was bad enough without the show trains.

Mary Brown, known as 'Odiva', who did an act in a tank with a seal, was suing a railroad for the loss of the animal during shipment. All of the animals were injured, but the best one died.

Barnum show was leaping like a jackrabbit. One hop was from Cheyenne to Salt Lake, 500 miles, with other hurdles including Portland, Ore., to Sacramento, Spokane to Seattle, and Dodge City to Pueblo.

Mildred Harris announced her impending marriage to Charles Chaplin. The comedian denied the report, but she had the inside dope.

Cincinnati, the only city with a dime scale for first run pics, was to hoist prices in the fall. Partly at the insistence of the producers. Other cities were arguing that if Cincy houses could get rentals that permitted a dime top, why should not they get the same.

50 YEARS AGO

(From 'Clipper')

'Clipper' sounded a note of warning against too many theatres. There was the new Metropolitan opera house, the Peoples on the Bowery and a place in Third avenue known as Jacobs'. Several others were spoken of, but they did not come through. Problem has grown with the years until now it's a chronic headache.

'No legislation on the part of professional associations,' opined 'Clipper' editorially, can succeed in bettering baseball so long as it is little less than an infamy for a man to be an umpire.' Several umps had been razzed lately. Only one man to a game in those days.

Business had been bad in Frisco for a couple of months but the correspondent reported that not a single attraction had made expenses the week just closed.

Ford's opera house, Baltimore, had been wired during the summer and the entire house was electrically lighted by a private plant. As a style item the seats had been newly upholstered in crushed strawberry with frames of black and gold. Most tip-up seats had heavy cast-iron frames with only a narrow medallion of fabric in the center.

In the answers to inquiries a seeker for light was told, 'It is probable that the combination system will at no remote date be superseded by a return to the old stock system.' Hasn't happened yet.

Boston was mildly shocked at the presence of a minstrel troupe in the classic Museum. It was pointed out that other minstrel shows had been seen at the house in earlier years. Museum was then the class house of the town. Called a museum to salve the consciences of its puritanical patrons.

Girard Hyer was over here to book his wife's living statuary act with 'New colossal prismatic fountains of real water exceeding 500 jets.' More drapery that in modern statue acts, but along the same lines.

Rattling the skeleton, 'Clipper' told that in 1835-6 P. T. Barnum was on the stage as assistant to Antonio, a magician, or Vivalla, as Barnum renamed him. He also was Vivello's manager, going on to save a salary.

Inside Stuff—Pictures

Fox's deal giving the old Roxy 22 pictures and the Radio City Music Hall (RKO) 26 of the new 1933-34 product has already gotten under way with H. B. Franklin for RKO, selecting eight of the first 16 titles in advance. Among those taken by Franklin is 'Berkeley Square.' The RKO's quick selection evidences need for product. The old Roxy isn't quite so anxious. This will leave Harry Arthur and Receiver Howard Cullman at the old Roxy in perhaps a better selective period next spring when RKO may have exhausted its pick of product. RKO has first choice.

Arthur's deal with Fox for 22 pictures is credited in part to the giveaway stunt which the theatre engaged in last spring with the tops of toothpaste (Kolynos) boxes. Arthur squawked about paucity of major product, getting but a few slough Fox films. House had to play any indie product it could get. Cut-rate giveaways annoyed all the distribs. At the same time trade considers it a good outlet arrangement for Fox product. It gives Fox the world's two largest theatres—the RC Music Hall and the old Roxy—as Broadway exhibition spots for Fox pictures.

Howard Hughes has finally crawled out of the red on 'Scarface' and, if censor bans still existing on the gangster picture are withdrawn, producer may show a fair profit. On July 7, film had brought Hughes $730,000 against its cost of $712,000. This is far less than Hughes' expectations prior to his terrific battle with the Hays office and censor groups throughout the country to get his picture into the theatres. It was released generally in April, 1932.

Kansas state censor board last week lifted its ban on 'Scarface'. It is still barred in Chicago, as well as in several states. United Artists, it is understood, refused to book picture in small towns around Chicago so edge wouldn't be taken off a possible Chi showing.

It is still banned in most of Canada, having showings in Quebec, British Columbia and one or two other provinces. France, Spain, Belgium, Switzerland, Italy, Poland and China are continuing their thumbs-down attitude, while the Nazis within the past month reiterated their stand against the gang picture.

Aaron Jones, of Jones, Linick & Schaefer, is now trying to rehabilitate himself against odds that include Balaban & Katz resistance. He retired from operation about 10 years ago with $5,000,000 to the good. At one time JL&S had the Garrick, Randolph, Rialto, Orpheum, Diversey, Riviera and McVicker's, all important Chicago houses, and several of them in the downtown loop section.

The same B. & K. interests now trying to shut off film supply for Jones through demand of one year's protection against the State-Lake and six months against the Woods, have McVicker's under lease from Jones. When the going became tough, B&K got a reduction in the rent on McVicker's from $150,000 to $75,000, and were allowed to draw down $150,000 of the $300,000 as deposit locally in Chicago as guarantee on the lease. In efforts to regain the footing they once had in Chicago, J. L. & S. will probably go after additional houses. They may include theatres which they formerly operated.

When Paramount's 'Lives of a Bengal Lancer' goes into production, picture will carry the heaviest pre-production nut that the studio has seen in several years. Already around $400,000 has been invested in story and atmospheric photography. Picture was originally intended for Clive Brook and was scheduled for production last year.

Ernest Schoedsack was sent to India to photograph backgrounds for the picture. A technical crew was in India for four months. Upon Schoedsack's return to Hollywood studio threw out the story. Later it was dusted off and half a dozen writers given the assignment to rewrite it. Last to go off the assignment was Maxwell Anderson.

Now studio has Achmed Abdullah on the yarn. More trouble is in sight with Gary Cooper assigned for the star spot. Cooper's contract expires Dec. 31. As it looks now, production won't be in shape to start until around the first of the new year.

Operator strength of the I. A. T. . E. is not concerning itself with the Coast studio strike and IBEW's efforts to get into show business, despite this may include the booths of the U. S. and Canada now named under IA jurisdiction. It is the booths of film theatres which the IBEW wants to wrest from the IA as much as it wants control of electricians, soundmen, etc. in picture production. In some union quarters it is felt that the IBEW is even more interested in having jurisdiction over projectionists than over its workers in studios.

On the Coast dispute, the IA has not yet conferred with its strategic operator locals, either as to the studio fight or the dangers involved in the IBEW program to go after booths as well. Attitude of operator spokesmen is that 'this is something the IBEW has wanted for years,' with the added inclination that since they haven't been successful in the past, operators shouldn't worry as to chances of losing out now.

Belief around Paramount is that S. A. Lynch will remain in the company on theatre or matters allied with that branch, following completion of the gigantic reorganization task he heads as chairman of the reorg committee. A post hasn't been discussed, nor from the Lynch side, it is said, even thought of but highly probable, from account, that Lynch will be asked to get into some important saddle.

Theatre reorganization program is pretty well under way, but no predictions from Lynch headquarters as to how soon the job may be over and what plans Lynch will pursue after that.

Lynch is not interested in theatre operation himself through acquisition of Par or other houses, despite that all along trustees were expecting Lynch would be a bidder on the Publix Enterprises group when ready for liqui

Mary Pickford's $250,000 suit was served on her through the diligence of reporters who helped effect it after the process-server for Mackey, Herrlich, Vatner & Breen, representing Edward Hammer, had tremendous difficulties busting in on the visiting film star. The newspapermen, smelling a yarn, steered the summons server right and then got their story.

Hammer demands $250,000 as consideration for not having been 'remembered' in the will of Mrs. Charlotte Pickford, deceased mother of the film star. He was a close friend and confidant of Mrs. Pickford, mere, many years ago, at a time preceding the Pickford-Fairbanks romance and while Mary was Mrs. Owen Moore. These and other details will be brought out in the suit.

Although one of its cameramen was put in jail three times with subsequent orders by the Machado regime to leave the country immediately, and over 300 feet of negative was burned to prevent export, Par got about three reels of matter on the Cuban revolt.

Par cameras, small Devrys instead of the standard talker equipment, got around 300 feet of silent film in Cuba and flew it to New York last week, releasing shorts of the murdered head of Machado's secret police and ransacking of the palace.

Cameramen not only were refused working permits in Cuba but any that had been previously issued were revoked. Pathe also grabbed its own share stuff on the revolt, both these reels beating the others to it.

It is felt locally that George Trendle made a mistake when he ballyhooed the fact that the Paramount trustees voted to give him the local group. Front page articles and editorials appeared in the local papers. And all based on the statement sent around to the papers by Trendle. Felt that he will have a lot of trouble explaining what happened in the event that he doesn't get the theatres. Trendle originally sent statements to the papers with the entire story even including the contemplated personnel. It was felt that his action, while the John Balaban group was still operating the local theatres for the trustees, unnecessarily embarrassed the trustees.

Under a deal being worked out between Walter Reade and RKO, the Mayfair, operated by Reade, is to get for first run engagements all pictures which the RKO circuit does not play at the Music Hall.

Negotiations involve around 40 pictures on the year and include not only the RKO product not taken by Roxy for the Hall but that of other distribs on RKO's buy.

RKO once operated the Mayfair as a first run house but turned it back to Reade after failure in getting rental readjustment desired. Reade has been operating it himself, playing anything he could get, largely indie pictures.

Following the printing of a fan magazine article he considered injurious to himself and his actress-wife, a film writer telegraphed the editor of the mag from Hollywood that he could expect a fistic encounter as soon as the writer could get to New York.

Scribbler, tied up on a picture now, is telling the same thing to his Hollywood friends. He says that as soon as he steps off the train in New York, he intends hunting up the editor and punching his nose pronto.

Nabe indie house operator in Los Angeles who recently resumed double feature bookings after being one of the first to go on the single pic bandwagon, points to an approximately 30% gain in b. o. receipts in explaining why he continues the duals. Nearest double feature opposition is about two miles distant. Manager defends his double bill policy by saying he caters to family trade which is still in the market for the long length shows.

A Minneapolis film man, who has wide underworld acquaintance and has taken the trouble to check up, says gangsters and racketeers there prefer society dramas on the screen to all other types. The gangster pictures interest them but little because, they say, these films are 'too exaggerated'. Girl and music pictures and comedies run neck and neck in second favor and, believe it or not, educational travelogues and the like, among short subjects, are what the tough boys have a yen for, too.

Now it turns out that Gifford Cochran is a member of royalty. He's half of Cochran and Krimsky who produced 'Emperor Jones' and distributed 'Maedchen in Uniform' and has been known generally as a Carnegie Steel heir. He's the son of Princess Hohelohe-Schillingafuerst, who was the first husband of Alexis Mdvani, one of the marrying Mdvanis.

Inside reason for the shelving of a story at a major studio was because the male star wasn't satisfied with his lines and wanted the leading woman's dialog transferred to his part.

Actor feared he couldn't do the virile characterization demanded by the story, and wanted to soften up his part with the femme lines.

Sydney Cohen, New York indie exhibitor leader who's taking over the Palace under a 10-year operating agreement with RKO, also is identified with the old Roxy on Seventh avenue. He's advisor to the receivers of this house as well as the receivers of the Fox, Brooklyn. Cohen's other New York interests are partnerships in indie film houses.

Apropos of a recent item commenting upon the fact that Universal in its trailer on 'Moonlight and Pretzels', mentioned another company's product, Joe Weil advises that the official trailer carries no such mention. Figures that the theatre must have built up on the official trailer with the 'better than' reference.

Major company recently printed an ad in a trade paper which glorified the writers employed on the lot. Someone must have handled the ad writer an old payroll for at least 30 of those named had been off the lot for two years or more.

Fox home office publicity staff coined 'narratage' for 'The Power and the Glory.' Jesse Lasky called his picture a 'narrative theme,' but the p. and ad bunch in N. Y. decided one word had to be coined to cover that.

Inside Stuff—Legit

Jed Harris owns a healthy chunk of 'Green Bay Tree,' which he is directing for Lee Shubert production. It's a current London play on which Shubert owns the American rights.

Been confused in some parts with th Louis Bromfield novel of the same name, though actually there is no connection. Harris is getti 40% of the show for staging it.

Equity is trying to interpose itself in all the codes. Besides the legit it tried to be the spokesman for the vaude actors and now with the radio, through its National Association of Broadcasters trying to draft a code. Equity's interest in radio may come remotely through Cantor, Jolson, et al., having been in legit musicals in the past, but otherwise the percentage of Equity membership represented on the air is small.

Paul K. Karrakis, who has taken over the Broad Street, Newark, and will operate it as a stock company, was previously known in legit circles as Paul Kay. Under that name he produced Drinkwater's 'Abraham Lincoln' in London some years back. More recently he has been spending his time largely on writing plays, colaborating on one of them with Hendrik Van Loon.

Backing the Wharf Theatre in Provincetown for the past summer season were John Shepherd and Frank Buchanan, combo that produced 'Foolscap' on Broadway last season.

Shepherd is the heir of the dental supply manufacturer who left a large estate.

Those Who Like Their Meller Raw Get It in L.A. with Suds Thrown In

Los Angeles, Aug. 21.

Produced as an authentic revival of an early moral play, 'The Drunkard' is turning out to be another way to sell beer. This is the only explanation for its success at the Theatre Mart, where the ancient piece starts its eighth week today (Monday) at a $1.10 admission.

Tables and chairs have replaced seats in the little theatre, and beer, pretzels, coffee and sandwiches at the end of the performance are served the customers. No extra nick for this, the admission price covering everything, and the play, besides about half a dozen acts.

Affected either by the mellow state of the play, or the 3.2 beer, audiences are having an hilarious time. The olio specialties run mostly to ancient ballads.

Galt Bell, who ran a little theatre in Carmel, Cal., produced the show, with Preston L. Shobe as backer. Bell figures his show should do a couple of more months, much to his surprise, and the way the show has caught on lately, especially with picture people, his guess looks correct.

'The Druakard,' according to the program, was first produced by P. T. Barnum in 1843 at the American museum. Play script was lost after that and not seen again until 1926, when Alice Brainerd found it in a Berkeley, Cal., garret.

Ruth Marion, daughter of George Marion, is leading woman. Samuel Ethridge has the other lead. Cast includes Ada Lilly, Henry Kleinbach and Charles O'Neal. Jan Duggan and Miss Lilly are the olio entertainers.

Theatre Shortage!

With all the empty theatres available on Broadway, the Shuberts are trying to make believe there's a shortage.

'Blue Widow,' their Queenie Smith show, due to open next Monday (28), will go into the Morosco, which means the current tenant, 'Going Gay,' Shubert flop, will have to move out by about Wednesday or Thursday, or somewhere in the middle of the week, to make room.

TRENTON ON LEGIT MAP AGAIN AFTER 5 YEARS

Trenton, Aug. 21.

The State theatre, one of the oldest downtown playhouses, dark for about a year, will be reopened Sept. 15. Herman Wahn, for 20 years manager of the theatre, is the new lessee. Plan is to run legit shows.

Theatre is being thoroughly renovated. Improvements will represent an outlay of nearly $10,000.

Mr. Wahn has been out of show business for several years, during which he raised chickens and vegetables on a farm outside of Trenton. In his early years he was associated with Tony Pastor, Belasco, Brady, Frohman and Klaw & Erlanger.

With the State running straight legit and the Palace opening Labor Day with a permanent stock company, Trenton is making a strong bid to regain its former prestige as a theatrical town. Town has had nothing but pictures and vaude for nearly five years, with the single exception of a 'Street Scene' road company here for one night nearly two years ago.

SELWYN-COCHRAN-FOX LEGIT VENTURES READY

The Arch Selwyn-Charles Cochran-Fox Flim triumvirate tie-up begins functioning about mid-September with a new untitled play by Margaret Kennedy, author of 'The Constant Nymph.'

Show will be produced by Cochran in London at about that time. Running 11 weeks, it will then be transported complete to New York, where Selwyn will put it on for 11 weeks also. Then Fox gets the rights to film the show.

In the star role for both London and New York will be Elisabeth Bergner, Germany's and the Continent's conceded first actress. Miss Bergner has done some film work on the continent also, but has no picture arrangement for the U. S. First of her films ever to be seen on this side is 'Ariane,' made in London and due next month in New York.

Fox's interest in the play rights comes via the Fox-Cochran tieup whereby Cochran gets $500 a week to act as Fox's European story and talent guide.

'Counsellor' Recast For Frisco Opening

Hollywood, Aug. 21.

Henry Duffy is recasting 'Counsellor-at-Law' to put it out as a roadshow opening at the Curran, San Francisco, Sept. 2. Tentative plan is to keep it there four weeks, play a return engagement at the El Capitan here, and then route it east via the Northwest. Noel Madison gets the lead.

In road showing Duffy abandons his former policy of producing de luxe stock and goes into regular production as pertaining to Equity and the stage union. Former policy permitted certain concessions from both organizations, but prohibited him from trouping his shows.

Helen Hayes' Guild Bid

Theatre Guild is dickering with Gilbert Miller and Metro for a loan of Helen Hayes. Guild wants her for the lead in 'Mary of Scotland,' new Maxwell Anderson play, and Miller has an arrangement with Metro, whereby she can do an occasional play for him.

May eventually become a joint Miller-Guild production, though at the time, Miller insists he has another play in mind for the star.

Frances Fuller Gets Coast-B'way Furlough

Frances Fuller gets leave of absence from Par next month to appear in a new Clare Kummer play, 'Only With You', for which she had contracted prior to going west and into pictures. Sudden call to prepare for the legit piece early in September makes it necessary for Par to assign Judith Allen in her place for 'Cap'n Jericho'.

Miss Fuller was picked by Par for only one picture originally, 'One Sunday Afternoon', just completed. About half way through that one, Par signed her up for five years, agreeing to let her do the Kummer play under prior contract.

4 MANAGERS IN ONE TROUPE—NOW ACTORS

Chicago, Aug. 21.

A reflection of conditions in the tanks is the George Roberson tent repertory. With a company of nine actors, four of them are ex-managers who have piloted their own companies in previous years. At present all of these managers are playing parts.

They are besides George Roberson, the owner, Eskell Gifford, Al Jackson and Fred Gordon.

Shuberts as Partners

Shuberts bought into Elizabeth Miele's production of 'Come West,' but Miss Miele recaptured the interest when they tried to unload into the cast some of their contract players.

She objected to cast changes after several weeks of rehearsal.

'MEN ONLY' FOR B'WAY?

Beth Brown may see her play selling 'For Men Only' in play form on Broadway this season.

L. Lawrence Weber and Arthur Hammerstein are interested in the authoress dramatizing her book.

Text of Legit Code

reamble

To effectuate the policy of Title I of the National Industrial Recovery Act to remove obstructions to the free flow of interstate and foreign commerce and to promote co-operative action to reduce and relieve unemployment, improve stands of labor, eliminate unfair competitive practices, avoid restrictions of production, increase purchasing power and rehabilitate industry, particularly as it pertains to the dramatic and musical comedy theatre known as the legitimate theatre with the expressed purpose of revitalizing it as a national institution so that the road may be restored and plays may once more be given in every part of the country, the following is adopted as a Code of Fair Competition for the Dramatic and Musical Comedy Theatre known as the Legitimate Theatre.

ARTICLE I

Definitions

1. The term 'effective date' as herein is defined to be the tenth day following the approval of this Code by the President.

2. The term 'legitimate' is what is generally known as the legitimate full length theatrical performances of dramatic and musical plays as differentiated from grand opera, vaudeville, presentation, 'rep' show, 'tab' show, tent show, wagon show, Chautauqua, showboat, burlesque or motion or sound picture performances.

3. The term 'stock' is defined as legitimate theatrical performances rendered by a resident company of actors appearing in legitimate theatrical productions of dramatic or musical plays theretofore and previously produced, and which productions so given are changed at stated or frequent intervals.

4. The term 'persons' as used herein shall include, without limitation, natural persons, partnerships, associations and corporation.

5. The term 'employer' as used herein shall include every person engaged in the management or ownership of theatres presenting, or the management or production of, full-length dramatic or musical plays.

6. The term 'employee' as used herein shall include every person employed by any employer (as above defined).

ARTICLE II

Administration

1. With the approval of the President there shall be constituted a National Legitimate Theatre Committee to consist of one duly authorized representative each from Actors' Equity Association, Chorus Equity Association, the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of United States and Canada, American Federation of Musicians of the United States and Canada, United Scenic Artists of America, one duly authorized representative from the group of employees not hereinbefore embraced, one representative from the Dramatists' Guild of the Authors' League of America, three duly authorized representatives from the National Association of the Legitimate Theatre, Inc., two duly authorized representatives from the National Dramatic Stock Association (which shall have three representatives as members whenever questions relating solely to stock productions are considered), and not more than three representatives who may be appointed by the National Recovery Administrator.

2. With the approval of the President such committee shall be empowered to assist the National Recovery Administrator in administering the provisions of the Act as set forth in this Code; may initiate and shall consider such recommendations and regulations and interpretations, including trade practices as may come before it and in such case shall in deliberations held without publicity and recorded in writing, submit to the National Recovery Administrator its advice setting forth in each instance whether said committee unanimously approves or unanimously rejects or is disagreed upon the proposal, and in such events the National Recovery Administrator shall determine.

3. Such committee shall also supervise the application of this Code and shall notify any and all persons subject to the jurisdiction of this Code of its provisions and regulations and shall designate such agents and delegate such authority as may be necessary to effectuate such purposes.

4. As and when any question shall be deliberated upon by the National Legitimate Theatre Committee

(Continued on page 56)

HEDGEROWS 98TH

Philadelphia, Aug. 21.

The Hedgerow theatre in Rose Valley adds the 98th play to its repertory early in September.

It is 'Turnstile,' a new play by Verne Jay, which will have its world premiere in the little Rose Valley playhouse.

Acceptance of Code Inspires B'way Producers to Step Up Early Shows; Throwaways, Revivals Out Pronto

Code Old Stuff Here

One place where the legit, any other kind of code, meant nothing was Second Avenue. Theatremen in the Yiddish legit field merely smiled.

It's the one branch of legit where's there been a minimum pay, and all the other legit code angles, for some years. And all the minimums, including those of the ushers, are higher than called for in the code.

NEWARK BROAD TRYOUT STOCK

Suit has been filed New York Supreme Court against the Joe Leblang estate as guarantors of Morris Schlessinger as lessee of the Broad Street Theatre, Newark. Schlessinger was evicted by the Fulton Improvement Co. in early June.

Schlessinger, as 'czar' of Newark's legit, had run the Broad for 17 years, his lease having seven years to go when he was served with dispossess papers. Property is owned by Rudolph J. Goerke, Newark department store owner, but handled as realty by Fulton Improvement. Fulton claims Schlessinger was in arrears about $43,000 in rent over the past two years. Leblang's had guaranteed Schlessinger, according to the claim made, up to $8,000, with that sum now being asked for in New York.

Samuel Eskowitz is attorney for Fulton Co.

Meantime the Broad has been leased to Paul K. Karrakis, who will open it Sept. 11 as a stock tryout house. Only new plays will be used, Karrakis' idea being that he can establish a good acting company in Newark as a test spot for Broadway plays.

Karrakis' idea is to charge a 77-cent top price night and 50-cent top for matinees. Theatre will be dark Thursday but play two shows Sunday, that allowing New York managers and professionals ample opportunity of running over and seeing the plays.

Garrick, Phila., Leased For Subscription Idea

Philadelphia, Aug. 21.

Philly will have plenty of independent activity in the legit this season. On top of last week's news of the Walnut's reopening as an 'organized audience' house booked and run independently by a group calling itself Theatregoers & Producers, comes the announcement that the Garrick has been leased from the bank which controls it by Mrs. Albert Wolf, formerly Connie Cann, Theatre Guild subscription manager.

She will run and book the house herself, opening probably October. Plans of Samuel Nixon-Nirdlinger, present lessee, are not known. Nirdlinger has an interest in 'Party,' which William Brady is producing, and he also has the Garrick for the season's opening attraction, 'Murder at the Vanities,' coming in September 2.

McKaig's B'way Plunge

Alex McKaig is due in New York Aug. 22 from Hollywood to return to legit production. He was ith Radio for the past year.

McKaig has two plays he wants to do on Broadway and will start casting the first, 'Nude on Washington Square,' immediately.

'Jezebel' Set for Beck

Guthrie McClintic's first production of the season, 'Jezebel,' is set for the Martin Beck theatre.

It's the Tallulah Bankhead play and due in about four weeks.

With the NRA legit code framed, signed and adopted, a number of producers began rushing shows for Broadway, in the belief that the time is now ripe to cash in. Two of the Wee & Leventhal revivals as well as the Milton Aborn musical comedy and operetta revivals, folded Saturday night (19) in accordance with the new rulings. Wee & Leventhal are trying to reorganize their third revival, 'Dangerous Corner', to make it stick under the new rulings.

At least one hurriedly added starter for the week's new openings is 'Love and Babies,' which goes into the Cort, Tuesday. Produced by Morris reen and Frank McCoy, this piece gets the credit for starting the new season parade, which had been planned by W. A. Brady. Veteran showman Brady kind of likes to start seasons and gets going Wednesday, the day after Green, with 'A Party,' an Ivor Novello piece already seen in London.

Two more plays scheduled for the week following, with a third possible, and one or two others possibly trying it. none definite.

Changes Include Stocks

Code was signed by President Roosevelt Wednesday (16) and made public the next day. It had previously been approved by Administrator Hugh Johnson. Some changes from the form submitted by the legits in the first place, mostly on the subject of stock companies and giveaways.

Stock folks wanted a code of their own, but Deputy Administrator Sol Rosenblatt, helping frame the code, decided it would be best to include an article in the regular legit code to take care of the matter. Thus all angles on stock companies are handled, but included in the one code.

On the giveaway matter a paragraph was thrown into the article on trade practices. It is article eight and rules that throw-aways cannot be employed when there are three or more productions in a city. Road shows and try-out attractions are not included in the count of three, which will mean difficulties in rulings on shows outside of New York. Pretty certain, however, to definitely clean out the throwaway thing in New York itself, as not likely that there will ever be less than three shows current. At the moment, a new low with exactly three shows, but two coming in this week to replace the cut-rate revivals which were forced out.

Pointed out that in Chicago, for one place, there will be difficulty differentiating between a road show and a production, but that will probably be taken care of.

Otherwise code is pretty much as framed at the Washington meeting, attended by showmen from all over the country.

N. Y. State Conference

Syracuse, N. Y., Aug.

Members of the New York State Theatrical Conference, representing District 10 of the national association, met today to draw up a code under the NRA plan. Included were projectionists, state employes, studio mechanics, laboratory workers and camera men from every part of the state.

Principal speakers at their meeting were Clyde Weston of Granite City, Ill., international representative of the association, who outlined the national code, and Glenn H. Humphrey of Utica, acting president.

Vet Legit as Radio Juve

Kansas City, Aug. 21.

Jack Schaaf, veteran of the legit stage, has been chosen for juve lead in the new dramatic series, 'Opery House Players,' to be presented weekly on KMBC commencing Aug. 19.

'Opery House Players' is written and produced by the vet showman, Bob Hardaway. It will revive memories of the old-fashion house.

Milo Bennett Tells NRA $40 Weekly Too High for Midwest Rep. Stock

Chicago, Aug. 21.

Milo Bennett, oldest and now the only dramatic casting agent in Chicago, has addressed a strong protest to General Hugh Johnson anent the legit code imposing a $40 weekly minimum for actors. Bennett avers this is too high for tent, repertoire, stock, and small touring companies of the type operating out of Chicago. Agency man makes the point that the NRA should recognize that Chicago show business, or what's left of it, is wholly separate and different from New York and cannot be bunched together save at the cost of inflicting hardships, discouraging production, and setting up caviar notions for meat and potatoes show biz.

Supply and Demand

Around $20 a week minimum, if one must be fixed by law, is Bennett's idea for the middle west dramatic actors. Law of supply and demand is taking care of that angle anyhow. Bennett has had nine orders in the past several weeks for actors at $20 a week and has been able to fill only one order. This figure is too low even for the modest compensation scale typical in tank towns stock and the actors simply will not accept jobs at that figure. Bennett believes this is far more effective in pegging minimum salaries than any governmental level.

A separate code for small traveling dramatic shows or recognition of their unique problems in the general legit code is urged upon Washington in the communicatfon sent by Bennett.

DIVA GLORIFIES SUDS IN MILWAUKEE FETE

Cleveland, Aug.

From grand opera to beer exhibits is the jump Mme. Schumann-Heink will make when she opens at Public Auditorium, Sept. 2, to topline city's first beer exposition.

Veteran star will warble operatic arias amid foaming bevo and brewery equipment twice a day during eight-day convention. Arthur Pryor and 40-piece orchestra accompanying her.

Exposition, sponsored by brewers and manufacturers, also to include four bars, miniature Barbary Coast honky-tonk joint and five-cent taxi dancers. George Fox staging floor show. Kangessers' Wildwood Opera company also slated to give two concerts.

MR. PRODUCER:

Did you read this week's 'Variety'?

On accounta because 'Variety' said:

"**COLLETTE LYONS** in the fourth spot actually gets some interest warmed up in the audience. **The gal is okay every way.** She clowns, sings, and hoofs a bit, and all with a pleasant personality. **She's a cinch for musical comedy, incidentally.**"—'Variety,' Aug. 15.

Now Playing for Loew
Direction O. L. Oz

MUSIC IN FRISCO

Winship Estate Recedes From Its Former Ban on Orch

San Francisco, Aug. 21.

Despite a previous ultimatum against using music with any shows, Winship estate reopens its Alcazar, Wednesday (24), hiring Henry Duffy to revive his production of 'Counsellor-at-Law.'

Five-piece orchestra will be in the pit, union shaving its price a trifle for the run, which is expected to be two weeks and a half, but may go longer, judging by a advance sale.

Duffy is producing and directing this show apart from Belasco & Curran, with whom he tied up three months ago. It will be topped at $1.50, usual Duffy scale at this house.

'Counsellor' did a neat run of five weeks some months ago with Otto Kruger in the title role. Noel Madison replaces him in this date, but remainder of cast is virtually the same.

Emil Bondeson in as manager.

Philly's Start on Way With Delayed 'Murder'

Philadelphia,

shows announced for early booking in Philly. Earl Carroll's 'Murder at the Vanities,' now pushed back to the end of week Aug. 28 instead of the beginning of that week. Scenic and costuming troubles causing delay. Will play a week and a half.

Sept. 9, Irving Berlin's 'As Thousands Cheer' relights the Forrest. Walnut to be reopened on Thursday, Sept. 14, and Garrick, independently handled also, will probably have another booking by Oct. 1.

At that time the Chestnut will relight with the Laura Hope Crews-Roland Young comedy on subscription. Status of the Shubert and Broad in doubt, with the former probably getting a few scattered bookings, as last season.

Plays Out of Town

PRIMA DONNA

Summit, N. J., Aug. 19.

Comedy by Hatcher Hughes and Lillian Harris. Presented by Elizabeth Miele at the Lyric, Summit, N. J. Staged by David Leonard. Setting by Walter Roach. Cast includes Fritzi Scheff, Virginia Venable, Eugenie Chapel, Richard Ewell, Edmund Macdonald, George Carleton, Boris Marshalov, Betty Byrne, Jack Williams.

An entertaining example of the slipping artist theme, 'Prima Donna' can stand with most of that school. With Fritzi Scheff in the title role, the play tells of an opera singer, who finding competition too much for her, cancels her tour and returns home to mother and her three grown-up children.

This maneuver is not happy for either side. Particularly irritating to the singer is her elder daughter's prospective rise to an operatic future. She avenges this by annexing the daughter's semi-detached young man and also alarms her progeny by declaring she will raise a new family without benefit of clergy. Now, however, her younger daughter, who has been loyal, turns on her mother.

Realizing the situation, the mother gives her putative lover to the younger daughter and agrees herself to sing in Australia.

The authors have constructed an amusing play even if it does not always convince. Its dialog is sometimes sophisticated, now clever, and occasionally too theatrically obvious. The opera milieu is not always credible. The writing is vague at rare times, and involves a few easily remedied details.

However, the real difficulty is that the drama is largely high comedy and its possibilities can only be judged when it is so played. But this cast does not play it in that vein. Miss Scheff is not at ease in such a rôle, though she will no doubt improve. The part calls for a high comedy type of legit mate actress, which Miss Scheff is not as yet. She sings pleasingly a little and the chances of the play would be helped if she would add to this. At the close she received an ovation.

Of the others Fritz Williams was funny as the butler in his desperate efforts to be impressive singing. Richard Ewell played nicely and Eugenie Chapel, though too inflexible, was genuinely sincere as the younger daughter.

AMOURETTE

Providence, Aug. 18.

Leo Peters and Leslie J. Spiller present 'Amourette,' a comedy drama by Clare Kummer. At the Theatre-by-the-Sea, Browning's beach, Matunuck, Rhode Island, Monday, Aug. 14.

This is the second new production at Rhode Island's first rustic summer playhouse, and it is truly an amusing comedy that derives no small measure of hilarity from the predicament of Amourette Tucker of Tuckerville, Mass.

The play concerns itself with New England life around 1840, and in it the resourceful Clare Kummer has a lot of grand fun with the dour manifestations of the Puritanical mind. In 'Amourette,' Miss Kummer has reversed the formula that has prompted so many authors and playwrights to treat quite seriously the more acute forms of New England Puritanism.

'Amourette' is a play that twinkles mischievously. It has abundant appeal and maintains a brisk tempo throughout. There is no doubt that when the play is brushed up in several spots the producers will have a great bit of entertainment.

The play is a fine study of characters and Miss Kummer has caught the period successfully. The action is stemmed by Amsey Tuckled's misunderstanding of his beautiful daughter, Amourette, of whom the stern Puritanical parent is always suspicious.

The fair Amourette is characterized by her father as having some-

(Continued on page 58)

MGM STUDIOS
CULVER CITY, CALIF.

AN OVERNIGHT SENSATION

ALICE DAWN

THE NEW SINGING FIND OF THE YEAR

A little girl very appropriately named. She is in the dawn of a most successful career. A fine young artiste with "a lot on the ball."—*Roxy.*

This Week (Aug. 17) Marks Her Return Engagement Within 12 Weeks To

RADIO CITY MUSIC HALL
NEW YORK

Next Week, Aug. 25
LOEW'S PARADISE
New York

Week of Sept. 1
LOEW'S STATE
Newark

PERSONAL MANAGEMENT
HARRY BESTRY
1482 Broadway, New York

'Peggy Be Careful' $400—2 Days—Out; 'Take a Chance' Drops $3.30 Scale

Chicago, Aug. 21.

Cool weather prevailed last week again helping the four shows in town to a break. Four, not five, shows because 'Peggy Be Careful' opened and closed at the Blackstone in the space of three days.

Critics were unmerciful and the public even harsher, the box office getting around $400 for two performances. House called off the engagement, Peggy Worth spent five months in Chicago to finally get this London farce produced.

Estimates for Last Week

Dinner at Eight,' Grand (D-1,207; $2.20) (10th week). Quoted above $13,000. Has been remarkably steady and a nice profit-maker. Evidently this piece got into the good graces of the tourists early in the summer and the word has been passed along.

'Her Majesty, The Widow,' Cort (C-1,276; $2.20) (8th week). Can get by around $8,000 and getting that much. Pauline Frederick good bet for tourists and in better vehicle could have gotten real money. But after uncertain start, attraction gratified to see its eighth week.

'Skidding,' Studebaker (C-1,250; $2.20) (5th week). House and attraction have the same parentage which makes it cozy. Window sale reported improving with house a good location for World's Fair crowds passing by en route to the grounds. Upped to $3,800.

'Take a Chance,' Erlanger (M-1,318; $2.75) (7th week). Olsen and Johnson who were afraid of that $3.30 before they were also the managers of the show exercised their new authority and clipped the scale. That, of course, reduced the gross possibilities, but with reduced overhead between $13,000-$14,000 by no means displeasing.

PLANS STOCK WHEEL IN 5 MAIN SEABOARD KEYS

New idea in legit roadshowing has been figured out by Arthur Beckhard, who is formulating a five-city Eastern stock wheel.

Beckhard's idea is to restrict himself to the five Atlantic seaboard keys, Boston, Washington, Baltimore, Philadelphia and Newark. Rotating stock company goes into each of the cities at the same time, each with a different play, and the five to rotate.

Means that actors for all five companies can be guaranteed a minimum of five weeks' work and that each of the cities can be shown a new piece weekly with an all new cast.

Also, with each of the companies set for five weeks if it is found worth while to extend the idea, each company can have five full weeks to rehearse a new play, thus doing away with the evil of hastily rehearsed productions.

New plays will not be used for this idea, plays being those already done in New York and proved successful or showing chances of success on the road. Production costs will be held down, although with a certitude of a mimum run even here there can be a slight overhead spread over the usual stock company expenditure.

REVUE SEEKS TRYOUT

Philadelphia, Aug. 21.

'Carrots and Peas,' intimate revue, written by Mitchell Hodges, Fred Ford and Will Irwin, is seeking a Philadelphia house for a tryout next month.

Garrick has been mentioned. Hodges, former newspaperman here, is down as producer.

Show being produced on the modest scale of 'Garrick Gaieties' and has no 'names.'

for Janney Piece

Easton, Pa., Aug. 21.

John Mealy of Allentown, understudy to Dennis King in 'The Vagabond King', will play an important role in the new operetta to be produced by Russell Janney, and not yet titled.

It is to be a musical adaptation of Justin Huntly McCarthy's 'The O'Flynn'. Mealy will leave for New York Aug. 28 to start rehearsals.

AHEAD AND BACK

Leonard S. Smith handling the publicity for the Berkshire Playhouse, Stockbridge, Mass.

De Luxe Jersey Group On Year Round Basis

Long Branch, N. ., Aug. 21.

The Deal (N. J.) Players, deluxe summer group, wound up their season at the Deal Conservatorie Sat. nite (19). 'Laff That Off,' a new piece by Don Mullally, was the curtain ringer downer.

Although this closes the scheduled eight-week tryout season for the stock outfit, the Conservatoire, under the management of Dorothy Unterman, will continue to operate throughout the year. Classes will be held in music, art, dancing, etc. Also plans are being made to have musicales, recitals, lectures and even an occasional play during the winter.

Miss Unterman figures that even after the summer colonists have scrammed there'll be enough patrons to keep things going until next summer. The all-year 'round residents shown an interest in the new venture and a committee of citizens from towns around here have promised their support.

A script reading staff will be kept all year to look over new plays with an eye to doing them next summer.

STOCK PROSPECT SO SO IN FAR WEST AND SOUTH

Chicago, Aug. 21.

Outlook for autumn in the dramatic stock field is nothing to get excited about. There are, however, a few possibilities and at least one entirely new impresario, James De Forest, has entered the business and will open a stock around Labor Day at Knoxville, Tenn.

Lawrence Neal has a company in prospect for the Hillsboro theatre, Nashville, while Walter Ambler currently operating the Jefferson, Irmingham, may establish stocks in Montgomery and Zanesville, Ohio.

Huron Blyden, long identified with the National Players at Salt Lake City, has lined up Pocatello, Boise, and five other Idaho and adjacent towns and expects to launch a circuit stock to play seven towns and return with a new bill each fortnight.

Fear of Show Famine Brings Winter Stock

Milwaukee, Aug. 21.

Because of the scarcity of road shows, the Davidson, Milwaukee's legit house, will keep Oscar O'Shea and his Players on view for the fall and winter season.

Road shows will be booked whenever available, at which times the stock company will be switched to some nearby town or laid off.

Beginning Sunday, Aug. 20, prices were advanced from 35c. to 50c. top for night shows, with Sunday and Saturday matinees raised from 25c. to 35c. top.

MARSHALL IN 'FOLLIES'

Herbert Marshall is the latest set for the Shuberts' Ziegfeld 'Follies' revival, which starts rehearsals Sept. 1 to open Nov. 1 at the Winter Garden, New York.

Only others set thus far are Jane Froman, Willie and Eugene Howard, Cherry and June Preisser and Oliver Wakefield, although everybody and his uncle has been mentioned.

ENGAGEMENTS

Chas. Dalton, Winnifred Harris, Jane Corcoran, Bernard Jukes, Mary Heberden, 'A Party'.

Hal Forde, 'As Thousands Cheer'.

Cora Witherspoon, 'Jezebel.'

James Bell, 'Thunder on the Left.'

Kathleen Carr, Lovee Sabils, 'Hold Your Horses.'

Alice Fisher, Nancy Sheridan, 'Come Easy.'

Virginia Stevens, Jane Wheatley, 'Dangerous Corner.'

Lee Baker, 'Undesirable Lady.'

Shows in Rehearsal

'As Thousands Cheer' (Sam H. Harris) Music Box.

'Hold Your Horses' (Shuberts) Broadhurst.

'Murder With Music' (Green and McCoy) Lyceum.

'Murder at the Vanities' (Earl Carroll) New Amsterdam.

'Blue Widow' (Booth) berts.

'Wedding (Elizabeth Melle) Little.

'Crucible' (H. Herbert Connolly). Selwyn.

BEST L. A. CAN DO IS $1,900 ON SOLO

Los Angeles, Aug. 21.

'Lo and Behold' co-op revue failed to open last Monday (14) at the Music Box. Piece had a run of six weeks. Best take of any week was around $2,000. Principals got little more than coffee dough at any time.

Lone attraction last week was 'Tale of Two Cities' at the Hollywood Playhouse, which grossed $1,900 on the week. Record hot weather hit the burg Monday, hung on all week with the thermometer staying around 98.

Colton, Oshrin Parted Via Injunction Writ

John Colton, dramatist, was granted a prelim injunction against Harry H. Oshrin, Times Square attorney, to restrain him from continuing to represent himself as the playwright's fiscal agent under an arrangement made in 1925.

The co-author of 'Rain,' 'Shanghai Gesture,' etc., wants an accounting from that date of $150,000 allegedly owed to him and petitioned the court for an immediate cessation of Oshrin's relations with Colton as administrator of his income.

Justice Frankenthaler's opinion in ruling for Colton is that Oshrin has indicated a willingness to submit to the restraint herein sought to be imposed upon him on condition it be understood that he does not concede that any grounds exist for the granting of such relief.'

Colton's attorney will move for a preferred speedy trial in October or November.

Back of the suit are allegations that Oshrin invested much of Colton's money in Tinney Estates, Inc., a Long Island realty development of which he (Oshrin) is president.

Because of being 'property poor' under existing conditions Oshrin had originally offered to settle Colton's claims at the rate of $10 a week. The playwright (who since the inception of this suit has gone to Hollywood for Metro as a scenarist) figured that would be too slow a process and started suit.

Now It's the Heat

Los Angeles, Aug. 21.

Ralph Cloninger has deferred opening his spectacle 'Corinthian,' at the Mason, until after Labor Day. Balked for several months in raising a bankroll to insure presentation for a few weeks, Cloninger, after getting the b. r., ran into the hot weather spell and decided on a further delay.

Spectacle has been in readiness for presentation since June.

Future Plays

'A Hat, a Coat, a Glove,' German mystery drama, is to be Crosby Gaige's first. Adapted by W. A. Drake from Wilhelm Speyer.

'Crucible,' by D. Herbert Connelley, comes to the Forrest. Guy Bragdon will stage.

'Murder With Music,' mystery drama by Hans Rastede, will be done by Morris Green and Frank McCoy at Jackson Heights next Monday (28).

'The Romantic Sex,' by Tom Stern and Francis M. Verdi, was set to open last night (21) at the Woman's Club, Caldwell, N. J., under the auspices of the Summer Players of Caldwell. The cast includes George Huston, Jonathan Jones, principal characters; William Ingersoll and Mrs. Helen Stuart, wife of the celebrated actor. Edward F. Gardner staged and scenic effects by John Richard Baugh.

B'way Season Opens with Producer Race as Showdom Takes New Heart

Broadway's new legit season gets started this week with a sudden rush. Passing of the legit code in Washington by President Roosevelt and washing up the throw-away situation seems to have spread sudden cheer, around the street, with the regular line of producers more hopeful than in many months.

Season was to have been ushered in Wednesday by the veteran Bill Brady with his production of 'Party.' Morris Green steals in a day ahead, however, with a play he had intended to run on the road a week longer.

Two other plays due for the week following, 'Blue Widow,' with Queenie Smith at the Morosco, and 'Come Easy,' first of Elizabeth Miele's proposed string of plays, at the Belasco. A third possibility is 'Sell-out,' which wants to come in, but has no theatre picked. It's by a new group, Theatre Craftsmen, though with several recognized names in the cast.

'Going Gay,' current at the Morosco, bows out Wednesday night, after completing a run just long enough for picture rights.

Milton Aborn's musical revivals at the St. James closed Saturday night (19). About the end of the revival run, anyway, though the code regulations made it pretty impossible to continue to the small take. 'John Ferguson,' one of the Wee & Leventhal revivals, at the Belmont, close, and 'Tommy,' another, moves out this Saturday (26). 'Dangerous Corner,' at the Waldorf, is not scheduled to shut down. Under the provisions of the code the show would have to raise salaries and do away with the throw-aways that currently bring in what little money comes to the house. All of which is too much to expect, though the producers claim they're going to try to hold on.

Two of the three regular legit shows in town last week picked up a bit, due to cooler weather and the general seasonal interest in theatre helped up by newspaper publicity given to passage of the code.

Estimates for Last Week

'A Party,' Playhouse (1st wk) (C-893-$3.30). Opens Wednesday. Play has already been seen in London and is produced by William A. Brady in association with Charles Nirdlinger. Mrs. Pat Campbell heads a strong cast.

'Going Gay,' Morosco (4th wk) (F-893-$2.75). Closes Wednesday (23) after a short run for picture rights to small money. Last week under $3,000.

'Love and Babies' (1st wk) (F-1,043-$2.50). Opens Tuesday (22). Presented by Morris Green and Frank McCoy. Did well enough in Atlantic City preview last week to encourage producers into rushing it in. Ernest Truex is the star.

'Music In the Air,' 44th Street (40th wk) (M-1,323-$3.30). Musical picked up a bit last week, on strength of only musical, taking well over $13,000, for the best gross in some time. Run's been extended to Sept. 9, but will have to hit the road then to make room for the Joe Cook show.

'One Sunday Afternoon,' 48th Street (28th week) (C-969-$3.30). Still holding on and doing nicely. About $7,500, very good.

Other Attractions

'Dangerous Corner,' Waldorf; revival.

'Tommy,' Belmont; Folds Saturday (26).

'Pastures,' in 4th Year, Goes South Deluxe

reen Pastures' going out on the road for its fourth season, is getting ready for entry into the Southern territory. Show will go out without a single cut in cast membership or stage production, carrying four baggage cars. Thought to be a new record, no show being recalled around Broadway that stormed the South with a production of that magnitude in recent years.

In the East and Middle West, where road hows occasionally go on the nut heavily for scenery and effects there has been no four-car show for the past two seasons outside of 'Pastures.'

Show opens in Norfolk, Va., Oct. 2, with Clarence Jacobson again company manager. 'Pastures' will carry two press agents and a second man, making three in advance of the show. Traveling three weeks ahead will be William Schneider, who will work on college and church tieups.

Beverly Kelly, currently with Hagenbeck-Wallace circus, will follow up to handle regular press. Second man will be Fred Davidson. And the entire section covered also from New York by William Fields contacting everybody from the home office.

PHILLY OPERA COVERS CONCERT SEASON'S LOSS

Philadelphia, Aug. 21.

Success of this summer's season of concert and opera in Robin Hood Dell so far has entirely wiped out the deficit of $7,200 which the Philadelphia Orchestra Concerts association had on its books at the start of the season as the result of disappointing attendance last summer.

Introduction of opera has been the real factor in promoting attendance this year. Operas have been averaging 13,000 attendances for the two performances given each week. Concerts, on the other hand, have only been averaging about 3,000. Plans are already under way to amplify the season with new features next year.

Hub's Surprise Grosser, 'Camille,' Holds Over

Boston, Aug. 21.

Jane Cowl in 'Camille,' booked for two weeks, is held for third (current) week at Tremont. At $1, top Arthur Beckhard and Irving Isaacs (house lessee) have cleaned up, first week hitting $11,000, and last $9,000, with mostly sell-out performances.

During run Tremont installed cooling system, first of legits so to do, and patrons liked it. Show sets up new town record for midsummer legit attraction.

K. Elmo Low, former director and leading man at Cleveland, O., Playhouse, replaces Rollo Peters tonight (21) opposite star. Won't be surprising if Beckhard, instead of disbanding troupe Saturday night next, will swing it to the road. That's talk now.

Current Road Shows

Week Aug. 21

'Camille,' Tremont, Boston.

'Dinner at Eight,' GOH, Chicago.

'Her Majesty the Widow,' Cort, Chicago.

'Skidding,' Studebaker, Chicago.

'Tale of Two Cities,' Playhouse, Hollywood.

'Take a Chance,' Chicago.

'HUCK FINN' TOURING

Chicago, Aug. 21.

'Huckleberry Finn' will be one-nighted through the tall grass by Ellis & Bradford of Cincinnati. Leroy Lewis adapted the Mark Twain novel. Show was formerly a favorite in the village halls of the middle west. Milo Bennett leased the play.

This is believed to be the first kid show to go out around here in several years. About as far back as 'Buster Brown' and 'Bringing Up Father.'

EXHIB CLIQUE BACKING CLEVE. WINTER STOCK

Cleveland, Aug. 21.

After a season of 12 weeks, Harland Fend and George Fox folded their summer stock company at Hanna Sunday with 'Alimony,' new play by Margot Case Hale, Clevelander and wife of John Hale, house manager of Hanna.

Promoters now dickering for Loew's Ohio, legit house dark for several months, with plans of installing winter stock. Backers are seven nabe chain owners, including Percy Essick, Meyer Fine, Max Lefkowitz and Abe Kramer, all dabbling in legit for the first time.

Independently owned Hanna slated to start winter season of road shows around Sept. 30.

Readying 'Love Story'

Joseph Vernor Reed is ready again to produce 'Love Story,' S. N. Behrman play, which he and Kenneth McGowan have owned for several seasons and have threatened doing several times.

Intention is to start casting soon, with Arthur Beckhard understood signed to stage.

TEXT OF CODE FOR LEGITIMATE THEATRE

(Continued from page 53)

tee with respect to the distribution of theatre tickets, two duly authorized representatives from the National Theatre Ticket Distributors, Inc., shall thereupon and only with reference to such questions become members of said National Legitimate Theatre Committee.

ARTICLE III

General Labor Provi

1. The employers agree that employees of employers subject to the jurisdiction of this Code shall have the right to organize and bargain collectively through representatives of their own choosing, and shall be free from the interference, restraint or coercion of employers of labor, or their agents, in the designation of such representatives or in self-organization or in other concerted activities for the purpose of collective bargaining or other mutual aid or protection; no employee of employers subject to the jurisdiction of this Code, and no one seeking employment from such employers, shall be required as a condition of employment to join any company union or to refrain from joining, organizing, or assisting a labor organization of his own choosing; employers subject to the jurisdiction of this code shall comply with the maximum hours of labor, minimum rates of pay, and other conditions of employment, approved or prescribed by the President.

2. To effectuate section 7 of the Industrial Recovery Act and in the interest of an American standard of living, the employers declare themselves in favor of fair scales of wages, proper hours and working conditions for all of their employees.

3. There are a number of rules and regulations presently existing in respective or collective agreements between the employers and their organized employees. The employers and employees pledge themselves to work for a readjustment of any and all conditions or rules or regulations which prove either to result in prohibitive production costs or in any loss of employment among all the employees of the employers.

ARTICLE IV

Actors

1. For actors with more than two years' theatrical experience, the employers agree to pay a minimum wage as follows:—Where the box-office price of the theatrical attraction is $4.50 or more top price, the minimum wage shall be $50 per week; where the top box-office price of the theatrical attraction is $4.00 or more but less than $4.50, the minimum wage shall be $45 per week; where the top box-office price of the theatrical attraction is more than $3 but less than $4, the minimum wage shall be $42.50 per week; where the top box-office price of the theatrical attraction is $3 or under, the minimum wage shall be $40 per week.

2. For actors with less than two years' theatrical experience the employers agree to pay a minimum wage of $25 per week.

3. For the chorus there shall be a minimum wage of $30 per week, the employers subscribing to the wages presently fixed by the Chorus Equity Association.

4. The employers agree that at the end of two weeks of rehearsals they will pay a full week's salary to all actors receiving $100 a week or less; that for the first and second weeks of production half salaries shall be paid. This provision is designed to aid and assist actors who may require funds during the rehearsal periods. The prepayment of such actors is in the nature of an advance payment of salary.

5. There presently exist abuses with respect to the hours of labor of actors during the rehearsal period. The employers recognize that such abuses exist, and hereby pledge themselves to the Actors' Equity Association and the Chorus Equity Association and through the National Legitimate Theatre Committee to adopt and put into force subject to the approval of the National Recovery Administrator within the shortest possible time after the effective date of this Code, regulations of such hours of labor during the rehearsal period which will be fair, just and humane, conforming to the spirit of the National Industrial Recovery Act, and for the violation of which rules and regulations penalties shall be imposed.

6. The employers agree to a week of not-more-than 40 hours for actor employees. By reason of the peculiar nature of this industry this provision shall not be binding during the rehearsal periods, such periods having been above provided for.

7. Upon the payment of the week's salary herein provided for at the end of the two weeks of rehearsals, any bond or monies deposited by the employer shall be reduced by the amount of payment actually made against such salaries as described.

ARTICLE V

Musicians, Etc.

For those employees associated with organizations of or performing the duties of theatrical stage employees, moving picture machine operators or musicians, there shall be a minimum wage of thirty dollars ($30.00) per week for eight performances per week and pro rata per performance or for rehearsals, and a forty-hour week. However, where the prevailing wage scale as of July 1, 1933, enforced by the American Federation of Musicians or any of its locals with respect to musicians and enforced by the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators or any of its locals with respect to theatrical stage employees or motion picture machine operators, whether weekly or daily, and the division of hours of labor, whether weekly or daily, are at a rate exceeding the minimum weekly wage scale herein provided for or less than the maximum number of hours per week herein provided for, such prevailing scales and hours of labor throughout the country shall be deemed to be and hereby are declared to be the minimum scale of wages and maximum number of hours with respect to such employees under this section of the Code.

ARTICLE VI

Scenic Artists

1. Since the relations of the employers are with firms of Scenic Artists having contractual relations with organizations of such labor, no minimum wage or maximum number of hours of labor with respect to such labor is fixed herein.

ARTICLE VII

Transfer Men

1. The situation above set forth with respect to the scenic artists prevails also with respect to transfer men. The employers declare in favor of revision of the agreements of the Theatrical Truckmen's Union and the Allied Theatrical Transfer Association and pledge themselves to work for a readjustment of their present transfer costs.

ARTICLE VIII

Wardrobe Attendants

1. For those employees associated with organizations of or performing the duties of theatrical wardrobe attendants, there shall be a minimum wage of $30 per week for a 40-hour week. However, where the present prevailing wage scale enforced by the Theatrical Wardrobe Attendants' Union is a rate exceeding the minimum weekly wage scale herein provided for, such prevailing scale throughout the country shall be deemed to be and hereby is declared to be the minimum scale of wages with respect to such employees under this Code.

ARTICLE IX

Company Managers, House Treasurers

1. There shall be a minimum wage of $40 per week for a 40-hour week for company managers and house treasurers.

ARTICLE X

Press Representatives

1. There shall be a minimum wage of $50 per week for press representatives stationed in any particular locality and $75 per week for press representatives who are traveling. The employers agree that they will give one week's notice of dismissal and agree that the employment of any press representative will be for not less than one week. Due to the varied nature of the work of the press representatives, it is not practical to fix a maximum number of hours per week.

ARTICLE XI

Other Employees

1. For all other employees of the employers such as ushers, ticket takers, scrubwomen, theatre attendants, etc., there shall be a minimum wage of 30 cents per hour for a 35-hour week. There shall be a minimum wage of 30 cents per hour for porters for a 40-hour week.

2. Electrical workers, engineers, firemen, oilers, or other skilled mechanics who are directly employed by the employers as defined in this Code, shall receive a minimum wage at the rate of thirty dollars ($30) per week for a 40-hour week whether such wage shall be computed hourly, daily or weekly. If the prevailing wage scale and maximum number of hours per week as of July 1, 1933, as fixed in any contractual agreement between the employers and associations of any of such employees, however, shall be at a rate exceeding the minimum wage scale herein provided for or less than the number of hours per week herein provided for with respect to any of such employees, such scales and hours of labor in the localities where same were enforced shall be deemed to be and hereby are declared to be the minimum scale of wages and the maximum number of hours with respect to such employees in such localities under this section of the Code.

ARTICLE XII

Stock Productions

1. Anything herein contained to the contrary notwithstanding, employees of employers engaged in presenting resident stock company productions shall receive minimum wages and work not longer than the maximum hours as hereafter in this article provided:

A. Actors.

(a) In cities of more than 500,000 population, not less than six actors regularly employed in the stock company shall receive a minimum wage of $40 per week; other actors shall receive a minimum of $25 per week; jobbers shall receive a minimum of $15 per week; local jobbers shall be employed pursuant to the rules of the Actors' Equity Association.

(b) In cities of less than 500,000 population or in neighborhood or suburban localities in cities of more than 500,000 population, not less than four actors regularly employed in the stock company shall receive a minimum wage of $40 per week; all other actors, excluding jobbers, shall receive a minimum of $25 per week; jobbers and local jobbers shall be employed pursuant to the rules of the Actors' Equity Association and shall receive a minimum wage of not less than $14.50 per week in any city of between 250,000 and 500,000 population, of not less than $14.00 per week in any city of between 2,500 and 250,000 population, and of not less than $12.00 per week in towns of less than 2,500 population.

(c) The maximum number of hours for actors in stock companies shall be 40 hours per week (rehearsal periods by reason of the peculiar nature of stock company productions not being included).

(d) For the chorus there shall be a 40-hour week with a minimum wage scale: In productions presented during the period from May 30 to Labor Day in any year, $25 per week where the highest admission price is $1 or less, and $30 per week where the highest admission price is more than $1; and in productions presented during any other period in any year, $30 per week where the highest admission price is $1 or less, and $35 per week where the highest admission price is more than $1.

B. Stock company managers shall receive a minimum wage of $25 per week for a 40-hour week.

C. Stock company ushers shall receive a minimum of $20 per week for a 40-hour week.

D. Press representatives shall receive a minimum wage of $25 per week for rendition of exclusive services to the employer. By reason of the varied nature of the work of such employees it is not practical to fix a maximum number of hours per week.

E. The provisions of Article XI, section 1, of this Code are hereby incorporated herein.

F. The provisions of Article V and Article XI, section 2, of this Code are hereby incorporated herein in all respects, saving to the stock company employers however such advantages of any special provisions in their favor enforced by or provided for in collective bargaining agreements with associations of such employees.

2. The provisions of Article XIV of this Code shall not apply to employers presenting stock company attractions.

ARTICLE XIII

Child Labor

1. Employers shall not employ any employees under the age of sixteen years. However, with the consent of the proper governmental authority the employers may employ an actor under the age of sixteen years to fill a role especially written for a child actor or to fill a part requiring the services of a child actor.

ARTICLE XIV

ramatists

1. The Dramatists' Guild of the Authors' League of America, Inc., as a means of ascertaining whether, in the Guild's opinion, certain provisions will operate to encourage theatrical production and thereby cause employment of actors and other employees of the legitimate theatre, as a temporary expedient voluntarily agree to pass an amendment to the minimum Basic Agreement in substance as follows:

2. Upon the execution of any production contract executed between the effective date of this amendment and September 15, 1934, the dramatist shall be paid a sum of not less than $500, not returnable under any circumstances, which sum shall be an advance against royalties if the play runs three consecutive weeks in New York City and which shall not be deducted from royalties if the play does not run the said three weeks in New York City. If the manager closes the play at the end of the first week's production, the manager shall pay to the dramatist his royalties in full to the date of closing and he shall thereupon be entitled to share to the extent of 15% in all monies received by the dramatist when the dramatist sells or otherwise disposes of the motion picture rights in such play; if the manager closes the play at the end of two full consecutive weeks' production, he shall pay to the dramatist his royalties in full to the date of closing and thereupon his share of the said proceeds from the sale or other disposition of the motion picture rights shall be 25%. If the play fails to run three weeks the control of the sale of the motion picture rights shall be with the dramatist but the sale shall be made through the motion picture Arbiter in order to protect the manager. This amendment shall become operative upon the effective date of this Code, provided the managers signatory to the Minimum Basic Agreement shall have ratified such amendment at a meeting.

ARTICLE XV

Participation in Code

Any existing employers as herein defined, or employer who shall become such hereafter, whether members of any association or not, may participate in the Code and any subsequent revisions, additions, or amendments thereof, by indicating their intention of fully subscribing to the provisions of the Code, and by assuming the responsibilities of such participation.

ARTICLE XVI

Trade Practices

1. The employers agree that it shall be an unfair practice to violate the terms of any booking agreement. This declaration is required by reason of the abuses which have taken place in connection with cancellation of booking of road attractions in direct violation of the terms and provisions of such road booking attractions.

2. The employers agree that it shall be an unfair practice for any employer to aid, abet, or assist in the voluntary release or dismissal of any actor for the purpose of permitting such actor to leave the cast of an attraction then playing in order to accept employment in motion pictures. This declaration is required in order to preserve and protect the rights of all concerned in the presentation of a legitimate production in such instances where one of the players to enter motion pictures with the aid and assistance of the employer leaves the attraction, weakening the same and necessitating the closing of such attraction and the resultant unemployment of other persons associated with the presentation of such attraction.

3. The employers agree that it shall be an unfair practice for any employer to aid, abet, or assist in the voluntary release or dismissal of any author, dramatist, or actor employed in rendering his exclusive services in connection with the production of a motion picture for the purpose of securing the services of such author, dramatist, or actor.

4. The employers pledge themselves not to distribute any of their tickets to any cut-rate ticket agency in the event any such ticket agency shall discriminate in the handling or distribution of such tickets in turn to the public. By discrimination is meant the favoring of certain attractions against others.

5. The employers pledge themselves to eliminate the abuses now existing with respect to the distribution of legitimate theatre tickets to the public. The employers agree that they will not distribute their tickets to the public directly at prices in excess of the theatre box-office price fixed for such tickets. The employers agree that they will not distribute their tickets to the public through agencies except—

(a) To recognized bona fide agencies regularly and customarily engaged in the offering of theatre tickets to the public; and

(b) To such agencies which will not charge the public for such tickets any sums in excess of their box-office price plus a proper agency fee satisfactory to the National Legitimate Theatre Committee.

In the enforcement of the foregoing provisions the employers shall treat all agencies equally.

6. The employers pledge themselves to retain in the box-office for sale direct to the public a fair percentage of seats in all parts of the house; this percentage to be determined by the National Legitimate Theatre Committee.

7. It shall be an unfair practice for employers to aid or assist in the indiscriminate distribution of free passes for attractions.

8. It shall be an unfair practice for employers to aid or assist in the 'throw-away' tickets system under which admission to the theatre may be secured by presentation of a ticket slip good for a number of tickets upon payment of a small charge. This provision shall not apply unless three or more productions are being presented in direct competition with each other (road shows and tryout attractions not being productions within the meaning of this section 8 hereof).

ARTICLE XVII

Relation of Theatre to the Public

1. The relation of the theatre to the public should be grounded on honesty and a policy of fair dealing. The employers, therefore, reiterate the need of honest and non-discriminatory sale and distribution of tickets.

2. The employers declare themselves in favor of a sincere and honest advertising policy.

3. The employers agree not to distort reviews by deletion or otherwise in their advertising, and give a false impression of what a critic has said.

4. The employers pledge themselves to adhere to the advertised time for curtain raising.

ARTICLE XVIII

Declaration of Policy

1. To eliminate sub-standard and sweatshop conditions in stage productions, and to assure the patrons that the productions have been given under proper standards in accordance with the National Industrial Recovery Act, all such productions shall be advertised under an NRA label.

2. The employers pledge themselves to co-operate to establish a uniform standard form of contract with booking agencies for all legitimate attractions.

3. The employers agree that in all co-operative productions the minimum wages for all employees shall be those as prescribed in this Code.

4. The employers agree that in so far as they can control the distribution of the same, the motion picture of a currently playing legitimate attraction should not be permitted to be released until such attraction has had the fullest opportunity to complete its run and enjoy road showing.

5. The employers agree to the employment of actors, except where they themselves employ such actors directly, through agencies recognized and acceptable to the Actors' Equity Association.

ARTICLE XIX

Special Tryout Attracti

1. Special tryout attractions (known as 'summer season companies' or 'winter season companies,' as the case may be) are excepted from the operation of Articles IV. V, VIII, IX, X, XI and XII of this Code. The National Legitimate Theatre Committee shall consider and recommend provisions embracing the subject-matter of such articles of this Code for such production.

ARTICLE XX

Violati

1. Violations by any persons subject to the publications of this Code, of any provisions of this Code, or of any approved rule issued thereunder, or of any agreement entered into by him with the abovementioned National Legitimate Theatre Committee to observe and conform to this Code and said rules, is an unfair method of competition, and the offenders shall be subject to the penalties imposed by the National Industrial Recovery Act.

ARTICLE XXI

Amendments

This Code and all the provisions thereof are expressly made subject to the right of the President, in accordance with the provision of Clause 10 (b) of the National Industrial Recovery Act, from time to time to cancel or modify any order, approval, license, rule or regulation, issued under Title I of said Act, and specifically to the right of the President to cancel or modify his approval of this Code or any conditions imposed by him upon his approval thereof.

Such of the provisions of this Code as are not required to be included therein by the National Industrial Recovery Act may, with the approval of the President, be modified or eliminated as changes in circumstances or experience may indicate. It is contemplated that from time to time supplementary provisions to this Code, or additional Codes, will be submitted for approval of the President to prevent unfair competition and other unfair destructive competitive practices and to effectuate the other purposes and policies of Title I of the National Industrial Recovery Act consistent with the provisions hereof.

ARTICLE XXII

Savi rovision

If any court of competent jurisdiction shall finally determine that any article or section of any article in this Code shall be invalid, all other articles and sections of this Code shall nevertheless remain and continue in full force and effect in the same manner as though they had been separately presented for approval and approved by the President.

Scully Arrives

A mugg came back to New York Wednesday (16). Just a mugg but somebody kidded the newspaper lads into thinking he's important. They met him for interview purposes. And a mugg handing out an interview, with a dozen gentlemen of the press hanging breathlessly on his every word, asking questions and taking notes, is something to be seen and heard.

Frank Scully is the mugg. A VARIETY mugg, at that. For sixteen years he's been hiding behind Nice dateline, but now he's out in the open.

After the rush of the Rex across the Atlantic for record breaking purposes Frank was prepared for almost anything. But he didn't count on New York reporters. Somebody whispered the word around that Frank is the gent who's writing Jimmy Walker's autoblog. That was the one. The lads wanted to know all about Jimmy.

'How does he talk now?' one of them asked him, 'any French influence in his speech?'

Frank, ever loyal to the alma mater, didn't even have to think about an answer for that

'He talks like VARIETY reads,' Frank answered. 'He hasn't changed a bit.'

For over an hour Frank answered questions and posed for pictures. There's an angle on the picture posing thing, though. On the Rex at the same time was a gent whose claim to fame comes via the fact that he owns the longest mustache in the world. The lads were there to snap the famous handlebars. As long as they were there, they figured they might as well snap the Scully smile at the same time.

Frank's greatest worry, after giving all the lads copy enough for columns about Jimmy Walker and Betty and all the rest of it, was how to get his fifteen bundles off the dock. He didn't seem to realize that Si Seadler knew what to do with an Irish name on a New York pier. Soon as Seadler got through whispering into one policeman's ear and talking to one fireman there was practically a parade of New York's lads in blue helping clear the stuff through. Even Frank's 10,000-franc wooden leg got through without any trouble. He wore it through, making it easy. Soon as he reached his hotel he put it in a corner. Ten thousand francs is a lot of money to pay for a wooden leg, Frank figures, but it doesn't mean he has to wear it. So he's sticking to plain ordinary crutches. Just a mugg.

Soon as the 'horizontal humorist' got to his hotel the lads began assembling from all sides. Fifteen people sent him flowers until he began objecting.

'Maybe,' he said, 'these guys got the wrong idea about me because I live on the Riviera. There ain't any ribbons on me, are there?'

'Include me out of it,' said a guy with glasses, who was snooping around dropping copies of 'Fun in Bed' (Frank's book) in the most conspicuous spots. He turned out to be Max Lincoln Schuster, the publisher who went to school with Frank back in 1917.

From somewhere else came another of Frank's schoolmates who went wrong and ended up as a publisher. He's Jay Greenberg.

'Listen,' he said, waving two manuscripts at Schuster. 'I have here two unread manuscripts. I'll toss you a coin which of us rejects both of them.'

Schuster included himself out of that one, too.

Metro's head ad man, Si Seadler, showed up with a bunch of lion sketches in his arm. Somebody waved a telegram from legit's playwright Gene Markey who's upstate trying to pass an Annapolis exam. Howard Dietz sent greetings from the coast. Eighteen other famous guys came in. All of them went to school with the Scully, they claim.

Abel (VARIETY) reen, arriving, waded through the mob knee deep in publishers and would-be published authors, and wanted to know how big this school Scully went to was, anyway.

Frank was the one who piped 'Include me out of it,' this time.

But there was one fresh guy in the mob. A 'Journal' reporter named Mishkin.

'So there's a VARIETY mugg who went to college, after all, is there?' he cracked.

Somehow he was missing the rest of the evening.

Small Smuts

While the pulp mag field generally continues well riddled, at least one type of pulp is increasing in popularity by leaps and bounds and is cleaning up for its publishers. It's the pocket-sized sexy story thing, a terrific seller on the out-of-town stands, and one of the leaders in point of demand in town, too.

The small-size sexy story pulp of this type is a comparatively recent development. First came in about a year ago and clicked from the start. Now there are more than a dozen publishers getting out the same type of mag, some of them with as many as three each, and the publishers going for that type of publication is rapidly increasing.

Hook-up of the sexies is the sweetest in the entire publication field. Not only a saving on paper, by the use of pulp and small size, but payment for material is rarely more than a quarter-cent a word, and on publication.

On the other , the uniform sales price of the sexies is 25 cents a copy, far above that asked for any other pulps. Good sales at that price means a clean-up, and that's just what is happening currently.

Title of practically every one of the sexies is a variation of 'French Frolics,' and keeping faith with both title and price asked are the contents of these mags. By far the hottest literature offered openly, most of them coming close to the under - the - counter pornography. The sexies have wreaked havoc with 'La Vie Parisienne' and other foreign dirt magazines. They not only dish the dirt from the bottom of the dish, but give it to the local peasants in the language which they understand.

Few of the publishers of the sexies will send their mags through the mails, the post office regulations bearing down severely on that sort of thing. Not flaunted on the metropolitan newsstands because of Sumner's unceasing activity, although readily procurable when asked for. Out of town they get the big play, however, and the resultant big sales.

Mysterious Idea

Something new in news mags is being worked out by Edward C. Johnston, one of the Johnstons of the Western Newspaper Union. Will be a big-time weekly, and called 'The Pulse of Washington.'

Point of Johnston's proposed mag is that each issue be sponsored by a major firm in a different industry. Conditions of the tie-up being revealed by Johnston only to those firms with which he is negotiating. Made plain by Johnston, however, that unless he gets the complete tie-ups he wants, the mag won't materialize. Hence, the start of the mag is indefinite. The undertaking is Johnston's personal one, and has no connection with the Western Newspaper Union. Johnston will continue his connection with the WNU even if the mag comes into being.

At $8 and $2

Obelisk Press, in Paris, is preparing publication of 'The Young and Evil,' by Charles Henri Ford and Parker Tyler. It'll be put out in a special edition of fifty copies on rag paper for eight dollars and a regular edition for two. Tyler previously put out Greenwich Village paper, while Ford used to edit 'Blues,' a modernistic arty mag.

New Detecatif

Percy Waxman getting ready to make his bow as a mag publisher. Has placed on the press the first issue of a detective story monthly which he will call 'Black Bat,' for circulation about the middle of next month.

Waxman was for years in charge of 'Pictorial Review.'

Dollar Nudes

By special arrangement with Coward McCann, Greenberg Publisher, has just issued a dollar reprint of 'Let's Go Naked,' by Louis Charles Royer. Book brought out John S. Sumner's blushes a while back with a suit resulting which Sumner lost.

Staff Fears Worst

Emile Gauvreau, editor of the Mirror, who is on a tour of Europe, now in Russia. Sending in his column by mail. He's staying away so long the staff is worried he'll come home with a foreign accent.

Tour Manager

Hendrik Willem Van Loon will conduct a world cruise for the Cunard line next January. Bet you a lot of would-be literary ladies will swim along behind, yelling they've left their water wings at home.

Best Sellers

est Sellers for the week ending Aug. 19, as reported by the American News Co., Inc.

'Anthony Adverse' ($3.00) .....By Hervey Allen
'The Farm' ($2.50) .....By Louis Bromfield
'Enchanted Ground' ($2.00) .....By Temple Bailey
'Daughter to Philip' ($2.50) .....By Beatrice Kean Seymour
'All Men Are Enemies' ($2.50) .....By Richard Aldington
'Stranger's Return' ($2.00) .....By Phil Stong

Non-Fiction

'100,000,000 Guinea Pigs' ($2.00) By Arthur Kallet and F. J. Schlink
'Marie Antoinette' ($3.50) .....By Stefan Zweig
'Arches of the Years' ($2.75) .....By Halliday Sutherland
'House of Exile' ($3.00) .....By Nora Waln
'Mirrors of Wall Street' ($2.50) .....By Anonymous
'The First World War' ($3.50) ...Ed. by Laurence Stallings

ilots Liveright, Inc.

Arthur Pell, the former Liveright, Inc., head, who acquired the property at the recent bankruptcy sale, will not only continue the firm at the old stand but will also use the Liveright name. New label is the Liveright Publishing Corporation, which precludes the possibility that Horace Liveright, should he return to the publishing biz, as reported he might, would do so under his own name.

Aftermath of the Liveright bankruptcy sale, by which Pell came into control of the assets for something like $18,000, is the reported coolness between him and Tom Coward, of Coward-McCann. Pell is said to have originally made a deal with Coward by which the other would help finance his bid for Liveright. Getting backing elsewhere, Pell reneged on the arrangement and bid in and got Liveright for himself.

Second Bests

Nathan Burkan has been asked by Jimmy Walker to file suit against 'Liberty' on the Walker biog running serially in that weekly. Walker was negotiating with 'Liberty' for publication of his own autobiog but couldn't come to terms. So the magazine ordered a biography written by Frederick Collins which is now appearing under the title of 'Laugh, Town, Laugh.'

It's getting to be somewhat a 'Liberty' habit to get the next best when the best isn't available. Same sort of situation on the Charles Chaplin autobiog. Weekly couldn't get it, the story going to 'Home Companion,' so 'Liberty' ran 'The Private Life of Charlie Chaplin,' by Carlyle Robinson.

Retrospect

Alan Eddy, editorial director of Gannett's 'Knickerbocker Press' and of the Albany (N. Y.) 'Evening News,' who covered the Chicago fair of 1893 for a Chicago daily, is back to look over the Century of Progress Exposition and to write some articles about it for his column in the 'News.' Eddy is one of a group of those who 'did' the first fair for Chicago papers and who since have risen to positions of importance in the newspaper, literary or business worlds.

ines Buys 'Sky Fighter'

N. L. Pines, who has a chain of mags, has formed a new affiliate, Standard Publications, to take over the mag, 'Sky Fighters.' Previous publisher was the late William L. Mayer, whose publications were dispersed upon his death. 'Sky Fighters' the last to go. No changes contemplated by Pines for 'Sky Fighters.'

Talking Annex

tunt by the publishers of Dwight Fiske's 'Without Music' of issuing a record of one of the numbers with the lyrical book is being encored by Knopf on behalf of Robert Nathan's 'One More Spring.' Disc is by the author, for the new edition of the novel.

Fiske likewise has extended the disc idea to two numbers, back to back, accompanying the third edition of his book.

Their Estimate

Mecaulay sending form letters to authors' friends, telling of pending publication of a certain book and offering to send an autographed copy 'at no advance in price.'

To show their estimate of L. H. Mitchell's drag, they are reserving 25 copies of his 'Parachute Murder,' out this week.

Change of Eds

Julian Funt replaces John J. Casey as editor of the 'Modern Living' mag, commencing with the October issue. Funt moves over from the 'New York Medical Week.'

Barri

Difficulties which Macauley and Lou Goldberg (Lewis Graham) are encountering in merchandising 'The Great I Am,' story of F. G. Bonfils in the late publisher's native Denver, may be capitalized and will be exploited by the publishers and author. Paramount, which bought the screen rights to the Bonfils story for $10,000, is likewise getting behind the embargo on the book in Denver.

None of the Denver papers has been willing to accept ads, and stations KOA and KLZ, Denver, likewise refuse to sell time for the sales exploitation of the book. Itto General Outdoors.

Goldberg, a film exploiteer, isn't overlooking any possibilities for being refused, hoping to bally the book and the film that way. He goes on the air for WOR in New York in an author's interview. This was arranged by Paul Hollister, executive v.p. of the Macy store which, through its affiliation with the Bamberger department store in Newark, has directorial control over WOR.

The book can't be displayed or advertised by the Denver book shops for similar reasons. A couple of counters merely have it but bury it out of sight.

Straddle

Two N. W. Ayer agency men, Horner in charge of NRA publicity, and Coiner, who designed the Blue Eagle, figure in the NRA propaganda. At the same time, the Ayer agency is the official propaganda mouthpiece for Henry Ford. With Ford reported straddling on the code, it puts the Ayer agency on both sides of the fence.

Inside dope is that Ford will probably top the accepted automobile chamber of commerce code by coming out with lesser hours and a higher wage scale for his men.

Juves Still Sell

May Massee, formerly of Doubleday, who recently organized a Junior Department for Viking, has a dozen books ready for Christmas. Artzibashov (and we don't guarantee the spelling) Maude and Miskha Petersham are among the perennial favorites.

Publishers acknowledge that juveniles alone have held their own during this book depression.

Writes and Tells

'Screen Stories I Have Written,' by Robert Presnell, an expose of the picture writing game, wherein credits are juggled around to fit contractual obligations, has been purchased by the 'Satevepost.' Presnell is an associate producer at Warners-First National on the coast.

the Bones

People generally do not know that Charles A. Wagner, book editor of the 'Mirror,' better known as 'the-day-and-night-side,' has published three books of verse. His new book of children's poems is being illustrated by Remo Bufano. Yes, that's what the motorman does on his time off.

ticks There

Aaron Sussman, formerly editor of Claude Kendall, went over to pinch-hit for the Franklin Spier Advertising Agency. And they won't let him go home.

Alternate

Cute gag being tried by Delos Smith and Alex Gottlieb, who co-write. The lads are writing two books together, one working on one of the books while the other works on the second. Then they switch manuscripts and continue. No time wasting that way.

Class in Beer Ads

Not wanting to be common, the beer breweries are going class in their advertising. Not having spent very much to date on ads because demand has been greater than supply, they are starting in now to make plans for large campaigns.

In some ways already suggesting their desire to make advertising attractive and line up their 4% product with other commodities that are not advertised as Lydia Pinkham's veg compound is, the first real effort will be put forth by the Rheingold brewery.

Rheingold people have retained Otto Soglow to do a group of drawings for advertising purposes. The first brewery to get away from conventional beer advertising, Rheingold wants ads that will show ladies and handsome men drinking beer the same as the cig companies.

New Season Scant

New book publishing season gets under way this week, with indications of a smaller list of books than last year. The book houses that have experienced financial difficulties will have either curtailed lists or none at all, with few new concerns to take their place. Hardly likely that the going ones will increase their lists, with a better possibility that they will be shorter.

Long & Smith and Liveright will issue a much smaller number books than they did last year. Random House will increase its list, and about the only new publishing house certain to get out a number of books through the year is Loring & Mussey.

Censored

The fine sensibilities of the New York 'Herald Tribune's' genteel suburban circulation was conceded by retiling Frank Scully's book, 'Fun in Bed,' to read 'Sick in Bed.'

This was in connection with reports of Scully's American arrival on the S. S. Rex last week. The metropolitan editions of the 'H. T' quoted the correct title, but it was modified for the hinterland readers.

lace to Write

Jerry Froscher sold her 'Cruise to Nowhere' to King Features and is staying down in Porto Rico to follow up with seven more yarns. She insists she's miserable there, but works best when she's blue. Just another out for the writing fever that gets the best of us.

W. A. S. Douglas a Busy Bee

Multiplying his activities still further W. A. S. Douglas is now the Chicago news representative for the 'Literary Digest,' which, under its new aggressive policy needs local news scouts. Douglas, meanwhile, retains his Baltimore Sun, Boston Herald and other accounts.

On the side he writes Irish fairy tales for Collier's and is engaged on a novel entitled, 'Black Ulsterman.'

Are They Thinking?

Harcourt, Brace announcing for the end of August 'Youth in Soviet Russia,' by Klaus Mehnert. A young man's account of what the one hundred million youths of Russia under twenty-five years of age are doing and thinking.

Chatte-

Mack Kralke hits Collier's with a short short.

Rita Weiman has a yarn in the October 'Cosmopolitan.'

The Raoul Whitfields in town.

J. P. McEvoy out-Whiteman the maestro on weight reduction.

Dr. Frank Parker Day, who recently resigned his post as president of Union College, Schenectady, N. Y., due to ill health, is working on his fifth novel at his home on Lake Annie in Nova Scotia.

'Flying Aces' goes from pulp to smooth paper with the Nov. issue.

Traveller's Library, once published by Cape & Smith, has been taken by Peter Smith. The Smith allied with Cape was Harrison Smith.

Vicki Baum has delivered to her publisher her first novel written over here. Has a Hollywood background and will be called 'Falling Star.'

First novel about a nudist colony is that on which Elmer Davis and Guy Holt have collabed. Yes, title is 'Bare Living.'

Oscar Graeve, the 'Delineator' editor, has written a novel, 'Hot Summer,' which will see publication shortly.

Ford Madox Ford has completed his autobiog. Interesting to note whether he will remember that his

(Continued on page 58)

East

Rudolph Lothar, who did 'Command to Love,' has four playscripts circulating around.

Irene Bordoni reported to have yen to be an actress-manager.

Mrs. Eva Young Fox, mother of Lionel Fox, 20-month old youngster who appeared with Wallace Beery, sought to take the child from its grandfather, Maurice A. Fox, of Atlantic City. She claimed that on her divorce from Arthur Fox, the father, she had been awarded the custody of the child, which she had loaned the grandparents. She and two men sought to take the infant by force and the men were arrested, charged with assault and battery. The case will come before the court today (Tuesday).

Sylvia Sidney sailed for Paris Saturday, telling the ship news men she'll be back in time to resume work on the Chevalier picture.

United Cigar stores ups all brands of cigars except some in the 10c grade.

Bernard Daly, long proprietor of Daly's cafe on 42nd st., died at Long Beach Saturday (19).

Morris Brodkin and Samuel Klaye have leased the store in the Powers building for a term of years. To convert it into a beer tavern. Now occupied by a drug co.

Edwin Gilbert has done 'A Nocturne in White.' He wrote 'East River Romance.'

Daniel Frohman 82 years of age today (Tues.); but no celebration.

Suit of Ben S. Kerin, detective, against RKO for $100,000 settled out of court. Kerin sued when newspaper extracts from the court testimony were used to advertise Peggy Rich. He was the operative who obtained the evidence used against her. He objected to some of the epithets used in the story and accused RKO of further publishing them.

Mary Nolan, ex-screen actress, suing Mary Nolan cosmetics to prevent their using her name, portrait or signature on goods. Asserts it is done without authority.

Ashes of Ben Hendricks, picture actor, who died in Hollywood in 1930, buried in Flushing cemetery Saturday (19). Ashes have been held until Mrs. Hendricks was able to be present.

Earl Carroll announces he will use a European device called 'projected scenery' for 'Murder in the Vanities.' Scenery is on lantern slides, thrown from the rear.

Jack Golden working on a revue which will be written around B'way celebrities.

Gus Heilberg, in separation suit brought by his wife, Hanna, not only denies intimacy with a red-headed girl, but told the court his wife's intense jealousy caused her to accuse him of intimacy with every woman working with the Paul Whiteman orch. As a result he lost his job as fiddler. Denies he wasted her $75,000 she inherited from her first spouse.

Goldman concerts in Central Park ended last week. Leader received many congratulatory letters from musicians.

Arthur J. Beckhard will draw his season's production from six of the tryouts at summer theatres.

Max Gordon to produce Mary Ickford's play.

In addition to the two O'Neill plays, the Guild set-up includes 'Mary, Queen of Scots,' by Maxwell Anderson; Sidney Howard's 'The Yellow Jacket,' Milne's 'Sarah Simple,' and John Lawson's 'Gentlewoman.' In addition there's the Molière comedy and 'Winesburg, Ohio,' 'Peace Palace' and 'They Shall Not Die,' in the holdover, and 'Jig Saw,' by Dawn Powell; 'As We Forgive Our Debtors,' by Tilman Breiseth; 'No Good End,' from Wm. Judson, Jr., and 'Native Ground,' by Virgil Geddes. Six plays will be selected from this list.

Harry J. Sommers and Alf. Aarons have taken over the National theatre and after modernizing the stage will open it with Nancy Carroll in Leon Gordon's 'The Undesirable Lady.'

'The Blue Widow' is the very latest moniker for the former 'Poor Little Thing,' in which Queenie Smith will play.

Dorothy Russell Calvit suing Educational Films. She posed for a short of daughters of famous actresses and now asks $100,00 because the offscreen voice referred to her mother as 'a faded beauty.'

Grossinger Playhouse, Ferndale, N. Y., barn theatre, first summer snapper to achieve a revolving stage.

Eric T. Franzen, wealthy manufacturer, died at the Mayfair Yacht club Tuesday evening (15). Attended with a party of friends and stricken with a heart attack.

Primo Carnera jammied up when he mistakes a date and is absent a second time when his bankruptcy case is called. Now set for Aug. 29, and referee doesn't care that the Preem is supposed to be in Hollywood on that date facing the cameras. Fighter in court to evade a judgment in a breach-of-promise suit.

East Orange, N. J., declares a 1 a.m. curfew for all resort orchs.

Bronxdale pool, up where the cocktails come from, offers use of its swim facilities, including towel and suit, to all unemployed chorus girls. Admission by Chorus Equity card.

Pleased with her response to their treatment, her physicians announce Sylvia Sidney will not have to undergo a second operation.

Now Minnie Dupree is the bankrupt bathing girl. Liabilities $3,143; No coin.

Mary Pickford sued for $500,000 by Edward Hammer, vaude actor, who claims that he is responsible for her picture career. Says her mother promised to remember him in her will and that Miss Pickford promised to make good her oversight, but did not.

Jacob Ben Ami selected to direct the Jewish pageant. Blake Scott will direct chorus and ballet.

Alma Gluck is out a $5,000 Stori-one viola she loaned Louis Kiesman, violinist. He got out of his car to chat with a friend and someone took the instrument and four bows.

Rehearsals for 'Jezebel' start today (Tuesday) under Guthrie McClintic.

R. H. Burnside has taken over the direction of 'Hold Your Horses,' Joe Cook show.

Samuel Kalmuk, usher at the N. Y. Paramount, caught a Negro who stole a handbag from a woman patron of the theatre last Monday (14). She laid it on the seat beside her and the man took it and fled up the aisle. The usher followed him down 43d st. and cornered him in the Dixie hotel.

Mrs. Ella M. Schrodt, an aged former actress, was killed in her home at Mt. Ranier, Md., Tuesday (15). Believed to have been the result of a drinking bout.

Heirs of late Chas. H. Ebbetts, Brooklyn baseball magnate, in court again to demand an accounting and explanation of losses incurred in handling the estate. Surrogate Wingate signed an order returnable tomorrow (Wed).

Employees of Playland, Westchester's many park, complain to N.Y. that they are working 76 hours a week and ask relief.

Joel Rinaldo ousts tenants of once-famous resort, '45 Seconds from B'way.' Out in the rain for unpaid rent to the former Great Rinaldo of vaude. May open place himself.

Ethel Barrymore Colt planning a tour in 'Bill of Divorcement,' following her mother's footsteps.

President approves the legit theatre code.

'Tommy' at the Forrest will shut Thursday (24).

Jean Malin, killed in an auto accident in Venice, Cal., buried in Brooklyn Thursday (17).

Garment workers on strike pack the B'way theatres, just above the garment center.

Sidney Franklin suing Columbia pics because he contends clips of himself in a short, 'Throwing the Bull,' hold him up to ridicule. Demands the negatives, which he states were made by another firm in 1929.

Circle theatre to reopen Saturday (26) with pics and vaude.

Two barnstormers met death in parachute jumps Sunday (20). Wm. C. Howard, known as 'Billy Bomar, dropped in Poughkeepsie when his double chute fouled. Glen Ackert killed at Altoona when he failed to pull the cord soon enough.

Olga Petrova explains her return to the stage is due to a desire to purchase the adjoining villa at her Cap Ferat retreat. Then she'll pull it down and take the strain off her eyes. It's ugly, she says.

John Haggart working on a play based on the life of the late Lily Langtry.

Warner Bros. purchases from the Shuberts the land in the rear of the Hollywood theatre, N. Y. New parcel includes lots on 51st street.

Kate Smith made chairman of the committee of stage, screen and radio artists to assist the NRA drive.

Court sets October for trial of suit brought against Noel Coward and Doubleday, Doran Co., by Sergei Theodore Gunin, who alleges his picture was used as an illustration in Coward's 'Spangled Unicorn.' Publishers stated photos were picked up in southern France with assurance each was more than 20 years old. Application for a preliminary injunction was denied.

David Herman, Polish stage director, due here to direct 'The Nayder' for Jeannie Goldstein.

Elsie De Wolfe, now Lady Mendl, goes over the side when a speedboat at anchor in Cannes harbor takes fire.

Ed Hur opera troupe giving shows in fight stadium in Ridgewood, L. I. Cast includes some from the recent Hippodrome venture.

Court has granted a motion to restrain Harry Oshrin from enforcing his agent's contract with John Colton, dramatist. Colton alleges mishandling of funds. Oshrin assented to the order on condition it was recorded that such assent was not to be regarded as an admission of the charges.

Herbert Minsky refuses to confer with the actors on a separate code for burlesque. Conference called by Murray Winkler.

News from the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

Coast

Agnes Anderson, 18, 'Miss Detroit,' in an MGM contest, has arrived in Hollywood on spec for pictures.

Ruling of Federal Judge Harry A. Holzer in Los Angeles was against Alexander Pantages in his fight to obtain a refund of $21,830 on his income taxes for 1929-31 on his allegation that he spent in excess of $250,000 in the Eunice Pringle trial.

James B. Shackelford and George Drumgold, pic cameramen, have returned to Hollywood after a year in New Guinea and Fiji Islands filming native life.

Declaring she received only one-third of her salary for staging the American Legion pageant at Huntington Park, Ann Dempster, actress, has filed suit in L. A. Municipal court seeking $200.

Making a round of studios, Sir Benjamin Fuller, known as Australia's wealthiest showman, will remain in Hollywood until Aug. 30 before visiting the World's Fair, Chi., and then New York.

Arrest of Charles King, cowboy actor, on charges of issuing fraudulent checks, in holding up a company of 65 actors on location near Kernville.

Claiming $540 due in back salaries, nine members of Eddie Bush's orchestra, have filed a petition with the California state labor department against the Pacific Palomar Night Club, which was raided some time ago by police.

Decree was granted Kathryn Carver from Adolphe Menjou, actor, in L. A. Superior court after she testified her husband said marriage did not go so well with his position as an actor. Court approved property settlement, whereby she gets $10,000 each year for five years. Previously Menjou had settled $100,000 on the actress.

Albert J. Cohen, film writer, promised to return $2,000 worth of personal property belonging to Corliss Palmer Brewster, after she filed suit to recover it.

Varney Speed Lines, operators of speed airplanes between Los Angeles and San Francisco for nearly two years, are quitting.

Protests have been filed against the proposed construction of a race-track at Sherman Oaks, Calif., in the San Fernando Valley.

Abandoning her stenog book at Fox Movietone City, Esther Lu Weld has started in her first picture, 'My Weakness,' on the lone lot.

Down the refusal of Esther Von Brusberg, actress and radio entertainer, to prosecute, Barney Kaye, of films, was released by Hollywood police after an alleged brawl.

Caryl Lincoln, 1929 Wampas star, awarded a divorce from George Brown Bay, former film publicity director, in L. A. Superior court.

Testifying her husband said he was tired of being wed, Dorothy Devore, screen actress, given a divorce from A. Wiley Mather, Honolulu biz man, in L. A. Superior court.

Lupe Velez, actress, has sent her niece to a convent in Mexico after receiving kidnap threats demanding $25,000.

Murder charges filed against Victor B. Goss, unemployed cameraman, who assertedly shot and killed Homer Harris, in Hollywood, following an alleged row after an auto accident.

Sam Fengel, N. Y. surgical supply dealer, has been sentenced to L. A. County Jail for three days in contempt of court for his alleged failure to pay his wife, Irene Biller, actress, temporary alimony.

Greeting her husband affectionately, Constance Bennett, actress, met Marquis Henri de La Falaise de La Coudraye on his return to Hollywood from the South Seas.

Charging cruelty, Carole Lombard, film actress, received a divorce in Nevada from William Powell.

Joseph Francis Regan, 26, Hollywood picture extra, died on the gallows at San Quentin for the murder of Hugh A. Crowley, a L. A. detective, during robbery of the Westwood Village theatre.

A sister, Mrs. Vesta Prophet, of Council Bluffs, Ia., received the $50,000 estate of George D. Baker, retired film producer, according to his will filed in Los Angeles.

Four suits for damages totalling $135,000 have been filed in L. A. against Jack Mulhall and his friend, Charles Fredericks, for their alleged invasion of the home of Maurice Fine, wearing apparel dealer.

William 'Bad News' Johnson, former sparring mate for Jack Dempsey, arrested on suspicion of robbery by L. A. police after they found a gun and a roie of wire in his possession.

Charged with violating her parole terms concerning narcotics, Helen Lee Worthing, former show girl, was taken into custody by the L. A. psychopathic parole officer.

After testifying in L. A. Superior court that her husband blamed her as one cause of the depression, Odeta Marion Newberg, actress, was granted a divorce from Philip Newberg.

Jerry Miley, actor, filed suit for an annulment of his marriage to Elsa Petersen, actress.

Alleging that his wife was extravagant, John Huston, writer and son of the actor, filed suit for divorce against Dorothy Jean Harvey, actress, in local court.

Testifying that her husband spent too much time trying to break into pictures won Charlotte Ellen Halloran a divorce from Robert Newton Halloran, Olympic athelete.

AMOURETTE

(Continued from page 54)

thing that 'ills ministers with sin.' But it develops soon enough that it is the maxim-spouting Amsey Tucker's mind and the willing minds of Tuckerville's moral pillars, that are filled with sin, that Amourette and the two parsons introduced in the play are perfectly decent young people.

The manner in which Miss Kummer writes about New England manners is engaging. Where some other creator would have proceeded in a serious vein, the author of 'Amourette' is contented to draw rich lines and entertaining situations out of a story about a father, who, believing the worst of his daughter, first decides it would be best if she threw herself in the river, and then embarks upon a shot-gun wedding expedition.

Francesca Bruning, borrowed for 'Amourette' from 'One Sunday Afternoon,' played the principal feminine role. She successfully suggests the girl's charming innocence and enthusiasm for life which caused Amsey to misunderstand his daughter.

In the supporting cast were Victor Killian, Thomas Y. Morrison, Charles Coleman, Byron Foxcraft, Edwin Brandon, Frederick Kaufman, James P. Houston, Clara Mahr, Frederick Sumner, Mildred Natwick and Lillian Ardwell.

'Amourette' is destined for the professional stage. There are evidences of success about it; it is different, diverting and refreshing.

Marcello.

SURVIVAL

Providence, Aug. 19.

'Survival,' a drama in three acts, by D. L. James; staged by Alexander Dean, and presented on Monday evening, Aug. 14, at the Cape Playhouse, Dennis, Mass., by Raymond Moore.

'Survival' is a grim but dramatic play. The motivation hinges upon the word of one dead man against the sworn statement of five living. Action moves swiftly. Raymond Moore is in offering the play here with an eye to future use on Broadway during the coming season.

The play needs revamping, especially in the first act, where there are a number of fumbling passages. Also there are too many retellings of the same story, which weaken the climax. But with these details attended to, 'Survival' should do well on Broadway.

The play has to do with Gilbert Wilding, famous Arctic explorer, and his wife, Fabia.

Sam Duveneck, given up for lost in the Arctic for two years, arrives, bringing a letter for Fabia, a letter written to her months ago by her husband, Norman Chevasse, who died while in the Arctic with Wilding's party.

Although warned by his friends, Wilding holds to his pledged word and gives the letter to Fabia. The missive tells Fabia that Chevasse has been treated cruelly and unfairly by Wilding, who intended to kill him because of Fabia. The truth of the matter is that Chevasse was shot by Wilding for stealing the pitiful food supplies that were keeping the five men alive.

Fabia, in horror, turns from Wilding, and comprends only after his three friends explain in detail, a scene set forth as it really occurred—that Chevasse had thoroughly deserved his fate, that he was a liar, coward, a sneak thief and a murderer, and that while Wilding was his executioner it was only because he drew the shortest lot.

It is in this scene in which the story is retold to Fabia that 'Survival' reaches the heights. The bitterness and terror of the episode is admirably set forth.

Bert Lytell stars in the production, and gives an earnest and intelligent performance, although at times theatrical. He had splendid support in Frank Shannon, Thomas Findlay, Hans Sandquist, Jack Davis and Robert Shayne.

Gloria Holden made an attractive Fabia, but the role is poorly written and handicapped by a weak and conventional curtain line which brought a striking scene to a rather lame finish.

ROMANCE COLLECT

Hollywood, Aug. 16.

Comedy in three acts and five scenes by Kerry Shaw. Directed by W. E. Watts. Cast: Claudia Coleman, Barrie Oliver, Winifred Nimo, Harriett Lorraine Estelle Brody, Dorothy Randal, Adele Loebel, Charles Hessler, Howard Brooks, Duter Norton. Produced at the Spotlight theatre, Hollywood, Aug. 15.

There's little in 'Romance Collect' that points toward commercial production. Mostly it's a showcase for players who want a break in pictures. tory is written around a gigolo who takes what he can from middle aged women, them illusions in return. mistake the bunk for the real thing, that's their fault. Later, he meets a gal who makes him believe she's a gilded Girl falls for him, but they have several misunderstandings, due to his fondness for the older femmes and their cash.

when he is about to go to France with one of the old dames, the gal shows up again. This time he decides to go straight and forsake his elderly femme companions for his new flame, who turns out to be an heiress.

Barrie Oliver and Winifred Nimo in the leads fail to impress, though it's hard to get much of a performance out of the best dialog when delivered from a six by 10 stage. OHver lacks the looks for the part, while Miss Nime is handicapped by poor lines. Standout is Claudia Coleman, vaude single, in the part of the fat, fortyish dame who maintains the gig. Miss Coleman, overboard on acting, looked as if she was doing her vaude monolog, but managed to keep the play going despite her shortcomings.

Estelle Brody impressed in the small part of the gig's ex-sweetheart. Others in the cast who contributed good performances are Howard Brooks, Adele Loebel, Charles Hessler, Duter Norton and Dorothy Randel, later doing the Biddy housekeeper. Harriett Lorraine, as Miss Coleman's chattering pal, did good work with several fast cross-fire routines.

Direction by W. E. Watts was satisfactory, considering the handicaps of the small stage. *Call.*

Literati

(Continued from page 57)

name once was Ford Madox Hueffer.

Danford Yates, whose 'The Stolen March' is just out, is really Cecil William Mercer.

Carleton Beals' 'The Crime of Cuba' got a hurry-up publication to cash in on the Cuban trouble.

Irvin Cobb's next book will be a mystery story with a Long Island locale, 'Murder by Day.'

Maristan Chapman, down as author of 'The Timber Trail,' is the joint writing name of Mary and Stanley Chapman. They are man and wife.

Channing Pollock, the well-known playwright, has written his first novel, 'Star Magic.' Farrar & Rinehart, publishing.

The author of 'Mrs. Wiggs of the Cabbage Patch' out with another, christened 'Mr. Pete & Co.'

'All Men are Enemies' a best seller in Philadelphia. That literary one-horse town, New York, better look to its high-brow laurels.

Edgar Rice Burroughs announces 'Tarzan and the City of Gold,' to be published on September 1.

'Cry Havoc' is the Beverley Nichols new book. For crying out loud!

'Chinese Love Song,' by J. Van Dyke, is announced by Doubleday for September 6. With words?

'Old Gimlet Eye' is the moniker of the new opus by Lowell Thomas, the lecturer.

'Slander,' by Arthur Sommers Roche, to be published on August 21.

Jay George Frederick, the most prolific author in America, has another new one off the press. We've lost count but we think he's written six books this year.

Irving L. Jacobs and Harry B. Cohen collaborated on three scenarios in two months and are still on speaking terms.

'The Clock Ticks On' is the latest Valentine Williams mystery.

On August 23, Brentano's are publishing E. F. Benson's new book, 'Edward VII.'

I'm Telling You

By Jack Osterman

WE' DO OUR PART....ALL WE NEED IS A MANAGER TO GIVE US ONE.

Observation

We have found out that the average radio script writer works for two weeks on continuity, then tears it up and uses Ed Wynn's.

It's the Law

While visiting Jules (Counsellor-at-law) Kendler's office the other day, Teddy Claire squawked because there weren't any scales of justice in his sanctum.

Memories

They were discussing different complaints against insurance companies and how they used the theatre to collect. When my Dad, the late J. J. Rosenthal, was manager of the Bronx Opera House, an infuriated woman ran to his office and registered a rap:

'I want some money....I just ruined my new stockings on a nail. What can I get?' J. J. answered, 'Get a manicure.'

roper Answer

B'way has its hotel shills that spot out-of-town licenses and halt the car. Dick Wall drove in from Toledo last week and while Times Squaring, a fellow jumped on the running board and yelled, 'Where are you going to stop?' A bit confused, Wall answered, 'At the next red light.'

Ostermani

Strand Barber Shop is keeping abreast of the times....they give you a 30-hour shave....Received a thrill from George M. Cohan's first broadcast....Looks like 4% beer drove a lot of those restaurant owners back to Chinatown....NRA says Nominate Roosevelt Again.... ARE YOU READING?

Cops Near-Wreck Nitery To Recover 2G Judgment

Worcester, Mass., Aug. 21.

John Law attended another Worcester nite club Saturday (19) when deputy sheriffs demolished two doors leading to the box office of the Bal a L'Air, after having been refused admittance. They were in search of $2,000 to satisfy a judgment obtained by a plumbing contractor against the resort; a new spot on the Boston-Worcester turnpike.

After making a formal demand entry, the officials gave the management five minutes in which to change its mind, meantime they guarded the two doors, not knowing of the existence of a third. When they broke in the night's receipts had vanished through that exit, but they took whatever came in after that.

C. H. Shanks, one of the managers, charged the deputies with having manhandled some of the employees. The charge was admitted, the officers explaining the men had interfered with the police in the performance of a duty.

MARRIAGES

Felix W. Grayle, 24, singer of New York, and Grace L. Clark, 22, non-pro, were married Tuesday, Aug. 15, at Meyers Lake Park, Canton, O.

Major George F. Chandler, Kingston surgeon-organizer and former head of the New York State Police, known to people in show business through his son, a professional, recently was married in Reno, Nev., to Mrs. Alice T. Walton, just divorced from former State Senator Charles W. Walton, of Kingston. The first Mrs. Chandler died in 1931.

Richard Wolff Schmelzer, co-director of the Rensselaer Poly Institute Players, Troy, N. Y., and Lydia Walling, secretary of Russell Sage College, Troy, were married there, Aug. 14.

Frank Kortner, poster artist, to Katherine King, in Pittsburgh, Aug. 6. Groom is artist with Loew's in Baltimore, having formerly been with Warner Bros. in Pittsburgh.

Julie Lang to Richard Hunt, at Los Angeles, Aug. 23. Bride is fan magazine contact in Paramount's studio publicity office. Groom is a free lance p. a.

BIRTHS

Mr. and Mrs. Lawrence Tibbett, San Francisco, Aug. 17.

Bill vs. Walkathons

Akron, Aug. 21.

Mayor Sparks signed on Friday (18) a new ordinance prohibiting more than six hours continuous work for participants in entertainments. It becomes effective Sept. 1.

Ernie C. Austgen of Loew's made a protest that this would affect the operation of picture theatres, but the Law Director advised the Mayor, before he affixed his signature, that the ordinance applied only to entertainers and not picture theatre talent. Bill is aimed at walkathons and similar long distance affairs, specifically the one presently at Summit Beach.

Acquitted Widow Going Dance Hall Wants Quick Coin

Jessie Costello, last week at Salem trial the charge she slew her husband with cyanide of potassium, tomorrow goes spotlight on a $2,000 weekly salary, for dozen weeks, appear at New England dance halls. Today the 'smiling widow' bought an evening gown, and then began rehearsing for appearances with various jazz bands, mostly one night stands. She has plucked her heavy black brows, and is dieting to reduce 15 pounds.

Understood the $2,000 is minimum and she is to receive percentage gate receipts above certain figure.

Mrs. Costello is set to start her theatre dates at the Academy, New York, for RKO at $2,000 plus percentage. This follows her dance dates.

Widow signed by Charles and Cy Schribman, dance hall bookers and promoters, of Boston and Salem. Second contract signed with Thomas Maren, local booker, for theatre engagements, expected to follow ballroom tour.

Number of showmen or agents had bid for her services. There have been threats of censorship troubles in certain spots, like Boston.

Jessie says she hasn't an idea what she can do to entertain dancehall patrons. Says she realizes she must work quickly while public still seems interested in me.' Adds she expects public interest to wane as soon as I cease to become news' and 'we might as well cash in while the story is still of front page value.'

With Band

Widow opens tomorrow night at Fall River with Fletcher Henderson's colored band. Henderson is to introduce her at initial appearance, and she is expected to tell needs of funds to educate her kiddies, pay off the old mortgage, etc. Then Jessie will take the baton and lead the band, so they tell. There will be short trailer of film news shots of her.

After Fall River, she goes next night to Merriiad Valley section; Thursday, to Claremont, N. H.; Friday, Bourneshurst, on Cape, this one night with Duke Ellington and band; and Saturday night makes her New York debut in dance palace at Broadway and 52nd street. Next week she tours New York and Jersey, and third week comes back into New England.

Jessie Costello tour met its first snag when Salisbury Beach officials put a ban on the ballroom appearance of the widow there.

Officials threatened local manager with revocation of license if he insisted on going through with the engagement.

TWO DOUBLES

Troy, Aug. 21.

Engagements of Sidney Olshein, composer-dance orchestra leader of Troy, and his brother, Daniel Olshein, local entertainer, to Molly Bornfield and Lillian Bornfield, sisters, of Schenectady, were announced last week.

Marriages probably will take place in the fall.

FRONT YARDS AS HOTELS

World's Fair Visitors Arrive With Their Own Tents

Chicago,

Yards, front or back, are in demand in residential districts here for the use of motorists traveling with camping equipment. Any choice lawn is apt to attract the eye of an incoming visitor to the World's Fair.

Persons do not need the encouragement of a sign to solicit property owners for the use of camping space overnight or longer. Usually they offer $1 for the right to pitch canvas.

Sub Fight Reviewer Takes the Rap for Pulaski's Vacation

IGELOW

After a whole year of pretty good fights, Pulaski away on his vacash and the worst tomato of the generation was staged at the good old Madison Square Garden.

Thursday night (17), and fans That meant 16,000 others, who could have made it a capacity house, used their nostrils to good advance advantage and stayed home.

There were six bouts, all about as exciting as a like number of adagio teams. In the first prelim, a scheduled six-rounder, Leonard Del Genio of New York knocked out Gypsy Joe Regis of Puerto Rico in Round One. From then on the knockdown timekeeper was on a furlough. The only other scrapper to leave his feet after that was Patsy Pirroni, who slipped in a wet corner while winning the main bout of the evening.

In that main event, Pirroni and Izadoro Gastanaga of Spain were a perfect battery—Pirroni doing the pitching and Gastanaga the catching. The only thing missing was a catcher's mask for Gastanaga, and how he needed one! As the battle progressed, Pirroni became splattered with blood—Gastanaga's blood. Pirroni used his left hook like a burlesque judge uses a bladder in Irish Justice. He didn't lose a round.

It was the first Garden appearance for both boys, besides the New York debut of Pirroni. He's a First avenue Italian, but has done all his leather pushing around Cleveland. Gastanaga had compiled an enviable minor club record, including 25 one-round knockouts, before running into Pirroni at the Garden. On his Garden showing Gastanaga must have been brought up on a diet of bums who were as wide open as Joe E. Brown's kisser. He has a mule's leg for a right arm, but that's all. He clipped Mr. Pirroni once and raised a lump under the latter's left glim, but from that point on Pirroni solved the mystery. The Gastanaga right didn't get any nearer to him after that than an acrobat to the next to closing spot.

The main bout was so uneventful and the supporting card such a bore, even Louie Cohen didn't get steamed up. It was all Pirroni in the final, so much so that Patsy places himself quite securely on the list of eligible bachelors of the heavyweight division. He weighed 189 (against Gastanaga's 190½), which is nice scaling for a heavyweight his age. Another scrap or two will reveal more inside stuff about the Cleveland import, but from first glance he looks promising. His left is a honey, he can box and step, seems to have a fair enough noodle, an ability to take and, incidentally, he can sock. But is he good to his mother?

Ethel, She Ducked

(Continued from page 1)

through, around, behind and under the comic but never saw him. She absolutely declined to acknowledge his presence and when he tried to be gallant and hold the drapes for her she sailed by him and left a breeze that gave Berle chillblains. After the first show Berle didn't hold the drapes. Indeed, he stayed off while she was on.

Around the loop it is said Miss Barrymore gave the 24-year-old comic his first qualm of self-doubt. For the first time in his career Berle acknowledged awe of a 'fellow artiste.' He was admittedly scared stiff of Eth.

Trick Muggers Swamp Hollywood

Sketch Artists, Sculptors and Pen and Ink Drawers Fill the Boulevard

Hollywood, Aug. 21.

Hollywood Boulevard has gone arty—and what art! Vacant stores are fast becoming the studios trick artists, who do from sculping to pen and ink drawings. Anything in the line of arts can be had from a dime to $100. Latter is charged by a sculptor making busts in the Warner theatre building.

Lad does it without sittings, using a small motion picture camera to photograph the subject full face and profile and then working from the negative, thereby eliminating the necessity of posing.

Across the street a charcoal artist is whipping out cartoons at two bits a picture. He's satisfied to pick up small change with a faster turnover than his pal across the street.

Near the Egyptian, pencil artist, makes minute drawings of customers at 50c each. Some of them resemble the subject.

Trimming Mugg

A silhouette cutter who moved into a Boulevard location last week is cutting out profiles for 25c. Lad started his artistic season with carnival, but the outfit folded so he came to Hollywood.

Most patrons of the sidewalk arts are tourists who are impressed by the window display of drawings of picture stars who are supposed to be customers of the individual artists. They figure that taking home a drawing by the man who drew Clark Gable will add class to their Hollywood visit.

Star pictures are mostly phoneys, with the stars caught up on posing for itinerant artists. Last year most of the local cafes installed caricaturists to fill their walls with celebs' faces. Idea became overworked and got so bad that every time a star sat down to grab a sandwich some mug was sharpening a pencil and dragging out a drawing board. Celebs have chilled on the idea now, and take a powder when a cartoonist is mentioned.

German Beer N. S. G.

Aug.

Imported German beer at 50 cents a bottle is not selling in the local hofbraus. Even in the ritzy beerstubes where the price question isn't considered predominant, the lagers from the Rhineland aren't being consumed.

Some observers perceive an anti-Hitler explanation for the failure of the celebrated brands from overseas to make progress. Chicago has over half a million German population, but with the German-Americans anxious to soft-pedal the nazi thing.

MINING SILVER FROM CAFE GARBAGE

Los Angeles,

Pigs may be pigs, but in Southern California hog raisers are turning the sow's ear silk purse by cleaning up on the resale ware, tossed restaurant garbage buckets by overworked Filipino bus boys.

ilverware salvaged from garbage delivered to the pig farmers is no small item in their scheme of getting a profit out of improving the breed of hogs. In a number of cases, it's about as profitable as raising hogs.

10c. Is Return Fee

Most of the hog farms are located around San Bernardino. Farmers haul the garbage to their farms as part of the hogs' diet. Before the hogs get a chance to go for the left-overs, the farmers hunt silverware. Knives, forks, spoons and other table equipment are their reward. Silver is stacked in bins labeled with various restaurant names. Cafe owners visit the farms once a month, reclaim their silverware at 10c. per piece.

Sometimes the farmers find other things in the garbage. One discovered a swell pair of false teeth. He put the teeth away in hopes that the owner would come and claim them. No one ever showed up.

Pig Coughs Up Diamond

Strange things find their way into restaurant garbage cans. Once a pig stalled on eating a woman's diamond ring. No one claimed it. The farmer likes to romance about the ring, something about love and garbage.

Currency, cigaret holders and cases, eyeglasses, fountain pens, compacts and lipsticks are the commonest articles outside of the silverware.

Farmers claim the treasure hunts are as interesting as hog raising. The garbage wagon is important in their lives. You can never tell what the next load will bring.

Sally Moves Over

Chicago, Aug.

Sally Rand has left 'Streets of Paris' at the Fair.

She opens Wednesday (23) with the Ernie Young revue at the Oriental Village, also at the World's Fair.

Goetz's Alimony Plea

Buffalo, Aug. 21.

Edward Goetz, father of Ray Goetz, and the late Coleman Goetz, this week petitioned the Supreme Court here for a reduction in the $8,000 annual alimony which he was ordered to pay his wife, Mary Goetz, several years ago.

Goetz, who is also the father of the first Mrs. Irving Berlin, asserts that his income has been materially reduced. The matter has been referred to a referee.

Josephine Baker May Come Over This Fall

Agents for Josephine Baker are submitting the colored girl from Harlem for a New York night club appearance this winter. She may get a room a percentage basis.

Joseph Baker has a continental reputation, but hasn't appeared in New York for years. Her last engagement here was in a floor show on Broadway at $60 a week. That was before she went to Paris.

New York Theatres

There's ALWAYS A BETTER SHOW at RKO!

RKO PALACE B'WAY at 47th
Richard Barthelmess in "HEROES FOR SALE"
Premier Vaudeville
MOLLY PICON
Slate Bros.—Others

RKO 86th ST. at Lex. Ave.
Wed. to Fri., Aug. 23-25
Professional Sweetheart
and
INDIA SPEAKS

RKO 81st ST. ON B'WAY
Wed. to Fri., Aug. 23-25
PROFESSIONAL SWEETHEART
Ginger Rogers—Norman Foster

Marie (Min) 2d Week Wallace (Bill)
DRESSLER—BEERY
in "TUGBOAT ANNIE"
—On Stage—
NBA REVUE, GOMEZ and WINONA
SPITALNY Orchestra
Others
B'WAY at 51st
CAPITOL

LOEW'S B'WAY at 45th ST.
STATE
25c MON. to FRI. 10 A.M. to NOON
On Screen
LIONEL BARRYMORE
MIRIAM HOPKINS in "STRANGER'S RETURN"
On Stage—Mills Bros., Redman and Orchestra, others
Friday—"Another Language"

CHATTER

Broadway

Jack Campbell vacationing.

Trude [illegible] for a visit.

[illegible] under contract

[illegible] to the Coast next week.

[illegible] Europe Sept. [illegible]

[illegible] penthouse goes than mother-in- [illegible] jokes.

Al Melnick and the missus going Hollywood by gas buggy.

Milton LeRon, juve, has changed his name to Phillip Reed.

Jeanne Travers singing for her supper on the Showboat.

Felix Kahn still seen around Paramount's offices now and then.

Halsey Raines, of Metro, is father of a boy weighing over nine pounds.

Borrah Minevitch is now a landed owner of a manor at Fleetwood, N. Y.

Irv Brecher and Al Schwartz claim that the gag-selling business is picking up.

Sydney Grant has the Red Gables restaurant on Northern boulevard at Flushing, L. I.

Dorothy Hall and Neal Andrews have purchased a Westchester home and a yacht.

Boris Morros and Eddie Paul conferencing on the subject of some radio commercials.

Fay Eichler, sec. to Brenton P. Morse of Fox theatres, is doing the Century exposition.

Mrs. Ted Lewis in town for a couple weeks, while hubby continues waving the stick in Chi.

Ruby Keeler back to the WB lot this week after a fortnight's vacash in N. Y. with husband Al.

Maurice Bergman's missus came back and the Lord & Thomas ad man is quieted down again.

Jacob A. Weiser, legit producer, on a year's motor o.o. through Europe searching for dramatic material.

Ona Munson goes swimming down on Long Island early in the morning prior to 'Hold Your Horses' rehearsals.

Patricia Bowman, coming back to the Music Hall Aug. 31, played judge at a dance contest down at Southampton.

Jules and Josie Walton at High Mount, New York, for the summer, doing modernistic dances and getting a big hand.

Cecil Lean much surprised to read in the papers he's been hired for a musical comedy. They didn't ask him about it first.

Since Sam Lyons got double billing in VARIETY last week for his gags he took a day off to think more funny sayings for quotes.

Mark Hellinger bedside film editor. He sliced the first of his travelog series for Rowland & Brice from the hay at French hospital.

Ike Weber spelling prosperity with a capitalistic P in a new suite of offices in the Bond Building. Carpets, pictures, floor lamps and flowers.

Mark Hellinger booked for at least three more weeks in the French hosp with that broken knee. In already for about the same length of time.

Lester Allen parading the Big Stem with his chest a yard ahead of the rest of him. He's gained a quarter of an ounce and he wants the world to know it.

Lawrence Weber, the producer, blatantly denying there's such a thing as depression. Sporting pleated silk skirts, five-carat diamonds and a piano that's in tune.

Sid Skolsky back from Hollywood. He was on the same train with Bob (F&M) Collier coming east from the Coast, but were introduced on Broadway for the first time.

O. M. and Helen Samuel decry seeing only three shows left on Broadway for their present Broadway o.o. May take in Saratoga before scramming back to New Orleans.

Louie Samuelson, backstage doorman at Loew's State, has found the NRA is working for him. He saw his first ball game in four years Saturday and is home for dinner now every night.

All the East 50's class speaks now have their labels billed on the marquees. Heretofore very q. t. and identified solely by street number, with pride in this exclusivity. Now almost everything's wide open.

Coast advices would indicate that Joe Moskowitz has gone the Hollywood way since reaching the Pacific slope. Understood Moskowitz now boasts his own valet and cook. Apparently, life's cheap on the Coast.

Charlie MacArthur and Helen Hayes have filed themselves up the Hudson to a recently purchased mansion some 150 years old. Before retiring, Charles declared time out to take a poke at a colleg football player and went into seclusion with a smile.

Irving Mills' welcome home news after 1 weeks abroad was that some $20,000 of the Mills family's jewelry had been stolen while his wife and children were away at their summer home. Nothing else disturbed but the baubles. Cops some weeks ago gave it up as hopeless.

Most extraordinary single class graduating (or almost) one group that's prominent in the theatre and the arts is Columbia, 1917. That class included Morrie Ryskind, Si Seadler, Frank Scully, Jay Greenberg, M. Lincoln Schuster, Bob Simon, Howard Deitz, Dick Rodgers, Lorenz Hart, Oscar Hammerstein 2d, Herbert [illegible]ields, George Sokolsky.

Harry ('I-tink-you-touch') Burns is the on-the-level Chief of Police of Pemberton, N. J., and his brother-in-law, Douglas Leavitt, is lieut. The badges looked great until the Mayor called them up concerning a stick-up on the Jersey shore. Burns has a summer spot at Brown's Mills, N. J., which is how he rates it—besides being a pal of the Mayor.

Irving Mills, who came back on the Rex, included in his wardrobe some of the Jimmy Walker-created Riviera costumes, designed by New York's ex-mayor strictly for comfort rather than speed. They're trousers with shirt to match of the same lightweight material, strictly a tropical weather get-up.

Frank (Villa Variety) Scully wore his false gam in, although it pains him. Otherwise he'd have to pay a duty on the artificial leg as an imported article. The Scullys came over so that the second addition to the tribe is born on American soil. Skippy Scully's natal place was Nice, France.

Mexico City

Grahame

Everybody excited about prospective visit of Jack Dempsey and his newest spouse.

Belgian crown prince a prospective visitor, according to the Mexican minister in Brussels.

Jeannette de Geelen, ace Mexican pianist, home from European tour and giving series of recitals here.

Excursions to the World's Fair are in season. Rates range from $150 to $300—per, most everything paid.

Work on town's first union depot to cost $600,000 scheduled to begin early in September. Completed within two years.

Stage and movie theatres mustn't use statues and lampposts along the Paseo de la Reforma, local Champ D'Elysses, as billboard pitches, order civic fathers.

Chinese cab operator jailed for employing a driver of less than 18 years old. Authorities insist that all cab girls must be 18 and up.

Relics of the Aztecs' goddess of music, said to be several thousand years old, found in excavations for a new street beside the Cathedral of Mexico. Relics are on display for tourists.

New traffic regulations establish fines ranging from 60 cents to $14 for infractions. Civic government has tightened up traffic rules in an endeavor to prevent accidents resulting from careless operation of cars.

General Antonio I. Villarreal, presidential candidate for party opposed to the present administration, who has kept out of sight for a long time, caused a sensation when he attended a show at a local theatre.

Government's tourist department announces that 1,568 American sightseers came here during July and spent around $250,000. Month established record in American tourist biz that hasn't been matched in years.

Circulation of Mexican publications last year was 151,672,441 copies of which 148,687,620 were distributed in Mexico and the rest abroad, government reports. Daily newspapers accounted for 83.2% of the year's production.

Montreal

Ernie Stone back from England.

Rupert Caplan directing over CFCF.

Nan Blakstone building up biz for Chez Maurice.

Albert D. Denis, manager, Capitol theatre, Quebec, dead Thursday (17).

His Majesty's running summer season French operetta and grossing fair.

Phil Maurice has big crowd for new N.T.G. show Villa Maurice Monday (21).

Air Pageant here with the Mollisons present, Saturday-Sunday (19-20) hits week-end movie biz.

Six-decker wedding cake, lobby Palace theatre, stops traffic on Rialto while fans figure weight for prizes.

Tom Cleary married Saturday (19). Big celebration all movie men in town at Mount Royal Wednesday (16).

Walkathon, St. Laurent, near here, threatened with injunction by provincial government, still running on 43d day with good crowds attending.

London

Hackenschmidt still around.

Lee Donn working in blackface.

A. E. Abrahams on the sick list.

Joe Seidelman just blew in from the Continent.

Jake Wilk grabbing plenty space in the London dailies.

Bobby Howes off to the South of France on three weeks vacation.

Nina Boucicault, the original 'Peter Pan,' making her air debut.

The Royal Court theatre, Liverpool deserting legit for vaudeville.

Stanley Wathon, involved in serious auto smash; emerged unhurt.

Agnes de Mille staging the dances for Charles Cochran's 'Nymph Errant.'

British International has three pre-releases in West End current week.

Leighton Brill just got his second divorce. Wife's stage name Stella Bailey.

Gloria Gilbert boked for new Mistinguette show at the Moulin Rouge.

Victor McLaglen's departure from England leaving no aching hearts behind.

Jack Curtis moving into the Mayfair hotel, now that Mrs. Curtis is here.

Clifford Heatherly out of the Drury Lane show after week's rehearsal.

Peter Pazzina, Maundy Gregory's henchman, is suffering from nervous breakdown.

Sean O'Casey awaiting London production of his latest play, 'Within the Gates.'

Mrs. Dennis Noble just recovering from serious illness, and now in Bournemouth.

Lylian Astaire, debuting at the Leicester Square theatre, is niece of Sam Bernard.

Celia Johnson and Godfrey Tearle to co-star in new St. Martin's play, as yet untitled.

Carroll Gibbons' flat in Berkeley Square ransacked while maestro is visiting New York.

Ian Peebles, the famous cricketer, escorting Gina Malo around London's night spots.

Talbot O'Farrel, for many years prominent Irish singer, has filed his bankruptcy petition.

Reggie Purdell has judgment against Louis Blattner for salary owing, but cannot collect.

Jack Donahue getting offers from several indie English producers to stage dances for new shows.

Drury Lane theatre management using Equity contracts for all artists regardless of nationality.

Leighton Brill picking a couple of English beauts for the Drury Lane show at the Honey Dew cafe.

Jeanne De Casalis, actress wife of Colin ('Journey's End') Clive, is a director of a corset company.

Helen Gray dancing at the Tricity restaurant, which was originally opened by Ben Blue some years ago.

Mrs. Tudor-Owen, General Theatres' publicity chief, on fortnight's vacation, with address left behind.

Kate Goodsen, Hannen Swaffer's secretary, kidding a VARIETY mugg she is shortly marrying Anton Dolin.

Walter Leigh, the composer of 'Jolly Roger,' has just married at Cambridge. Wife is non-professional.

Jack Webb, for many years manager of Victoria Palace, is now assistant manager at Leicester Square theatre.

'Ballerina,' now in active rehearsal, goes to the Gaiety early October after eight weeks' provincial tour.

Next 'Crazy' show at the London Palladium definitely set for Oct. 9, with acts under eight weeks' guarantee.

Will Hay, who is a Fellow of the Royal Astronomical Society, claims he was the first to discover a spot on Saturn.

Biggest joke around is reference by scribe in local house organ to 'Aunt Matilda' as new American importation.

Leon Goossens, crack oboist, member famous musical family, married Lucie Burrowes, dancer, London, Aug. 8.

'Richard of Bordeaux' abandoning Monday performances for a month at the New to compensate stars for loss of vacation.

Leicester Square theatre management throwing a big staff party, to celebrate its first anniversary as a vaudeville house.

Despite hottest summer in years, West-End legit business better than last three years' average, with outlook distinctly rosy.

Following her recent divorce, Billie Houston, of the Houston Sisters, married Richard Cowper, actor, in Glasgow, Aug. 10.

A couple of lawsuits likely to be aired soon as result of Jeff Dickson's flop promotion of the Westminster Sports' Stadium.

12 of the 21 General Theatres and Moss Empires reopened Aug. 7, which were closed since June, are reported doing excellently.

Lady Charles Cavendish (Adele Astaire) acting as tug-of-war judge on 'Children's Day,' an annual event at Lismore Castle, Ireland.

Bebe Daniels has written an original scenario for Gene Gerrard, tentatively titled 'The Nervous Wreck,' which will have to be changed.

Douglas Fairbanks, Jr., emulating the old-time stage johnnie by waiting outside His Majesty's theatre stage-door for Gertie Lawrence.

Ronald Frankau has emulated his brother Gilbert Frankau and has written a novel titled 'Crazy Omnibus,' which has just been published.

C. B. Cochran gave the bride away at Kid Berg's wedding, Aug. 11. She was Bunty Pain, one of his 'young ladies' at the Trocadero Cabaret.

Jack Buchanan not satisfied with the way 'Brewster's Millions' musical adaptation is shaping, and may do a different musical show with Jack Waller.

Oscar Hammerstein and A. C. Blumenthal negotiating for American rights of 'Richard of Bordeaux,' with John Gielgud in original role. Hammerstein will produce.

Hannen Swaffer has just been made a Bard at Eisteddford, in Wales, as tribute to his various lectures to the Welsh. His title is Lais Y Bobl, meaning 'The Voice of the People.'

Regal, Golder's Green, showing a Richard Tauber picture, 'Road to Happiness,' has the following plastered all over: 'Tauber is a Jew, and this picture is made by Jews with 100% Jewish capital.'

Berlin

M. Manasse

At the Primus-Palast, Berlin, apparatus has been installed permitting nearly-deaf to hear talkies.

Carl Bose-Film is to produce 'Three Lads in Blue—One Fair Girl,' which Charlotte Ander playing femme lead.

Gitta Alpar to play lead in 'Viktoria and Her Husar,' a musical comedy by Paul Abraham, at the Paris Empire.

Gustav Frohlich is to direct and also play lead in the Hungarian superfilm, 'Rakoczy Marsh.' His co-director will be Pysta Szekely.

Ufa has signed an agreement with E. I. A., largest Italian renter organization, which hands over to the latter the Italian sale of the complete Ufa production.

Dr. Frank, German Minister of Justice, stated at a Munich press conference that by next January new laws would be enacted, dealing with authors' and musical rights.

Mussolini has sent Herczeg, translator of his drama, '100 Days,' to ask Max Reinhardt to stage this play in New York in the fall. Probably Reinhardt will accede to the Duce's request.

Marmorhaus, after renovations, Berlin's leading first night theatre, will reopen Aug. 8. Management states will show only films assured of long run and starting with Par's 'Madame Butterfly.'

Magda Schneider will partner Max Hansen in 'Gluckliche Reise,' a film, to be directed by Alfred Abel. She is also to co-star with him in the musical play, 'Miss Charming,' at the Deutsche Kunstlertheater in September.

Numerous film first nights in Berlin this week, but none of the real new production yet. All present new films were, of course, in production before the great political changeover in Germany and do not represent the new thought.

Prague

By Edward T. Heyn

Richard Balas, one of the first managers of the Lucerna film playhouse in Prague and one time the president of the Czechoslovak film theatre society, died in Brno.

Czech national theatre in Brno Moravia will be the first stage in Czechoslovakia to produce Richard Straus' newest opera 'Arabella,' which recently saw its premiere in Dresden.

Alexander Jelski, until lately a prominent film operator in Berlin, has located in Prague and will produce here an 'Asew' film with Oscar Homolka, Ernst Deutsch or Ewald Schindler in chief roles.

P. D. C. company, Czechoslovakian representatives of American 'RKO, sent out denials that Sam Jaffe is working on an anti-Hitler film in Hollywood or that Sam was or is now connected with RKO.

Leading film critics of Prague have discovered importance of American films, write in enthusiastic praise of series of films offered last week in a private performance at Fenix theatre, under the patronage of Don Bliss, American commercial attache.

Paris

By Beulah Livingstone

Selma Hellman returning to Calif. to join her husband, Sam.

Marlene Dietrich back in town with her family at the Plaza Athenee.

Ronald Colman is still on the move, taking in the summer resorts of France and Spain.

Fania Marinoff (Mrs. Carl Van Vechten) has arrived in town and is stopping at the Bristol.

Andre Hugon's just completed production for G.F.F.A., 'L'Illustre Marin,' was entirely produced outdoors.

Maurice Tourneur off to Normandy for a two-weeks' fishing trip before starting his next Pathe-Natan film.

Jack Hulbert and his wife, Cicely Courtneidge, passed through Paris on their way for a vacation at Monte Carlo.

The English Players of the Albert I. Theatre are now giving a performance every Sunday at the Casino at Le Touquet.

Miss France of 1928 (Mlle. Raymonde Allain) will play an important part in the cast of 'Around the World in 30 Days,' at the Chatelet.

Charles Quinel, of the Folies Bergere, has gone to Russia to study stage sets and decoration of the theatres in Leningrad and Moscow.

Jean Weber is taking the Porte-Saint-Martin company to Brussels on Nov. 6 for two weeks' performances of 'L'Aiglon' at the Galeries Saint-Hubert.

Marguerite D'Alvarez has converted a picturesque peasant home atop a high hill at Cagnes-sur-Mer into a villa which she is occupying until October.

Lucien Rosenberg will play the leading role in Tristan Bernard's play dealing with modern Jewish life, 'Blok de Chicago,' scheduled for the Madeleine.

Jacque Catelain, after a long absence from the screen, is returning to pictures to star opposite Edith Mera in 'Chateau de Reve' ('Castle of Dreams') for A. C. E.

Memoirs of Polaire, the actress, who had the courage to be billed as 'the ugliest woman in the world' are heralded as being told with great frankness and much spice.

Ellenor Cook gathering new groups of old French songs and digging up romantic costumes for her forthcoming season in America in 'Folk Songs from Picturesque Lands.'

All women can now have pearly white teeth as newest French cosmetic product is a thick white liquid which dries on the teeth in much the same manner as nail enamel.

Pola Negri has sold the serial rights of her book, 'My Confessions,' to 'The People' in London and 'L'Intransegeant' in Paris, but won't permit publication in book form for another two years.

Mademoiselle Simone Simon, French motion picture star, will temporarily desert the screen to make her stage debut in the new musical comedy by Sacha Guitry and Reynaldo Hahn next fall at the Bouffes-Parisiens.

Muriel Pollock, NBC pianist-composer, was persuaded by friends to sing and play her latest song, 'One Kiss from You,' at a Montmartre cafe and a booking agent present immediately offered her a Riviera contract for next year.

Kansas City

By Will R. Hughes

Largest NRA banner in town is over the entrance to the Mai street.

M. H. Straight, publicity manager for WHB broadcasting station, is home from a stay in Wisconsin.

Ed W. Cochrane, sporting editor of the 'Journal-Post,' is fooling the fish on the White River, in the Ozarks.

Theatre employes now working under the new code, don't know what to do with their extra time. Most of them killing it by visiting the other houses.

Jack Hoffit, picture editor for the 'Star,' is taking in the shows on Broadway. Landon Laird, back from his two weeks' vacation, is doing the heavy for him.

Marion Talley, Kansas City's own prima donna, is home from a seven weeks' stay in New York. Says she took off fifteen or twenty pounds roller skating and walking.

Street car company is selling passes good for a week's rides, any time, for a dollar, but you can't buy one of the tickets from a street car operator at night. They are afraid of being held up and are responsible for the tickets.

Barney Jaffe, home from his vacation, reports he found a picture house in a small town in the Ozarks with the admission scale 6 cents for kids and 12 cents for adults. There is another where the regular price is a dime for regular program pictures, but for the big features they get 15 cents or two-for-a-quarter.

CHATTER

Vienna

By Erich Glass

Stein getting revolving stage.

All the managers fighting for Max Pallenberg.

Rene Schickele and Joachim Ringelnatz 50.

Erwin Straus composing 'Think of Me' for Plaza.

Viennese writer, Alice Goldscheider, died at Paris.

Curt Bois celebrating 25th anniversary of stage career.

Churchbells for Maria Ivoguen and Michael Rauchelsen.

Erik Charell under contract with Stein for 'Ball at the Savoy.'

Richard Duschinsky's 'Makart' under contract at Josefstadt.

Leopoldine Konstantin to star Draga Maschin at Volks theatre.

Lehar's 'Land of Smiles' all set for Hebrew presentation at Tel Aviv.

Rohitschek renames 'Kammersonate' the 'Playhouse of Laughter.'

Salzburg's 'Faust' with Pallenberg as Mephisto to be repeated here in fall.

Nora Gregor gets contract with Burg and plans to buy herself a villa.

Asta Nielsen's first talker, 'Impossible Love,' keeps public queuing.

Apollo reopening with Jos. Schmidt talker, with the radio star present.

Max Reinhardt refutes rumors that he wants to sell Schloss Leopoldskron.

Hans Josef Jarno and wife involved in motor car accident. Both in hospital.

Ovations for Rosette Anday who prevented cancellation of 'Orpheus' at Salzburg.

Karl Leiter, German film regisseur, knocked down at St. Gilgen in motor accident.

Karl Farkas and Geza Herczeg turning Roda Roda play into revue for Stadt theatre.

'Ten Minute Alibi' due at Komoedie instead of Josefstadt with Karlheinz Martin producing.

Gustav Heppner touring so-called 'Vienna ensemble' throughout Holland and gets worst notices imaginable.

Henny Porten talker, 'A Night on the Riviera,' based on Stefan Zweig short story, getting simultaneous release in eight pix houses here.

Geza Herczeg adapts Richard Wagner play by Renato Lelli which in its Italian original is due at Bologna with Zacconi as Wagner in fall.

Franz Lehar week-ending at his new suburb chateau which at one time housed Schikaneder, manager, playwright and text author of 'Magic Flute.'

Toronto

Press barred from FP-Can convention.

Bert Niosi will go into the Palais Royale pronto.

The Jack Radfords off on a second honeymoon.

Shea's will reopen with RKO vaude next month.

Andrew Allen on the pan for that pseudo Oxford accent.

The baton-wielding Rex Battle and Ruth Irving to merge.

Gordon Sinclair shortly home from that globe-girdling jaunt.

Kathleen ('Uptown') Stokes in England meeting B. B. C. invites.

Ernie Guer will p.a. 'F. P. I.,' the British flicker to be road-showed here.

Alex Huston back in town after visiting brother Walter on the Coast.

Isa Kremer telling the lads she once sang before the Sultan of Turkey and his 300 wives.

Claire Appel transferred from the Tivoli to FP-Can head office, with Al Sedgewick taking over.

New racetrack being promoted here for Spring opening with Jimmie Franceschini interested.

Dewey Bloom of Regal Films lobbying the local tunesters to feature hits from British flickers.

Syd Austin, at Broadway's Hi-Hat Club, was a Jack (Imperial) Arthur protege in the old Uptown days.

Don Copeland's pet hobby is giving blood transfusions to tiny sufferers at the Hospital for Sick Children.

Geoffrey Waddington will resign from the 'Hour of Gaiety' and 'Romance' to concentrate on commercial programs.

Johnny Campbell will desert Gene ('Savarin') Fogarty's dance band to assemble his own for the 'Silver Slipper.'

The chorine-frau of Sir William Wiseman, Canadian official of the Par-Pub group, is now in Reno for the usual reason.

Polly Moran casually traveled to Cobourg, near here, to send a postcard to Marie Dressler from the latter's birthplace.

Sam Reid, who traveled here from Hawaii for the C.N.E. marathon swim, telling the boys he stood in for Joel McCrea.

Ben Bean looking for an unemployed mugg who will stage a head-on collision at the Expo at 45 miles an hour for a $50 fee.

New CRCT appointments have Doug O'Toole appointed chief executive to Stanley Maxted, Toronto area program director.

Edna Liggett, premiere danseuse of Dmitri Vladimiroff's Russian School walks because Marjorie Alton, Imperial producer, offers the lass five bucks less than the line girls get. Teddy gets feautred spot and drops her legal action.

Hollywood

It's a new Beverly Hills home for Monte Blue.

Largo astrologyzing at the Russian Gardens.

John Raskob did a -day tour of the studios.

Summer spots claiming a tail-end rush of business.

Night spots in Hollywood - serted. Too hot.

Leon Levy on the sick list for the past two weeks.

No word from Bill Pine ince he started his Cook's tour.

Dick Powell back after relaxing at Arrowhead hot springs.

Metro writers are being moved over to the music building.

Arch Reeve is taking a week vacation at his summer home.

Eileen Pringle out of the hospital after three major operations.

Mimi Jordan admits she's a ham and doesn't mind telling you.

Frank McHugh and Gertrude Astor joining the Taluca colony.

Achmed Abdullah spending his spare time looking for a spot to eat.

Chic Chandler walking around in the excessive heat wearing an overcoat.

Max Baer drawing major attention at Metro and some of the stars burning.

Jack Conway up his ears in prize fighters on 'Prize Fighter and the Lady.'

Fewer big shot celebs have visited Hollywood this summer than in several years.

Patsy Kelly out of the hospital following the accident which killed Jean Malin.

A. M. Botsford staged a dinner last week, welcoming new residents to Taluca Lake.

Will Rogers discarding the dungarees, coming to the studio dressed in a business suit.

Teddy Joyce went for six new suits from Macintosh and is the Scotchman smiling.

Mitchell Leisen hoping the hot weather ducks before he goes on location at Par's ranch.

Despite the heat, Merian C. Cooper has kept plenty of firewood beside his office fireplace.

Heat has everyone doing an early duck from town. Hottest it's been since ever so many years.

Stanley Florsheim, the shoe man, gave the studios the once over, and noted the shoes worn by celebs.

Lois Moran in Hollywood only two days before scramming to New York after an interlude at Yosemite.

Virginia Wood handling fan mag contacts at Par during Julie Lang's absence on honeymoon with Dick Hunt.

Lina Basquette trying her hand at writing, according to friends here. She's on a ranch at Jemez Springs, N. M., with Teddy Hayes.

Millie Lou Mobley, private secretary to Frank Joyce, of Selznick-Joyce, was married Saturday (12) in Agua Caliente to William H. Petterson, purser of the S. S. Antigua. Couple became engaged while Miss Mobley and another of the Joyce-Selznick staff, Allan Simpson, were vacationing on Antigua. Cupid got Simpson at the same time, and in September he marries Miriam Dewhitt.

Catalina

Charles Rosher trying to learn the wig-wag code.

Achmed Abdulla was a guest sailor on Bill McNutt's scow.

Ken Murray and Sue Carroll week ended here last Sattiday.

Richard Talmadge doin' some swell swimming between yachts.

Max Marcin a regular sailor now. Gets over here every Friday night.

William Cameron Menzies fell overboard, looked silly coming up with his hat on.

'Hap' Miller gave his baby girl her first yacht trip last week-end. Kid likes the water.

With the new baby on board, Dick Arlen is flying diapers instead of pennants on his 'Jobyna R.'

Joe Mankiewicz took no chances, had Josephine McKimm, the champ swimmer, as one of his guests.

Harvey Gates and Mike Boylan were exclusive. Sailed into the bay, but circled right out again.

Bing Crosby made a hurried trip home when notified that his wife had fallen and broken her arm.

Australia

By Eric Gorrick

'King Kong' clicks.

W. increase trade.

Censor takes a little spell.

Cec Morrison returns with American hits.

'Bedtime Story' tremendous female trade.

John Nolan, Fox, taken suddenly ill again, returns hospital.

Fox Movietone News will rebuild new studio following on disastrous fire.

Alan Williamson will be associated with Fox in the handling of Gaumont-British in this country.

'Music in the Air' is a solid hit for W-T and will be the means firm going ahead further with new productions.

George D. Parker, American, fills in time between producing legits for W-T by putting plays over the air for A stations.

John Kennebeck, publicity director of Par, has just completed the search for beauty quest in this country. Tests taken ill be shipped on next mail for the approval of Par's officials in Hollywood.

M-G-M will release 'The White Sister' through the G. T. chain in two weeks. This organization has clicked up record business lately with 'Hell Below,' 'Reunion in Vienna' and 'Gabriel Over the White House.'

Charles Chauvel will produce a local 'Cavalcade' dealing solely with Australia and Australians. When completed picture will be released by Universal, according to reports issued by Herc McIntyre. Universal may be interested in the financial backing of production.

During his visit to America Sir Ben Fuller may feel inclined to book a few flesh-and-blood attractions for a tour of Australia. Maybe, too, he will engage a grand opera troupe to make the trip across. He expects his tour of America and England to last until next Yuletide. John Fuller will have charge this end during the knight's absence.

Hartford

By M. H. Hammer

Nudist picture a flop.

Bill Flannagan vacationing.

Sam Cohen still sporting summer apparel.

Collin Drigs, organist WTIC, now programing.

Loew's, first-run class house, now running ad slides.

Gas bomb explosion at Princess theatre injures six.

Flavia Sloat returns betanned and joyful from vacation.

Boxing promoters plan fight after fight, but rain interferes.

Strand theatre adds about 10 to its payroll as result of NRA.

'Hot Chocolates' opens Allyn's new season. Only stage show in town.

Henry Needles, Warner zone manager, recovering after severe illness.

Bill Hennessey gets a boost when police department moves his badge number down a few hundred notches.

Jim McCarthy gets $100 prize award for making best of Warner New England managerial records for b.o. receipts.

Canton

By Rex McConnell

Singers Mi doing well in Ohio theatres.

Eastern Ohio amusement parks close Labor Day.

Don Lanning Silver Slipper revue held over for second week at Palace theatre here.

First vaude in three years at Loew's here, attracts record crowds for three days.

Marigold Club, downtown Akron night spot, slated to reopen soon after Labor Day.

Former RKO Palace in Akron being renovated for reopening some time late this month.

Fletcher Smith, dean of circus press agents, here this week ahead of World Bros. circus.

Sark County Agricultural Society O.K.'s beer sale at annual fair to open here on Labor Day.

Fred Hall, dramatic stock and tab actor, framing new revue for tour of midwest theatres this fall.

Carl Sinclair, manager Meyers Lake Park, says dance admission prices due for a hike this fall.

John P. Flanningan, erstwhile racc and sport show maestro now m.c. at Rilcy's Tavern, on Portage Lakes.

L. B. Cool, after two weeks vacation at home in Akron, returns to Pittsburgh to reopen Fulton theatre.

Dick Wright, Strand manager Akron, in Chicago enjoying Century of Progress. The missus is with him.

Joe Haymes and his Columbia network orchestra, touring eastern Ohio park ballrooms for the first time.

Mel Hallet and his 18-piece combo, enroute east to take up late summer engagement, playing one nighters thru Ohio.

Hughie Shea's band, now in fifth week at Silver Gardens, scoring heavily. Will remain until after Labor Day.

Cab Calloway, on his final swing thru Ohio, hangs up new attendance record at Summit Beach park ballroom Akron.

Northeastern Ohio Magicians' picnic attracts more than 100 magicians in middlewest to Meyers Lake Park here.

Heidelberg Gardens, new beer spot at Idora Park, Youngstown may be made year round night spot, Charles Diebel, manager, announces.

Capt. John Sheesley, piloting the Mighty Sheesley Shows, spent recent Sunday with friends here. Floyd Newell his p.a. was with him.

Loop

im O'Connor visiting here.

Kedzie theatre again up for dramatic stock.

Jimmy Ashcraft here with U. A. 'Masquerader.'

Ed Levin of B&K will cruise in the West Indies.

Pierre de Lott representing new 'Radio Business' mag.

Lawrence Brings, the publisher, gone to Alaska on trip.

Clyde Armstrong and missus summering in Rockford, Ill.

Tom Mix will not play the Palace due to the lameness of Tony.

Lloyd Lewis and frau maintain a nest in Winnetka this summer.

Paul Cohen after an absence returns to Columbia phonograph.

E. J. Stevens returned to Manhattan as Ben Selvin due in Chicago.

After three months in the loop Floyd Gibbons departed for Washington, D. C.

Burns and Allen, Donald Novis, Ted Lewis are September bookings at Chicago theatre.

Byron Bidwell, B&K artist, now under observation at Billings Hospital but much better.

'Hired Husbands' folding sent Verona Sampson to Chippewa Falls, Wis., for a rest.

Archie Herzoff denies guilty knowledge of Sally Rand's page one-making dip in the lake.

Lou Lusty, who will make trailers for Columbia at the studio, paused here. Hollywood-bound.

Lull in the World's Fair legit allowed Charley Collins, the 'Trib's' dramatic scholar, to go fishing.

John Balaban and Bill Hollander vacationed together with the fish at Lake-in-Woods, Minn., last week.

Cecil Drummond, who did 'Hamlet' for Billy Bryant, has gone to California hoping to crash the gates.

Bill Pine, who seems to pass through town every few weeks, paid another visit to B&K haunts last week.

Vera Marshe, Joan Abbott, and Betty Allen are replacements in 'Take a Chance,' and getting billing in ads.

Clark Rodenbach doubling from film reviews while Jack Lawson, cafe ed, vacations from Daily 'News.'

Dave Lipton threatening to make slides of his summer vacation snapshots and give lecture wearing pith helmet.

Jack Kaplan, formerly with Consolidated theatres in Manhattan, reported lining up nabe vaude dates for Labor Day start.

In the basement of the Blackstone theatre is located what is claimed to be the first theatre bar in America. Tis called the Old Manhattan Tap Room.

VARIETY has been misspelling Paul Kapp and his brothers with a 'C' for two years! Dave Kapp is now in New York. May permanently reside there.

'Man Who Dared' posters displayed along the Randolph street windows of City Hall, a swell plug. Film is supposed to be Mayor Cermak's life story.

Sophie Tucker, Joe Penner and the Notre Dame Glee Club will be on the same Palace bill Sept. 1. Week after will include Bert Lahr, Eddie Garr, Eleanor Powell and Noble Sissle.

Loop kidded Gail Borden's belated suggestion in the 'Times' that 'Dinner at Eight' ought to be made into a film and his recommendation, now that the picture is completed, that the Chicago legit cast be used.

Peggy Hopkins Joyce purred in delight when the 'Herald-Examiner' sent its most gentlemanly reporter, Llewellyn Jones, and he interviewed her on the subject of literature, never once mentioning husbands or matrimony.

Riviera

Frank Scully

France Films studio about to fold.

St. Tropez going back to bathing suits.

Moloney Sisters laying off in Cagnes.

Lucienne Boyer singing at Juan les Pins.

Eugene Lyons back to Moscow after six weeks of San Remo.

Nice automobile race through streets of town drew record gate.

Paul Robeson expected for a visit to Emma Goldman at St. Tropez.

Dorothy MacDonald and Jean Coventry back to Broadway niteries.

Michael Arlen to Beuil for a rest from Grover-Whelaning visiting names.

Fanny Holtzmann found Villa Variety the ideal hideaway and booked till closing.

Nellie Harris claiming Fox's 'Yellow Passport' is Frank Harris' 'Yellow Ticket' lus the last act of 'Tosca.'

Latest Riviera rave is writings of Emanuel Carnevali, who, incidentally, is destitute and dyi in Italy of sleeping sickness.

Huddle of Senator Wagner and Jimmy Walker would have sent the scribes scurrying to cable offices if they had only known it was taking place.

That spiffy linen shirt and pants combo Irving Mills brought back from the Riviera is something Jimmy Walker lifted from the peasantry.

Marquess of Donegall, London chatterer; Irving Netcher, Graham White, Frank Gould and W. K. Vanderbilt, Jr., among new members of Cannes motor-boaters.

Ed Mertz, the phoney 'de' dropped from his name, running a nitery in a Cannes barn called 'La Faillite' ('The Bankrupt'), has topped his own gag and folded, making three in a row.

Da Boutteau, who advertises 'da Boutteau doesn't give a damn; he closes on Sunday,' opened his restaurant on August 6, a Sunday, for the first time in 65 years. Reason: Foreign racing drivers asked him.

Stroudsburg

By John J. Bartholomew

Toots Lambert (WLIT) entertaining here.

'Uncle Pete and Louise' (WAAM) returning to the Casino.

John Mansfield, magician, pearing in the Auditorium.

Paula White added to the floor show at Penn Hills Tavern.

Oscar Langman and Vadim Reuoff appearing at Hawthorne Inn.

Ernie Michelfelder and his band are playing at Maplehurst Inn.

Dorsha and Paul Hayes gave a dance recital in the Pine Grove theatre.

The Dorothy Johnstone-Baseler harp trio are entertaining at the Manor.

Prof. Charles Haubiel of N. Y. U. presenting a musical program the Unity house.

John Charles Dillon, formerly of Chicago Civic opera, singing at the Pocono Hay-Ven.

Liza Lehmann's 'The Persian Garden' is the big attraction for the local 'Music Day Program' Aug. 23.

Andy Mansfield, radio pianist (WLW-Mansfield and Lee), was married to his air partner, Virginia Lee, vocalist, at Covington, Ky., Aug. 15.

Skits by Barbara Cochrane and Dorothy Waldo Phillips and music by Edmund Dawes scored well in Skytop club's annual musical revue, 'Skyrackets.'

Rev. Percy Crawford, radio's youngest minister (WMCA-WCAU), has William Ellis Dean, J. G. Gale of Mexico, and L. L. Legster of Central America as the highlights at Pinebrook, the resort church camp.

Wilfred Pelletier presents at Buck Hill, Alfredo Gandolfi, Lewis d'Angelo, Dimitri Onefrei and Queena Mario, all of the Met. Opera Co., in 'Scenes from Opera,' including full costume; 'Secrets of Suzanne' and bits from 'Manon.'

Cleveland

Fend-Fox summer stock at Hanna folded Sunday.

Lou Wasserman, for Rube Wolf, now at Hipp.

4300 Club taking play from Patent Leather Club.

Troy Singer and Cookie Collins reopening Club Madrid Sept. 9.

Harland Fend and George Fox dickering for Loew's Ohio for winter stock.

Dennis Hoyncs, co-owner of Fort Lewis nitery, all smiles over first baby—boy.

Bebe Barri, back from Londo, joins Sam Manheim's studio as dance director.

George Young, now manager Luna Park, N. Y., opening new burly house here in fall.

Norman Kendall, veteran booker known as Al Green in Chicago, opening new office here.

Martin Printz reopening his Circle, straight pix, after being paid

(Continued on page 62)

CHATTER

(Continued from page 61)

by Loew's to keep it dark for year.

Howard Kraus and Bill Parent took run-out powders, so A. P. Macdonald is taking over Rainbow Gardens again.

Thomas Dixon, author of 'Birth of a Nation,' resting up and writing new scenario at home of Ward Marsh, 'Peedee' film critic.

Addie Addison denying all rumors of vaude for State, but odds of 2 to 1 being given that both Loew house and RKO Palace go vaude at same time.

Eddie Sindelar offered Helen Morgan $2,000 per week to open Club Belvedere's fall season, but no go. Knowing it's hometown of husband, Buddy Maschke, she's holding out for $2,750.

Winsor French, movie crick and chatterer on 'News,' trying to keep it a secret but won't deny he's engaged to marry Margaret Perry. Wedding rumored as set for Sept. 30 in St. Thomas Church.

San Francisco

By Harold

Father of Eva Gruninger died.

G. Donald Gray is pappy to a brand new son.

NBC now sending Carefree Carnival east to Chi.

De Cecletos off to Shanghai for a hoofing engagement.

Dog track reported set for old ball park at 16th and Mission.

Ted Flo Rito's band does a week at the Warfield, opening Sept. 1.

Benny Rubin held over for third time as m.c. of Shell Show on CBS.

Al Bartlett and Madonna Todd back to San Diego after coupla days here.

Harold and Betty Peary are back in town after few weeks down south.

Tom Kelly from vaude, Charlie Carter and Marillah Olney on KTAB.

Ed McQuade of 'News' and Eric Koster of 'Chronicle' have joined 'Examiner.'

Louis Ford and Marian Nicholson, NBC musicians, married while on vacation.

John and Nad back on the air after a week's vacash while John's finger mended.

Bill Andrews and Helen Musselman made that center aisle trip last week-end.

Lucky Wilber and Harry Coe back to Los Angeles after a week of song plugging in these parts.

Sterling Sherwin and Harry Powell have authored 'Bad Man Songs' to be published by Sam Fox.

Nat Blank's returning to the hospital; it's his foot this time; his youngster's got a bum gam, too.

Dick Jurgens band in Hotel St. Francis for three weeks between Arnheim's departure and Flo Rito's return.

Lawrence Tibbett nervously prostrated after wife give birth to a son, Michael Edward. It's sixth boy in the family; two of his, three of hers, and one of theirs.

Jersey Shore

By Wes Nolte

Ranald Savery at Deal.

Sammy White West Ending it.

Night baseball at Belmar is playing to capacity.

Bernard Gorcey visiting the old home town, Long Branch.

Grand opera will continue in the Asbury Park Convention Hall.

'What Price Innocence,' at the Ocean theatre, nabe house in Asbury Park.

Tony Hunting and wife, Corinne Francis, have a dancing school at Fair Haven.

William Conklin, former city ed of the Asbury Park 'Press,' now with WCAP.

National Sweepstakes Regatta (speed boat races) draw about 25,000 to Red Bank.

Julia Kelly is running a sandwich bar at Sea Bright. Alice Clarkson ditto at Sea Girt.

Roger Pryor down for the opening of 'Moonlight and Pretzels,' at the Lyric, Asbury.

WCAP, Asbury Park, suing George Ruty for 3 G's worth of time used on his marathon dance.

Red Bank Players (Barrie Stavis and Phillip Gelb) has folded. Same old trouble. The crowd stayed away in droves.

Harry Hatts, m.c. at the Club Lido, Sea Girt, came down in the spring to m.c. a week-end show and has been set ever since.

Hal Raynor, of the 'King and Queen' program on WEVD, a minister at Atlantic Highlands. He's Rev. Henry Scott Rubel, there.

Leo Headley, former press agent for City of Asbury Park, and columnist on the N. Y. 'Journal,' now running a weekly tab in Teaneck, N. J.

As a plug for 'Tugboat Annie,' now at the Mayfair, Asbury Park, M. Johanesen, manager, had a tug boat with banners sailing up and down the coast.

Denver

By Carson Harris spent his vacation in Chicago.

Arthur M. Oberfelder left for the east Friday. Will hit N. Y. early in Sept., and hopes to book a few shows for Denver this winter.

Le Mont was called about an hour before the deadline to substitute for Mel Roy, magician, at the Tabor, who had been taken ill with phomaine poisoning.

J. H. Cooper, N. , is here ironing o.e wrinkles out of his group of theatres and preparing for incorporation. In partnership with Publix and other theatre owners in the Denver territory.

Harry McWilliams, Paramount publicity, here trying to place publicity for book and film, 'Great I Am,' life of F. G. Bonfils, by Lou Goldberg. Most everyone is afraid of it. Dynamite for this town.

Out of town exhibs seen on the row: Chas. Rumbaugh, Pagosa Springs; Ed Schulte and Clarence Chidley, Casper, Wyo.; Fred Lind, Brush, Colo.; Al Kerr, Omaha, Neb., and J. K. Powell, Pilisades, Neb.

Wm. H. McDonald, owner of theatres in Mt. Nell and Crawford, Neb., and Torrington, Wyo., arrested at Torrington charged with nonsupport. His wife here filed the charge. McDonald will fight extradition.

Geo. Gershwin and orchestra, Fritz Kreisler, Jeritza and Shan-Kar with his Hindu dancers, will appear at the auditorium this winter, the first of them in November. Booked by Oberfelder-Slack and in addition to their regular concert series.

Minneapolis

By Les Rees

Exhibitors report 'Stranger's Return' an outstanding box-office hit in territory.

Uptown held 'Reunion in Vienna' over for extra three days on top of seven days' run.

State put on extra big advance advertising campaign for 'Baby Face,' current attraction.

City council granted Gayety license and house will reopen with stock burlesque next month.

Orpheum boosted kids' admission from dime to 15c during Tom Mix engagement, but youngsters came just the same.

Ben Fish, United Artists district manager, here conferring with John J. Friedl, division manager of Publix Northwest circuit.

Al Avek, formerly with RCA Photophone, is an addition to the Columbia exchange sales staff, increasing personnel to five.

For 'Request Week' Uptown theatre showed 'Grand Hotel,' 'State Fair,' '42d Street' and 'She Done Him Wrong' two days each.

Palace, loop dime fourth and fifth run house, following in footsteps of Paradises, grind 15c stand, now boasts well-washed air-cooling system.

Awaiting instructions from its home office, the Columbia exchange was the only local major exchange not under the NRA blanket code last week.

Aimee Semple McPherson to make initial appearance here, accompanied by vaudeville baritone husband, for eight days' revival meeting, Sept. 3.

Mayor A. G. Bainbridge heads board of Twin City Civic Opera company, which will use municipal auditorium, offering 'Faust' as its first production, Aug. 21.

With Film Board last week reporting no theatres closed as compared with six reopening and four changing hands, better theatrical times apparently are here.

Long Island

By Joe Wagner

Upton's pop is a detective.

Duke Ellington was at Atlantic Beach.

Dave Harris now has a house in Flushing.

Every beach group is planning a Mardi Gras.

Biz great along boardwalk in the Rockaways.

James G. Blake, editor of the Long Beach 'Chronicle,' got hitched.

Alan Robertson, manager of Loew's Valencia is still admiring the grandeur of the Catskills.

John Lundgren, who stages the Princeton Triangle shows is directing the Sands Point Bath Club Revue.

Formation of State of Long Island, is being sought by Republicans who want something in these parts.

Chicago Opera Company coming to Queens for a two day stand in Flushing Oct. 25, 26. Benefit for needy.

Local Talent Revue Bolstering 'Mate' at Ambsdr, St. L., $20,000

St. Louis, Aug. 21.

Business around here continues to improve, so that it begins to look like it may be permanent. They're starting to hold pictures over for a second and sometimes a third week. 'Tugboat Annie' is staying a second at Loew's and 'Gold Diggers' completed a third last week, the latter grossing around $50,000 in the three weeks.

This week everything looks for good to big. Ambassador is having another large week, chiefly by virtue of a strictly home talent stage show they are calling 'St. Louis on Parade,' produced by Ralph Nichols and Ruth Miller. The offering has around 160 local amateurs in its cast and by the time all their relatives and friends get around to see them the show will be on a paying basis.

Estimates for This Week

Ambassador (Skouras) (3,000; 25-35-55)—'Her First Mate' (U) and 'St. Louis on Parade,' with 169 local amateurs. Big $20,000. Last week 'Double Harness' (WB) and Greater Marcus Show on stage, $17,000; good.

Fox (Fox) (6,000; 25-35-50)—'Flirtation' (Fox) and stage show. Big $17,000 in prospect. Last week 'The Man Who Dared' (Fox), $11,500.

Loew's State (Loew's) (3,000; 25-35-50)—'Tugboat Annie' (MG), second week strong, a nice $16,000 after a big first week of $23,000.

Grand Central (Skouras) (2,000; 25-35-50)—'What Price Innocence' (Col) and 'Flying Devils' (RKO). Good, $4,500. Last week 'Gold Diggers' (WB), ditto.

Missouri (Skouras) (3,500; 25-35-50)—'Moonlight and Pretzels' (U) and 'Midnight Club' (Par). Good for $8,000. Last week 'Voltaire' (WB), $8,500, very nice.

'Voltaire' Strong 6G, Palace, $5,000, Col.

Columbus, Aug. 21.

After a record breaking week as far as attendance is concerned, 'Tugboat Annie' at the Ohio is doing a holdover but with little above the average normal for the house in sight for this stanza. Last week was a mighty one, however, and reason for the holdover plenty evident.

Grand's 'Voltaire' is doing plenty this week, with opening day playing to stacks all through and excellent biz Saturday as well. Best at this house since 'Gold Diggers.'

All houses should do slightly better from now on for no other reason than that they have bumped the admit charges on Saturdays, Sundays and holidays from 25 and 40 to a straight 40c. upstairs or down.

Estimates for This Week

Ohio (Loew-UA) (3,000; 25-40)—'Tugboat Annie' (MG) (2d week). Hardly better than $7,500 in sight for second week after taking $21,500 smash at gate for the first seven days.

Palace (RKO) (3,074; 25-40)—'No Marriage Ties' (RKO). Got off light but building and should take fair enough $5,000 with half a break. Last week 'Midnight Club' (Par) suffered from competish as did everything else as well and got just under $4,000.

Grand (Neth) (1,100; 25-40)—'Voltaire' (WB). Heavy start and should hold to mighty nice $6,000. Last week 'Heroes for Sale' (FN) failed to sell to better than light $2,700.

Broad (Loew-UA) (2,500; 15-30)—'Storm at Daybreak' (MG), and 'Manhattan Tower,' double bill. Off far better than average show here and should take good enough $3,000. Last week 'Arizona to Broadway' (Fox) and 'Cheating Blondes' not so hot with $2,000.

Majestic (RKO) (1,100; 15-30)—'Flying Devils' (RKO). Nothing to more than murmur about; only $1,800 in sight. Last week 'The Wrecker' (Col) same.

KANSAS CITY

(Continued from page 10)

trace' (FN) and 'Miss Before the Mirror' (U) ditto.

Mainstreet (RKO) (3,000; 25-40) 'Moonlight and Pretzels' (U). Opened well and held nicely over week end. Looks like close to $9,000, good. Last week 'Double Harness' (RKO) $8,000, okay.

Midland (Loew) (4,000; 25) 'Tugboat Annie' (MG) (2d week). After a record first week the house is going after another and is expected to show close to $15,000, big. Last week $24,100, a house record for total of admissions and the scale.

Newman (Par) (1,800; 25-40) 'Song of Songs' (Par). Going strong, probably about $11,500. Last week, 'Three Cornered Moon' (Par). Built up nicely after the first three days on account of word-of-mouth advertising for $9,900.

Uptown (Fox) (2,040; 25-40) 'Man Who Dared' (Fox). After a week of shoot-'em-up on the plains, house is giving the customers a glimpse of what the gunmen do in the cities. Expected to draw around $3,700, good. Last week 'Life in the Raw' (Fox) $3,000, fair.

ONLY 'PRETZELS' PIC MATTERS IN DENVER

Denver, Aug. 21.

Even with weather made to order for theatres only one first run threatens to do better than average, but that house, the Aladdin, bids fair to do twice the normal trade. 'Moonlight and Pretzels' is pulling strong, and only house with standouts so far this week.

Denham, with double feature, 'Lucky Devils' and 'Black Beauty' is pulling in the youngsters with some of their parents and smattering of other elders, but still won't hit an average gross. 'Mama Loves Papa' proving disappointment at Denver. Orpheum film, with no pulling power, is playing to small crowds. Paramount not bragging on its gross on split week, and Tabor off from last week, still some below average.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-40) —'Moonlight and Pretzels' (U). Viola K. Lee at the organ. A strong $6,000, only standout trade in town. Last week 'Voltaire' (WB), second week, $3,500, above average. First week $6,500, with repeated holdouts.

Denham (Heilborn) (1,500; 15-25) —'Black Beauty' (Mono). Fair at $2,400. Last week 'Cocktail Hour' (Col) turned in a good $2,700.

Denver (Huffman) (2,500; 25-35-50)—'Mama Loves Papa' (Par). Edna Dodd at the organ, off at $5,500. Last week 'Another Language' (MG) surprised with a big gross of $9,000.

Orpheum (Huffman) (2,600; 25-30-40)—'No Marriage Ties' (RKO) and Fred Schmitt's orchestra. Little better at $5,000. Last week 'Her First Mate' (U) a disappointment only $4,500.

Paramount (Huffman) (2,000; 25-40)—'Midnight Mary' (MG) and 'Her Bodyguard' (Par), split. Blah, $3,000. Last week 'Tugboat Annie' (MG), brought over from a big week at the Denver, turned in the biggest gross this house has had in many a month, $6,500.

Tabor (Huffman) (2,000; 20-25)—'Secret of Blue Room' (U) and stage show. No dice, $3,500. Last week 'Sailor Be Good' (RKO), with Mel Roy, magician, on the stage.

It Isn't the Pix, It's The Humidity in Mont.

Montreal, Aug. 21.

Another week of wet heat over the city depressing grosses and driving the fans to country and lakes. This follows similar conditions end of last week and has dropped b. o. receipts to one of the lows of current summer. Heavy rain at theatre hours helps keep fans at home. Exhibs all looking forward to return to school next month.

Palace's 'Another Language,' with a good Montgomery following here, may overcome weather handicaps some, yet not above $8,000 expected, poor for this class of picture. Capitol brace is 'Stranger's Return' and 'Gambling Ship.' This house topped the town last week and may repeat currently at $8,500. There isn't a lot of appeal in Loew's 'Bondage' and 'Great to be Alive' without stand-out star names; maybe $7,000. Princess has another all-British show, 'The Midshipmaid' and 'Love on the Spot'; old country fans may hold it up to $6,000.

Imperial with 'Criez-le sur les Toits' and Cinema de Paris with 'Les Gars de la Marine' will likely collect around $2,000 and $1,500 respectively.

Estimates for This Week

Palace (FP) (2,700; 60)—'Another Language' (MG). Montgomery will help but weather will wilt gross to $8,000 if it doesn't cool off. Last week same cause operated to reduce 'Double Harness' (RKO)' to $9,000.

Capitol (FP) (2,700; 50)—'Stranger's Return' (MG) and 'Gambling Ship' (Par). Have a chance to bring home $8,500. Last week 'Midnight Club' (Par) and 'Her Bodyguard' (Par) did well at $9,500.

Loew's (FP) (3,200; 50)—'Bondage' (Fox) and 'Great to Be Alive' (Fox). Not very likely to exceed $7,000. Last week 'Arizona to Broadway' (Fox) and 'Trick for Trick' (Fox), $8,000.

Princess (CT) (1,900; 50)—'Midshipmaid' (Brit) and 'Love on the Spot' (Brit). Might get old country support to gross $6,000. Last week 'Private Jones' (U) and 'Samarang' (UA), $7,500.

Imperial (France-Film) (1,600; 50)—'Criez-le sur les Toits' (French). Looks $2,000. Last week 'Vous Serez Ma Femme' (French), $2,200.

Cinema de Paris (France-Film) (600; 50)—'Les Gars de la Marine' (French). Around $1,500. Last week, fourth of 'Le Vainqueur' (French), $1,500.

'Language' Stands Out Among Mediocre Films In Cincy; Palace $8,500

Cincinnati, Aug.

Trade tinkle at downtown screen emporiums is a trifle lighter than last week. Biz dip attributed to so-so product, there being no complaint from the weather angle with an advance of early autumn temperature on tap.

'Another Language' is running the highest b.o. score, a few jumps ahead of 'Midnight Club' and 'Professional Sweetheart.' 'Be Mine Tonight' is in 12th week of marathoning at the Ufa smallie.

RKO Palace adds vaude Friday (25), the bill to be topped by Bernice Claire and include the Four Diamonds, Britt Wood, Milis Kovar and the Chun Wah troupe. Condensed musicals will be staged about every fourth week. The first of these is to be 'Strike Me Pink' and Ben Bernie and the Duncan Sisters' units and Earl Carroll's 'Vanities' are pencilled in to trail. Present 30-40 scale will be continued for vaudfilm and raised to 40-60 for musicals.

Estimates for This Week

Albee (RKO) (3,300; 30-40)—'Another Language' (MG). Montgomery and Hayes of main importance in swing to $13,000, good. Last week 'Tugboat Annie' (MG), a holdover, towed heftily with $12,000.

Palace (RKO) (2,600; 30-40)—'Midnight Club' (Par). Run reduced to six days to permit policy change to vaudfilm with Friday openings. Detective story trade coming at $8,500 gait, satisfactory. Last week 'Stranger's Return' (MG), $9,000, swell.

Lyric (RKO) (1,394; 30-40)—'Professional Sweetheart' (RKO). Lining up for $7,700, fine. Last week 'Best of Enemies' (Fox), $5,800, fair.

Keith's (Libson) (1,500; 25-40)—'Captured' (WB). $6,000 gate favorable in wake of so many war dramas. Last week 'Voltaire' (WB) built up to a dandy $7,300.

Grand (RKO) (1,025; 15-30)—'Girl in 419' (Par) and 'The Wrecker' (Col). Split week. Fetching $2,500, okay. Last week 'She Done Him Wrong' (Par), a return, lured $3,600, good.

Family (RKO) (1,000; 15-25)—'Silent Man' (Col) and 'Exposed.' Split week, $2,200, better than average. Last week 'F. P. No. 1' (Fox) and 'Dude Bandit' (FD), split, $2,200.

Lincoln Is More Than Holding Its Own at B.O.

Lincoln, Neb., Aug. 21.

In spite of the theatre row lads bunching their good pics and holding them back for a strong opening in September, when the town opens up again, biz seems to be consistently better than holding its own. During the last month, in this town where the money allotted to pic houses per week is never more than 13 Gs, the houses in aggregate have been getting about that steadily. The show calendar now stands with two more weeks marking time before the State Fair opens to bring things out with a bang.

Lincoln during the past year has had only one dark house, and it had never been wired for sound. Bob Livingston is now taking care of the remodeling at a cost of something like $5,000 to get it in shape and make the town 100% with lighted theatres.

This week's fare is topped by 'Tugboat Annie,' set in the Stuart and very possibly worth $3,300, which will do a lot to boost spirits in this quarter after the b. o. poison of the last two weeks. The Liberty, dime house, playing bronc ops and inferior grade action pics, comes in No. 1 in the money making for the indie chain every week, building all the time. The cooler weather has been helping here.

Estimates for This Week

Colonial (LTC) (750; 10-15-20)—'Her Bodyguard' (Par). Moderate fare at this house, $700. Last week 'Silk Express' (WB), and 'Sunset Pass' (Par), went fairly well to $800.

Lincoln (LTC) (1,600; 10-15-25)—'Hold Me Tight' (Fox). About average, $1,500. Last week 'Silver Cord' (RKO) and 'Storm at Daybreak' (WB) not too good, $1,400.

Liberty (IndieTC) (1,400; 10)—'Probation' (Mon). Can't stop this house, neat $1,000. Last week 'Phantom Broadcast' (Mon) and 'Diamond Trail' (Mon) split, with serials to match excellented with $1,100.

Stuart (LTC) (1,900; 10-25-35-50-60)—'Tugboat Annie' (MG). Should fare well on the expectancy of the patrons here, a nice $3,300. Last week 'Song of Songs' (Par) was a swan song in this spot, $2,000.

State (IndieTC) (500; 10-15-25)—'Soldiers of Storm' (Col). Won't hold up this house's excellent average, but fair $1,100. Last week Pitts-Summerville combo was a knockout, $1,600.

OBITUARY

EDWARD M. STANLEY

Edward M. Stanley, 71, eastern Ohio theatre executive, and vaudeville actor, died Tuesday night, August 8, at his home in Akron after a lingering illness. He was known professionally as "Sailor Stanley" because he specialized in songs of the sea. Mr. and Mrs. Stanley went to Youngstown in 1891 from Cincinnati, where Mr. Stanley was lecturing in a museum and variety theatre. He established the Globe museum in Youngstown, which he operated for several years until the completion of the Park theatre, when he was made its first manager. He also was manager of Idora Park there for several years. Later he went to Akron, where he was manager of the Colonial theatre, and later operated his own theatre there. His last active theatre assignment was manager of the Windsor theatre in Canton. He was retired at the time of his death.

Two sons and four daughters survive.

MOSES GOLDSTEIN

Moses Goldstein (Mike Lewis) one of the charter members of stage hands local, No. 1, died Aug. 12 at his home Lynbrook. He was widely known in the theatrical profession.

His sisters, and Jennie Lewis, were premiere dancers, Tessie being the wife of Fred Solomon, musical director, while Jennie is the wife of Jake Flamm, general production manager for the Shuberts. Another sister, Ruby, was a Weber and Fields and Ziegfeld chorus girl and the wife of the late Robert MacNabb, who was manager of the Great Neck playhouse. A fourth sister, Sadie, married George Kerryhardt, chief technician for the Philadelphia Stanley Co., and another, Rose, is the wife of Ralph Sheroff, Brooklyn picture theatre manager.

ERNEST MOLIER

rnest Molier, founder of the historic Paris Amateur Circus which bears his name, died Aug. 4, in Paris, at the age of 84.

Every year, in spite of his advanced age, M. Molier took part in the circus, and up to last June continued to mount one of the thoroughbreds he had trained, as part of the opening of each performance.

He is survived by wife, Madame Molier, who has made a reputation as a horsewoman.

J. J. GOTTLOB

J. Gottlob, 75, pioneer theatre man of the west, died Aug. 19 in San Francisco following emergency operation.

He came west from Boston 55 years ago as western representative for Klaw & Erlanger, and went into the Bush theatre. During his career in Frisc Mr. Gottlob built three theatres for K&E interests.

Survived by wife.

ABRAM HEATH

Abram Heath, 69, for many years a banjoist with the old Thatcher, Primrose & West minstrel combination, was found dead at his home near Allentown. He had ended his life by hanging in a fit of despondency. Born of a family of musicians, he played a number of instruments, but was widely advertised as a banjoist by the minstrel organization.

ROBERT W. CHRISTY (BROTT)

Robert W. Christy, 55, professionally known as Robert Brott, died in New York, August 15. He made his debut about 20 years ago with Lewis Waller and later with various Frohman companies, appearing in vaudeville with Claude Gillingwater.

Interment in the Actors' Fund plot in Kensico.

BERNARD SHIELDS

Bernard Shields, 80, veteran actor, died on Aug. 18 on the steamer 'Champlain,' en route from Havre to New York.

Mr. Shields was the father of Sydney Shields, legit actress. A resident of New Orleans, he will be buried there latter part of this week.

MARIAN ARNOLD

Marian Arnold, chorus girl, of burlesque and 'F & M 'unit' passed away July 27 at the home of her mother, Dr. Annie C. Megladdery, Oakland, California.

She leaves in addition to her mother, two sisters and a brother. Burial at Mountain View cemetery, Oakland.

MRS. CHARLES REED

Mrs. Charles H. Reed, 83, who used to play with the late Chauncey Olcott, died at her home, Dorchester, Mass., Aug. 10. Interment at Gloucester.

She was a sister of Wm. McRobie, also of the stage.

MRS. NELLIE McRAE

Mrs. Nellie McRae, 56, former concert pianist and widow of Bruce McRae, died in New York, Aug. 17.

Survived by two sons and a grandson.

WALTER BAKER

Walter Baker, well known actor of past decade, and president of Actors' Federation of Australia, died July 16 in Sydney after a long and painful illness.

Starr Morse, 30, wife of Ed Morse, Chicago vaude agent, dropped dead Aug. 19 at her Wilmott, Wis., farm, of heart disease.

Burial Tuesday, Aug. Oak Ridge, Chicago.

Hollywood

(Continued from page 6)

Radio will put Francis Lederer into 'Man of Two Worlds,' Alaskan story, for his first. Studio decided to keep him out of drawing room, fearing public resentment to a 'perfect lover' yarn.

Larry and Mrs. Ceballos have split after six years of married life.

Overcome by heat, Mervyn LeRoy may have fainted at Hillcrest. Anyway, the doctor advised him to take a rest following completion of his current picture. Director goes to New York in two weeks, returning here Oct. 15.

Majestic Pictures has purchased 'The Laughing Woman,' owned by Carlos Keith.

Robert Benchley getting in shape for radio. Figures he'll etherize commercially this fall.

Donald Henderson Clarke engaged by Par to write an original story around the 'Golden Age' title.

Karl Freund to direct 'Madame Spy' for Universal with Gloria Stuart starred.

Eddie Kline at Warners directing the Technicolor short, 'Business Is a Pleasure.' Teddy Joyce goes into 'Pleasure' as m. c.

Cruze Spots

Frank Borzage, being behind schedule on 'A Man's Castle' at Columbia, caused Fox to engage James Cruze to direct 'There's Always Tomorrow,' a Borzage assignment.

Sari Maritza has filed an $850 wage claim against Helen Mitchel (Mrs. Oliver Morosco) for one week's salary on 'Raffles.'

Al Cohn has resigned from the Academy after a wordy argument on the code drawing.

Elliott Roosevelt's various deals with studios are all in the air. Salary asked by the prexy's son is too stiff for the studios.

Radio Rubes, Buck and Bubbles, Harrison and Fisher and Three Cossacks set for the Grauman stage prolog for 'Dinner at Eight.'

Bertha Jancke, who resigned as Arch Reeve's sec at Fox, lost dough to the boys in the department when she bet them all a fin she wouldn't return. Reeve offered her a planting job and she stuck, but the boys had been tipped off and insist on collecting.

Charles Mintz, producer of Screen Gems cartoons, moving into the Walter Futter studio.

Eddie Holden, 'Frank Watanabe' of radio, engaged by Par to teach Matsui, Japanese 'import,' how to talk English as Americans believe a Jap should.

Spencer Bennett will produce feature dog opera with 'Kazan,' police hound. Principal will release.

Sol Lesser negotiating with Par to borrow Buster Crabbe for six additional episodes of 'Tarzan the Fearless' tree climbing serial.

Franchot Tone gets male lead in 'Forever Faithful,' prison story at Metro. Studio trying to get Doris Kenyon for femme lead.

Criterion has had its screen pushed back 15 feet to accommodate stage shows. Actors can now work without falling into the pit.

Lack of young footballers has postponed Warners 'College Coach.' Only pigskinners available have long since graduated and raised families.

Pat West trying to promote a code of loafing hours for layoffs.

Al Werker, through at Fox, dickering for a megging ticket at Warners.

Charles Kenyon scripting 'Country Club,' an original by Robert Lord, for WB.

Metro trying to get Francisco Villa, widow of Pancho Villa, and the late bandit's brother, Hipolito, to come to Hollywood for 'Viva Villa.' Brother rated as a tough hombre in Mexico.

Richy Craig, Jr., at Metro writing for 'Hollywood Party.' Fourth time he's been on the lot in six months.

Bob Custer forsaking horse operas for thrillers upon completing two more pictures for Freuler Associates. He'll produce for the indie market with J. P. MacGowan as his director-partner.

On the 'Gloves'

Chester Morris, Alice White, Helen Twelvetrees, John Miljan, Warren Hymar, George Meeker, Matt McHugh, Alan Dinehart, Grant Mitchell and Frank Albertson in 'Kid Gloves' at Universal. Kurt Neumann directing.

Tom Breneman, manager of KFAC and KFVD, has resigned from the Cord stations to go with KFWB in an executive capacity.

Strike has held up Columbia's 'Chicago Fair' story so that idea may now be postponed. Al Rogell, who was to direct, switched to 'East of Fifth Ave.'

Paramount has handed Matsui, Japanese import for 'Captain Jericho' a contract. Second assignment will be 'Funny Page.'

Fox may make Janet Gaynor hotcha in the future, and is looking for yarns without the pollyana stuff.

Rubinoff and fiddle here in two weeks for the Eddie Cantor-Chase and Sanborn broadcasts starting Sept. 10. Ben Bard will be Cantor's new straight man. Coast origination of programs necessary, due to Cantor's work in 'Roman Scandals' picture.

LETTERS

When Sending for Mail to VARIETY Address Mail Clerk.

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Fairfax Virginia	Mason Jack McKay Art
Kite Sally	Prior Allen
Horner S C Jerge & Hamilton	Skinner Frank

Weigh Trenton Fair Sale for Race Track

Trenton, Aug. 21.

Board of directors of the Trenton Fair association will meet this week to consider a proposal either to sell or lease the fair grounds for horse racing. A letter has been sent to the executive officers of the association by former Governor E. C. Stokes, who is acting as intermediary for the turf interests. The identity of the interested parties was not disclosed.

The fair grounds property is ideally suited and located for such a proposition, with its splendid track, modern grandstand seating thousands, and easy accessibility. The New Jersey legislature legalized horse racing last winter and a move is now on foot to permit betting.

CARNIVALS

(For current week—Week Aug. 21)

Anderson-Srader: Colby.
B. & B.: Martinsburg, W. Va.
Bar-Brown: Lebanon.
Barker, K. J.: Versailles.
Bee, P. H.: Mt. Sterling.
Big City: Lexington.
Bockus, Curtis: Hempstead.
Bright Light: Butler.
Buck, O. C.: Hempstead.
Bunts Greater: Mullins.
Cetlin & Wilson: Bristol.
Crafts 20 Big: Fresno.
Curl, W. S.: Lebanon.
Ends: Quakertown.
Franks Greater: Carthage.
Frederick Am.: Broken Bow.
Geiler: Mammoth Springs.
Golden Rule: Portsmouth.
Greenland Expo.: Murray.
Happyland: Cano.
Heller Bros.: Gladstone.
Hughey Bros.: Carthage.
Landes, J. L.: Hastings.
Mighty Sheesley: Toledo.
Miner's Model: Abbottstown.
New Deal: Carthage.
Pearson, E. E.: Cayuga.
Princess Olga: Vienna.
Reithoffer: Forty Fort.
Roberts & Roberts: Palmtsville.
Sol's Liberty: Wausau.
Sunset Am.: Roseville.
Towes United: Torrington.
West, W. E.: Deshler.

CIRCUSES

(For current week—Week Aug. 21)

Al G. Barnes

Aug. 21, Pittsburg, Kan.; 22, Winfield; 23, Eldorado; 24, Wellington; 25, Enid; 26, Lawton.

Hagenbeck-Wallace

Aug. 21, Hornell; 22, Corning; 23, Ithaca; 24, Auburn; 25, Herkimer; 26, Syracuse.

ingling Bros.-B. & B.

Aug. 21, Cincinnati; 22, Lexington; 23, Louisville; 24, Evansville; 25, Terre Haute; 26, St. Louis.

WINTER CIRC IN PHIL

Buck Taylor May Bring His Atlantic City Outfit On

Philadelphia, Aug. 21.

Philadelphia may have a winter circus this year. Buck Taylor, veteran cowboy showman, is considering bringing his three-ring circus, now at the Million Dollar pier in Atlantic City. May Wirth is headliner, with the Great Lelands, the Morales, Madame Wallace and her lions, Friscoe's Seals, Christianson's Stallions and Adele Nelson's elephants. The circus would be augmented with Taylor's Wild West and Rodeo, featuring Jack Chase and his Junior Zoo.

Armory at 33rd street and Lancaster avenue is being considered by Taylor as the home for his winter circus. This would be the first time anything of this kind has ever been tried here.

Lillian Burslem Well

Geneva, N. Y., Aug. 21.

Lillian Burslem, aerialist, seriously hurt in a 25-foot fall to the ground while appearing with Sam Dill circus here in early June, was discharged from hospital last night.

She left today to rejoin the sawdust outfit.

Circus Sells Out to Merchants in Fair Wk.

Burlington, Ia., Aug. 21.

Russell Bros. circus took no chances when playing this town, farming out practically all the seating capacity among local merchants who featured tickets free based on purchases. The local newspaper featured half price guest tickets with every want ad insertion for Friday and Saturday. Show obtained plenty of publicity, practically every page containing ads featuring merchandise and free tickets to the show.

Outfit hit a bad break during the week, the annual county fair being in full swing.

Burlesque Placements

Milt Schuster, Chicago, made the following burlesque placements last week: Walter 'Pep' Smith, Jeane Williams, Frank Smith, Beulah Hayes, Frances Parks, Fine Arts, Detroit; Betty Greiner, Marion Brownlee, Helen Hunt, Mutual, Indianapolis.

Also, Gene Allan, Sunya Slane, Billy Elliott, Gayety, Baltimore; Charby Bonneau, Gem, Chicago; Kurly Kelly, Four Monitors, Sylvia, Jimmy Francis, Jessie Davis, Lynn Burke, Star and Garter, Chicago; Billie Hughes, Terminal, Cleveland.

Lad Does Fair on 90c.

Mount Pleasant, Ia., Aug. 21.

Here's something for the Scotch to shoot at.

Virgil Johnson, 17, went to Chicago and spent 15 days at the World's fair on a total expenditure of 90 cents.

He made the grade by bumming and panhandling. He arrived back home with $1.50 and memories that will live for years.

'It can't hurt him,' was what the pater, a filling station proprietor, said of the exploit.

Bus Crashes, None Hurt

Mobile, Aug. 21.

Twenty-two members of the 'Girls in Cell' troupe escaped injury at Bogalusa, La., when a large bus in which they were riding went into a 20-foot ditch.

One member was treated at the local hospital. The company obtained another bus and left for Baton Rouge. Workmen did not get the bus from the ditch until two days later.

Beer Helps Penn Fair

Easton, Pa., Aug. 21.

Kutztown Fair last week, the first in Pennsylvania this season, did fairly good business and sold a lot of beer.

The fair officials handled the beer sale themselves at two stands.

TOPS BIG AND LITTLE CROWD INTO OHIO

. 21.

A lively circus opposition fight, involving a half dozen circuses is in progress Ohio, where Ringling-Barnum show and Hagenbeck-Wallace outfit, ing difficulty in getting into several stands passed up earlier in the season because of the sudden appearance in this territory of several motorized units, whose movements in recent weeks have been kept a secret.

Ringling and Barnum & Bailey, after nine days in Chicago, turned suddenly around, and moved back into Ohio, with stops at Columbus, Dayton, Zanesville and Cincinnati. Route now is understood to be headed south.

Hagenbeck-Wallace, after several weeks in the east, contracted a week in Ohio, with stops at Akron, Youngstown, and other former Sells-Floto stands. Attempt to contact other Ohio cities as late as September 1, has failed due to the coming fairs, it is understood. In many of the towns which the H-W show had planned to pick up on its August route motorized shows have been already in. This is true at Mansfield, where the Wold Bros. outfit, beat the H-W show only a few days, and a permit was refused the later show.

Wold Bros., after several weeks in the east, will pick up a week in Ohio, going as far west as Mansfield, and then backtracking east, picking up Canton, Warren, Alliance, East Liverpool and Youngstown. Show is headed for the cotton country, advance agents said. Sells Sterling, Sam Dill, and All-American units, all 'mud' shows, continue to play Ohio territory. In most all of the towns now, two or three circuses have preceded them, but reports that industrial conditions are improving has brought agents for a half dozen of the smaller shows out of the east into the Buckeye state.

Big Scale Hosting

Phoenix, Ariz., Aug. 21.

Nearly $100,000 will be spent on improvements on his ranch, 20 miles from Phoenix, by Col. Fred Cardway, whose name is legend wherever rodeos are held.

The showman said most of this will be spent in construction of a Mexican-style ranch house. The house will contain 20 rooms and will cost in excess of $75,000.

The colonel has hobnobbed with Hollywoodites and recently entertained Tom Mix in his town house here. He says that new ranch will be open to all his friends of the show biz.

Rodeo Girl reaks Back

Sidney, Ia., Aug. 21.

More than 21,000 spectators saw a spectacular accident when a horse in toppling broke the back of Clara Thompson, Fort Worth, Texas, trick rider at the fifth annual American Legion rodeo.

Broken limbs and cracked ribs were common, with local hospital facilities now being taxed.

DOROTHEA ANTEL
226 W. 72d St., New York City
My New Assortment of GREETING CARDS Is Now Ready. 21 Beautiful CARDS and FOLDERS, Boxed, Postpaid, for
One Dollar

FREE BOOKLET ON HOW TO MAKE UP
STEIN'S MAKE UP
M. Stein Cosmetic Co. PURITY UNQUESTIONED FOR HALF A CENTURY

I. MILLER
INSTITUTION INTERNATIONALE
Shoes for the Stage and Street
SHOWFOLK'S SHOESHOP—1552 BROADWAY

No Room Anywhere

Say, Suckers, That's the Answer When

TEXAS GUINAN

The Box-Office Wonder Woman Plays Any Theatre - Believe It or Not, Here Are the Facts

Detroit "Times," Aug. 11, 1933

THEATRE BREAKS RECORD

105,728 Attend Fox in One Week

By Ralph Holmes

Admission records in motion picture houses here—records which have stood for years—are being shattered today as prosperity returned to Detroit's theatres.

Texas Guinan, night club hostess who made famous the phrase "Give this little girl a great, big hand," set a new house record of 105,728 paid admissions for her week engagement at the Fox theatre.

For that achievement Miss Guinan was presented with a silver statuette of a Winged Victory at the conclusion of her Thursday night performance, the closing night of her engagement. It was given to her by Manager David M. Idzal on behalf of the management.

SPENDING MOOD

The previous admission record for a week was set in 1930 by a film entitled "Common Clay." After Idzal had presented her with the statuette, Miss Guinan replied:

"This has been a particularly gratifying week to me, because in Chicago I was warned not to come to Detroit, as the city was in terrible condition and I would be paid in scrip, which would be worthless elsewhere.

"You can imagine the boost I'm going to give this town everywhere I go from now on."

AFTER PLAYING IN CHICAGO FOR EIGHT MONTHS SHE PLAYED HER FIRST WEEK IN VAUDEVILLE AT B. & K.'S SOUTHTOWN TO 85,000 PEOPLE, THEN TO THE STAR HOUSE IN THE LOOP, B. & K.'S CHICAGO, TO 102,643 PEOPLE.

THEN TO THE FOX, DETROIT, TO 105,728 PEOPLE.

And Here Is the Proof

GUINAN AND GOLD ARE SYNONYMOUS

Guinan knows no Depression.

It's just the good old days at the box-office when she plays your house.

Above is pictured the Cup presented to Texas Guinan by David Idzal, manager of the Fox Theatre, Detroit. The Cup bears the inscription—

Presented to
TEXAS GUINAN
The Box-Office Wonder Woman in Appreciation of Her Creation of a New Attendance Record
At the Fox Theatre, Detroit
Week Ending Aug. 10, 1933
105,728 Persons

"Thank you, Dave Idzal, for the Championship Trophy. I won it."
TEXAS GUINAN

"Texas Guinan with Her Gang has given us the greatest week of attendance, gross receipts and genuine entertainment in the history of the Circle Theatre, built in 1916. The act is a corker and a dandy for anyone."
(Signed) ACE BERRY, Manager.

LEFT FOR THE COAST SATURDAY, (AUG. 19). LA GUINAN WILL PLAY "HERSELF" IN WALTER WINCHELL'S PICTURE, "BROADWAY THROUGH A KEYHOLE," FOR 20TH CENTURY PRODUCTIONS. THEN BACK TO THE OLD HOME TOWN—LITTLE OLD NEW YORK.

And a sincere vote of thanks to the members of my gang—DICK LANE, RALPH COOK, EASTER and HAZELTON, ESTHER LLOYD and EALINOR SMITH (CREATORS OF THE ORIGINAL FAN DANCE), AUSTIN MACK, Musical Director, and the Guinan Kiddies.

While on the Coast address all communications to
EDWARD BAKER
Miss Guinan's Personal Manager
Ambassador Hotel, Los Angeles, Calif.

Permanent Address, 17 West 8th St., New York

Special Material by
WILKIE MAHONEY and JEANETTE LeBARON

RADIO SCREEN STAGE

VARIETY

PRICE 15¢

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Vol. 111. No. 12 NEW YORK, TUESDAY, AUGUST 29, 1933 64 PAGES

BACK-SLAPPING HOLLYWOOD

Legit Casters Find Pickin's Tough; Pictures, Radio Grab Anything Good

Lack of talent, for some years a regular seasonal legit complaint, is now heard more than ever. Managers in pretty nearly all offices insist that casting plays is tough under current conditions.

It's the old story of pictures grabbing all available talent, plus new complaints against radio. Nobody, it is claimed, is dumping actors into the legit field, and everybody is pulling them away. Youngsters growing up have their eyes on either Hollywood or the ether waves, with no new talent sources open.

Picture companies are now scouting stock, summer tents, and even high school and college graduations, with the result that there isn't much new talent getting by them. Soon as a legit player shows any sort of prominence or possibility he or she is grabbed by Hollywood.

Only encouragement is that a number of picture people, tired of Hollywood, or beginning to slip, are anxious to try legit. But legit managers claim that picture stars, with an occasional exception, don't mean very much to legit, especially since they're not available, generally, unless on the down grade. And with such salary ideas!

Radio Only for Musicals

Radio, it's claimed, though gr: bbing away an occasional legit, has nothing to offer in the way of talent, except insofar as musicals are concerned.

So, with pictures the only available source, legit managers, in spite of growling and crying, are making almost constant excursions to Hollywood to pick up what talent is available. Best hope along this line, from their standpoint, is to pick up talent that hasn't yet been noted by pictures, or that hasn't made the grade and is waiting around for the big chance. That kind of young talent, once flooding Broadway, is now to be found on the Coast only.

FIRST RADIO DRAMATIC PROGRAM FROM STAGE

First commercial to go in for broadcasting a dramatic program before an audience in a public hall will be the Union Central Life Insurance Co. Account returns to CBS Sept. 24 and its present plans are to do its initial show at Carnegie Hall.

Dramatized historical episodes will be given the necessary scenic background and lighting effects with the cast, entirely recruited from legit and headed by Guy Bates Post, to be in costume.

Old Gold is also using Carnegie for its Fred Waring broadcasts Wednesday nights.

Just Hollywood!

Femme star who felt in a mood even franker than her usual open-face manner, accosted a film chatterer at a Hollywood night spot and for more than a half hour told the newspaperwoman the reason why she kept her job and just what other people thought of her column.

Entire conversation was delivered at the top of the actress' voice for the benefit of the entire room and every time the chatterer tried to get up and leave, the star pushed her back into her chair. Writer's final attempt to scram was spiked by the star sitting in her lap.

U.S. ASKS RADIO TO WATCH FOR NRA DODGERS

Los Angeles, Aug. 28.

Commissioner Harold A. Lafount of the Federal Radio Commission has notified Pacific coast stations that it is their duty to deny air facilities, to advertisers disposed to defy, ignore or modify the codes established by the NRA.

Lafount's ruling follows his recent visit to the coast where he states he found some flagrant cases of price cutting which should not go unnoticed.

Newest squawk to Lafount from coast broadcasters is that some advertisers after signing the NRA code have then gone on the air with price cutting programs at the expense of rival concerns who have signed and been adhering to their code.

Actors Sing Hymns

Chicago, Aug. 28.

Chicago, the scene of many strange happenings, saw the unique spectacle of a bunch of actors singing 'Onward Christian Soldiers' in a nite club last week. This unique occurrence was one result of a publicity stunt framed by the Terrace Gardens with Uldine Utely, 19-year-old s. a. evangelist.

Among the actors singing the hymn while the Paramount newsreel recorded the incident were Olsen and Johnson, Benny Meroff, Milton Berle, Grant Withers, Sally Sweet and others.

PUBLIC'S WRONG IF FILM CLUCKS

But Self-Kidding Continues, with Mob All Hyped Up on New Film by Time Flop Is Released

ALL DIE-HARDS

Hollywood, Aug. 28.

Hollywood's habit of pre-preview enthusiasm for pictures which at the previews turn out to be clucks continues with the picture colony; particularly with producers, executives and directors who kid themselves silly on the merits of features before they have their initial showing.

Practically every picture while in the making gets the ballyhoo round robin, with all connected with its production convinced that they have something that will shatter box office records.

When the picture is finally previewed and it turns out to be just another picture, the enthusiastic boys are all diehards, claiming that the preview audiences don't know good entertainment. When it is released, it will prove their contention. On the release, it's a repeti-

(Continued on page 57)

30,000 MORE NOW IN PICTURE INDUSTRY

Film industry has increased its total personnel by approximately 30,000 during the past three weeks under the Blue Eagle, trade associations estimate.

This number may go slightly higher but there ill be little change, even after the industry's permanent code becomes effective, because its labor conditions are conceded virtually the same as those dictated in the Roosevelt agreement.

Development of the business in directions other than those required by the government will bring about a natural increase in employment, as well, it is observed.

Chef with Billing

Buffalo, Aug. 28.

The Palms, newest and largest local restaurant and beer garden, has opened with Erwin Glucksman's band.

Francois Schroth featured as chef. Spot is former location of Palais Royal.

British Vs. American Radio Slant, Debate Theme in 40,000 Schools

Skeered

Speaking but little English, the Japanese Prince Takagawa did a transcontinental broadcast via NBC upon his arrival last week, talking Yankee.

After the program one of network's publicity women sought to interview him, and through an interpreter asked him if he had mike fright while broadcasting.

'No,' came back the prince in so many words, 'but I was very nervous.'

FAKE FAN MAIL BUREAUS FRET ADVERTISERS

Increase in the number and activity of bureaus guaranteeing fan mail at so much the hundred or thousand has the American Association of Advertising Agencies, the Association of National Advertisers and the broadcasting webs worried. Under current discussion is a proposal that joint action be taken to find ways and means of suppressing the practice. It already has been suggested that it be given recognition in the broadcasting industry's NRA code and declared an unfair practise.

Data in the hands of the networks show that performers themselves have, by comparison, been insignificant in their patronizing of these mail padding services. Practically all the support has come from station representative, ad agency, or other sources.

Efforts made to impress the advertiser with the response his program is getting are, as a rule, resorted to by the less scrupulous in the broadcast trade as a pulmotor to save the account. It's on the sample and giveaway angles of a program that the mailbag stuffing bureaus get the major portions of their play.

Sometimes station reps, the local station or the ad agency, all invariably of the lower rungs, make their individual contacts with these mail bureaus. The station rep or talent may also share the expense with the outlet. One station rep lost his biggest money account when the latter's advertising department became suspicious of similar characteristics among the mailed inquiries and, upon investigation found that those supposedly behind the signatures knew nothing about sending the letters.

Chicago, Aug. 28.

'Resolved, That the English broadcasting system is more in the public interest than the American system of advertising sponsorship.'

This subject will be debated during the coming year in 40,000 high schools of the United States, according to the present decision. Each year these scholastic debating teams are assigned one subject of general interest.

Selection of the controversial question of advertising use of publicly owned air channels is not pleasing to the networks. They prefer to soft pedal that theme, but are now ironically faced with the widespread need of supplying material to the pro-American side of the debate so that, if the subject must be discussed, the adolescent defenders of the Yankee idea will at least be well ammunitioned.

Subtle?

Just what prompted the choice of this subject for the national high school debates is not known. Radio circles suspect an undercover putover by anti-radio interests astutely gifted in the devious arts of propaganda.

Allowing 100 persons per audience, the 40,000 debates will be heard by some 4,000,000 people around the country. Many, perhaps most, of these people have been unaware of the existence of the question.

Gag Nudist Camp Plays Croquet While Peeping Toms Use Binoculars

South Haven, Mich., Aug. 28.

In the sand dunes and hills near here there's a particular valley. A pretty little valley. Very secluded. A lad from Detroit rented the farmland which includes the valley.

the gulch he has several stooges wearing the Michigan equivalent of fig leafs. With the aid of binoculars these stooges, from a distance, may be seen playing croquet.

The Detroiter charges a fee for rental of the binoculars to those desiring to eavesdrop on the croquet game. This little nudist colony has become quite famous, unpublicized except by word of mouth.

AFTER 3 YEARS

Washington, Aug. 28.

Maxine Doyle, mistress of ceremonies for three solid years at the Earle, is finally taking time off. She leaves Sept. 1 for a six week's vacash, the house paying for her trip to the coast.

Miss Doyle opened at the Earle for one week in 1930 and has been there ever since. Grace Barry will fill in while she's away.

Even a Stand-In Can't Stand It

Quits Groucho Cold to Double His Salary with Wheeler and Woolsey

Hollywood, Aug. 28.

All is not well with the brothers Marx, Groucho, Chico, Harpo, Zeppo and Gummo—don't forget Gummo.

I feel that they have thwarted the ambition of one man, Groucho's stand-in, and are preparing to inaugurate an NRA of their own help the ambitious stand-in.

It all happened like this. Groucho's stand-in quit. He quit right now when offered another job. It was okay with Groucho for the fellow to walk out for the lad had a greater opportunity. He hopped over the fence to Radio, where he is now firmly intrenched as the stand-in for both Wheeler and Woolsey and to stand-in for two guys is much better than standin' for only one guy, even if the guy is Groucho and you get paid off in laughs and old burnt cork cans.

But the Marx boys won't admit defeat. They are going to get their heads together and try to get the stand-in to return. Not as a single-O stand-in for Groucho, but as stand-in for the whole family, including Gummo, who is not in their current picture, 'Duck Soup,' but who can use a stand-in while he is doing his bookkeeping. Even if the guy is ambitious, the Marx clan is now burned, figuring that Wheeler and Woolsey double-crossed them by giving the lad a twin job.

Wheeler and Woolsey may have their inning again, if the lad hops back to standing-in for the Marx quartet. They will bring the Six Brown Brothers to the coast and try to entice the stand-in with a six-way job.

CARNERA GETS $35,000

Metro Takes Pug For Week Only For Picture

Metro compromised with Primo Carnera for $35,000 for a single week's work in 'The Prizefighter and the Lady,' instead of the $75,000 for three weeks' minimum which Harry Lenteska and Frank Orsatti, east and west coast agents for the champ, demanded. Carnera and Lenteska left last week for Culver City. Carnera may also throw in a short while there. He sails for Rome immediately thereafter, having foreign bouts set.

MRS. STRAUSS OUT AND HER DEPT. WASHED UP

No successor to Mrs. Florence Strauss, the eastern scenario end for Sam Goldwyn. Department which to some extent operated for United Artists as well, will be discontinued, with all reading and buying from the coast.

Before Mrs. Strauss swung over from Fox to the Goldwyn office in U. A., Leta Bauer was in charge. She had been on the Art Cinema payroll but when that Joe Schenck producing-financing company was dropped, she transferred over to Goldwyn.

Rice Cuts 'Counsellor' For U, Wyler Directing

Hollywood, Aug. 28.

Elmer Rice has cut 30 minutes off the playing time of his 'Counsellor-at-Law' to fit it to screen length for production at Universal. Playwright has returned to New York, following revisions of his own script, and conferences with the director.

William Wyler draws the megging job, one of Universal's plums for the year. It is set for production late in September.

Rice will probably have considerable say in the casting having produced as well as written the original play.

Gillstrom O.O's 4,000 Kids for Byrnes Shorts

Hollywood, Aug. 28.

Arvid Gillstrom will produce a two-reel short series for Paramount release from the Gene Byrnes cartoon strip, 'Reg'lar Fellers.' Gillstrom has loked at around 4,000 kids as prospects, and gets under way with the pictures shortly, with Eddie McManus assisting him on production.

'On Ice,' Gillstrom's second Harry Langdon short for Par, starts today (Mon). Vernon Dent, leanor Hunt, Ethyl Sykes and Di Seaby are in the cast.

Patterson to N.Y. Legit

Hollywood, Aug.

With completion of her work on Charles R. Rogers' 'Golden Harvest,' Elizabeth Patterson, character actress, goes to New York to appear in Max Gordon's 'Only With You.'

She returns to Warners for one day's retakes on 'Ever in My Heart' before leavi

Sale, Wynn's Unc

Hollywood,

Chic Sale will be Ed Wynn's uncle in 'Fire Chief' at Metro.

William Boyd, Effie Ellsler and Purnell Pratt also spotted in the cast. Pic started today (28).

M'GOWAN'S 13 YR. SHIFT

Hollywood, Aug. 28.

Robert McGowan for first time in 13 years with Hal Roach will direct a picture other than 'Our Gang.'

He is set to direct Doug Wakefield and Billy Nelson's forthcoming short.

WILL MAHONEY

Claude La Belle of the San Francisco "News" said: "The one and only Will Mahoney is at the Warfield this week and who cares about anything else when he is on the bill? Mahoney is one of our most expert comedians. His tricks are all personal — not 'warmed-over petty larceny' from other acts. Be sure to see this comic. He will have you in hysterics."

Direction
RALPH G. FARNUM
Roosevelt Hotel
Hollywood, Cal.

NEW HI IN SOME TIME FOR XTRAS

Hollywood, Aug.

Steadily climbing during the past four weeks, extra placements have risen from during week ending Aug. 5 to 9,091, a new high for several years, for the seven days ending Aug. 26. Total for the four stanzas was 29,559, which makes it happy days in Hollywood for the extra players.

Week that wound up Aug. 12 saw 6,479 placements and the following week saw 7,903 pay checks distributed.

Ex-Mrs. Reginald Denny Asks Her $14,000 Balance

Hollywood, Aug. 28.

Irene Denny, ex-wife of Reginald Denny, actor, filed suit today (Monday) in the Los Angeles Superior court seeking $14,768 alleged payment due on a property settlement made previously to their divorce in 1927. Her complaint recites he agreed to pay her $40,000 within a period of five years.

Col's 'Jungle Fury' Set Sans Orig. Principals

Hollywood, Aug. 28.

Stopped by the strike, 'Fury of the Jungle' will begin from scratch this week at Columbia. Helen Twelvetrees and Victor Jory, who were engaged for the pic, were used in 'My Women' instead. Other principals will be cast.

Jack Holt and Fay Wray start 'Man of Steel' this week, also. Lambert Hillyer directs.

Nugent on Delmar Yarn

Hollywood, Aug. 28.

Elliott Nugent will direct the Vina Delmar yarn 'Girl Meets Boy,' as the second on his three-picture contract at Radio.

Dorothy Jordan and Joel McCrae will be co-starred.

BEERY'S VACASH

Wallace Beery sailed on the Berengaria Saturday (26) to attend the London opening of 'Dinner at Eight' and for a European vacation.

'Dinner' is being roadshown in London, at the Palace twice daily, opening Sept. 6.

Planting Laura La Plante

Warners is sending Laura La Plante to England to make a picture for the company there. Film will be made at the Warner Brothers studio in Toddington.

Picture picked for Miss La Plante is 'Green Stockings,' from a novel by A. E. W. Mason.

No Blue Eagle Blues

Wives Cook Again—NRA Bird Releases Studio Brides Early to Fix Hubby's Hash

Hollywood, Aug.

A lot of the young benedicts in this burg are hanging the NRA Blue Eagle right alongside the 'Ble Our Home' motto over the door between kitchenette and parlor. Because the young wives who have until recently been kept at studios until long after supper on overtime, are back home again in time to cook the ppne and hash.

Fact is the Blue Eagle has taken the place of the justly celebrated mistletoe as a reviver of domestic bliss among the young 50-50 toilers of the cinema lots.

Femme secretaries and stenogs of the married ranks who used to spend the few dollars extra overtime money by taking hubby out to public eateries because they were too weary, or too late to open the sardine cans at their own kitchen sink, are now baking the home biscuits and hiking the gas bills with fancy recipes. They can indulge in the cook-your-own racket because they knock off work at five o'clock, under the operation of NRA code.

Husbands, whose affections are still reached via the aesophagus, even in Hollywood, are waxing fat under the new regime. Tempers are calming under the husbandly privilege of scattering ashes on his own carpets, and everything is hotsy-totsy, thanks to the indigo spreadagle over the hearth.

Only the new picture-lot working brides are having to think up fast alibis for stepping out to dine.

SEELEY'S BREAK

Clicks On 2 Hours' Notice—Given Extended Contract

Hollywood, Aug.

Blossom Seeley, who came into 'Broadway Through a Keyhole' at 20th Century on two hours' notice, has finished her work in that picture and was given a term contract with usual options up to seven years by Darryl Zanuck and immediately put into 'Blood Money,' starring George Bancroft.

U'S 3-PICTURE OFFER PERSUADES GIBSON

Hollywood, Aug. 28.

After Wynne Gibson had turned down 'Special Investigator' at Universal because her part was too small, studio agreed to give her a three picture deal if she would do the story. This was oke with Miss Gibson, and she started work Friday (25) in the film, which Burt Kelly is supervising.

She is also billed for 'The Exquisite Thief,' but this story will probably be shelved. Trio of films must be completed in 10 months under the deal. Actress is already tied up with Radio for four pictures, one of which she has completed.

Marion Nixon, who was put into 'Investigator' when Miss Gibson turned it down, may get another spot.

Baer Just Mugg Actor In Fisticuff Scenes

Hollywood, Aug. 28.

Surprise of Max Baer in doing the fight scenes in Metro's 'Broadway Racket,' formerly 'Prizefighter and the Lady,' was not his acting, which was voted plenty good, but the fact that he had to be rehearsed many times in the fisticuff sequences. They had to put the champ through eight times in some of the battle sessions.

Hopped up over his performance, studio is looking for at least two more fight yarns for Baer.

Metro is using more fistic prominents in 'Broadway Racket' ('Prizefighter and the Lady.')

Latest added are Chief Happy Heart, Indian physical culturist and former mauler; Larry McGrath, coast referee; and Billy Coe, timekeeper and one-time amateur lightweight champ.

Col's P.A. Ins and Outs

Hollywood, Aug. 28.

Shakeup in the Columbia publicity department puts three people in and one out. David Arlen replaced Bill Wickersham and Max Enos and Fanya Graham have been added. Enos was one time publicity director for Canadian Pacific in New York.

Ray Hoadley has been upped as assistant to Hubert Voight,

LIPMAN TO PAR

William R. Lipman leaves for the Coast at the invitation of B. P. Schulberg, around Sept. 15, to write a yarn for a coming film for Sylvia Sydney and George Raft.

Lipman, a former New York newspaperman, authored 'Rackets' End,' the Morris Green play now in rehearsal, and has several books to his credit.

THE BEN LYONS' RETURNING

Paris, Aug. 19.

After three months' work in London, Bebe Daniels and her husband, Ben Lyon, have arrived in Paris for ten days' vacation before going back to Hollywood.

Lyon goes to Metro immediately upon his return.

Pair leave England Tuesday (29) on the 'Ile de France' for New York.

1st of N. Y. Testees Taken By Par Is Lanny Ross

Paramount has taken Lanny Ross, from radio, with a special arrangement made the picture company with NBC whereby the singer can double on the ether waves.

Ross is the first Par signature resulting from extensive eastern testing inaugurated by the company. Eddie Blatt and Oscar Serlin are doing the tests with instructions to dig up talent wherever possible and test it on an elaborate basis.

Plagiarism Suit Over Par's 'Lady's Profession'

Suit has been filed in New York Supreme Court against Paramount charging that 'A Lady's Profession' is a plagiarized story. Suit is by Roberta M. Yates, who alleges that in September, 1932, she submitted to Par a story entitled 'Emma Cuts Loose,' and suggested it as a vehicle for Alison Skipworth. It was an original picture yarn.

Miss Yates says that her story was turned down, but subsequently 'A Lady's Profession' was made with Miss Skipworth. John J. Wildberg is Miss Yates' attorney.

SAILINGS

Sept. 15 (New York to London), Walter Dare Wahl (Majestic).

Sept. 5 (New York to London), Venita Gould (Ile de France).

Sept. 5 (New York to Buenos Aires), Rosita Moreno and mother, William Gordon (Northern prince).

Sept. 2 (Boulogne to New York), Clarence Derwent (Rotterdam).

Aug. 30 (New York to London), Mae Wynn Foursome, Garner, Wolf and Hogan (Washington).

Aug. 29 (London to New York), Ben Lyon, Bebe Daniels, Laurence Stallings, (Ile de France).

Aug. 27 (San Pedro to Honolulu), Jill Esmond, Laurence Olivier (Lurline).

Aug. 26 (New York to London), Irving Tishman, Wallace Beery, Buster Shaver, Siler and Wills (Berengaria).

Aug. 25 (New York to London) A. J. Clarke (American Farmer).

Aug. 24 (New York to Paris) Jose Iturbi, Joan Dalrymple, George Palmer Putnam, Dorle Jarmel (Champlain).

Aug. 23 (London to New York) Harry Cohn, Nate Spingold (Majestic).

Aug. 19 (Los Angeles to New York); Leo Robin (Santa Elena).

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COLBERT OP SWITCHES LEAD IN DeMILLER

Hollywood, Aug. 28.

Instead of waiting until Claudette Colbert recovers from her appendix operation, Paramount is seeking a new lead for 'Four Frightened People' in order that the van of the company can sail on the S.S. Malola Saturday (2) to join Cecil B. DeMille and his skeleton crew.

De Mille is utilizing the layoff caused by Miss Colbert's illness by hunting for locations.

Testing Kay Hughes

Hollywood, Aug. 28.

Kay Hughes, from vaude, is being tested by Charles Rogers for the lead in 'Eight Girls in a Boat.'

Bernard and Meikeljohn negotiated.

JANE BARNES AT FOX

Hollywood, Aug. 28.

Jane Barnes, New York stock actress, given a contract by Fox, arrives here next week.

Regal Gym Changeth

UA Dismantles Historical Fairbanks Gathering Spot for Extras' Booth

Hollywood, Aug. 28.

ing dressing room facilities, United Artists studio has dismantled the Douglas Fairbanks gymnasium and is using the building as a dressing room for extras. Where once dripped the regal perspiration of visiting royalty, now extras, toiling in Eddie Cantor's 'Roman Scandals,' pant.

For years, the Fairbanks' gym was an afternoon gathering place for Fairbanks guests who were treated to a closeup of their host's physical prowess. Here they watched him trounce Big Bill Tilden and Vin Richards at 'Doug,' hybrid badminton. Here they witnessed the Fairbanks swapping punches with Jack Dempsey and Gene Tunney and all onlookers too polite to suggest that the big boys might be pulling punches. Here they witnessed Joey Ray, Charles Paddock and Nurmi run with the actor.

Coolidge Visits

itled bodies received gentle massages on the Fairbanks cot. The Duke of Sutherland had his paunch pounded on the rubbing table. The King of Siam exercised his small frame on the mechanical horse. Even the late President Coolidge visited the gym.

The Duke of Alba crossed foils with Fairbanks in the old gym. Sir Conan Doyle and Count Carpegna knew its punching bag, its rowing machine. Prince George of England, then a British naval cadet wrestled with Fairbanks here to rid himself of his sea legs. Lord Mountbatten and his Lady were spectators at a friendly game of handball in the then popular meeting place. Prince William of Sweden displayed his lanky form in the gym working off the kinks acquired on his American tour.

LIL HARVEY'S NEWSREEL SQUARER TO HITLERITES

Hollywood, Aug. 28.

In an effort to square herself for an interview given when she arrived in the United States, Lilian Harvey has enacted a scene with Major Ernst Udet which will be included in the Fox newsreel for Germany.

Clip, made at the Fox studio expresses her continued allegiance to Germany and will be used to counteract the statement to the effect that she wanted to remain here and take out citizenship papers.

Regime now in power in Berlin resented the remark, claiming that since she gained her success in Germany she should remain loyal.

Vallee's Col Shorts

Rudy Vallee leaves for the coast Sept. 15, to make a couple of shorts for Columbia. Deal was made by Jack Cohn with Joe Rivkin, who represented the Vallee end.

Means that Vallee will reverse his broadcasts from west to east.

Tracy Loaned to 20th

Hollywood, Aug. 28.

Lee Tracy has been borrowed from Metro by 20th Century for the top spot 'Miss Lonelyhearts.'

No starting for the newspaper film.

BABY LE ROY SEEMS SURE

Hollywood, Aug.

Adele Rogers St. Johns Hyland arrived Saturday (26) and went to Paramount under a writing contract. Will collaborate with Eugene Walter on 'Mrs. Fane's Baby Is Stolen,' a Rupert Hughes story in next month's 'Cosmopolitan.'

Only cast so far is the kid, Baby LeRoy.

CHAMLEE'S RKO SHORTS

Radio Pictures has taken Mario Chamlee, opera and concert singer, for a series of six shorts.

It's Chamlee's first work away from a straight musical line.

Muni Going Comedy

Hollywood, Aug.

To give Paul Muni a change of pace, Warners is handing him 'Hi, Nellie,' light newspaper comedy, as his next. Muni had been slated to do 'Massacre,' but protested at being held to epic parts, many of them heavy and sombre, including 'World Changes,' which has just finished. Michael Curtiz will probably direct. Newspaper original is by Roy Chanslor.

Story is being scripted by Sidney Sutherland. Robert Presnell will supervise.

The Muni switch leaves 'Massacre,' an Indian story adapted from Robert Gessner's book, open as one of the several scripts being considered for Richard Barthelmess, temporarily without assignment since 'Shanghai Orchids' has been postponed in the production schedule.

RAINS, THO STARRED, IN DARK TILL 2ND U PIC

Hollywood, Aug.

Although starred in 'Invisible Man,' his first picture, Claude Rains' face will not be revealed to screen audiences until his second picture, 'The Man Who Reclaimed His Head,' reaches the theatres.

For six out of eight reels in 'Invisible Man,' the stage actor makes his presence felt and heard without being seen, and in the other two reels his face is completely disguised.

Universal, which had to star Rains to get him, figures the curiosity aroused by the first pic, just finished by James Whale, will act as an effective buildup for the second, and will do for the actor what 'Frankenstein' did for Boris Karloff.

Monogram Ties Up with Sigma Chi Frat for B.O.

Hollywood, Aug. 28.

Monogram will try to cash in on Sigma Chi fraternity ballyhoo on the release of 'Sweetheart of Sigma Chi.' Producer has engaged as many members of the frat as possible for the cast, hoping their names and membership will influence national fraternity help.

Sigma Chi members in the cast are Burr McIntosh, Purnell Pratt, Buster Crabbe, Ernie Pinckert, Jim Musick, William Hauser, Marshall Duffield and Tony Jurich. Latter five were USC footballers.

'Orwin H'Agent

Hollywood, Aug. 28.

After an extensive trip abroad to acquire that London polish and accent, Jerry Horwin has returned to Hollywood to become an agent.

The former writer will now peddle scribblers and story material for the Phil Berg office.

James Cruze Spotted for Another Will Rogers Pic

Hollywood, Aug.

James Cruze, engaged by Fox to direct 'There's Always Tomorrow,' the Will Rogers picture, has been assigned another Rogers feature, 'Davi Harum.'

'Tomorrow' is scheduled to start this week, with 'Harum' going into production immediately following its completion. After which Rogers will take a vacation, possibly in Europe.

IDA LUPINO WEST

Ida Lupino, from London, is scheduled to depart for Hollywood today (Tuesday) on her contract with Par, but no picture assignment set as yet.

Daughter of the English comic, Stanley, reached New York Friday on the Berengari

Ducky Stooges

Hollywood, Aug. 28.

There's another quartet of Marx Brothers on the Paramount lot.

They're four ducks, named respectively Bonzo, Rollo, Quacko and Billo Marx, playing parts in 'Tillie and Gus.'

UNIONIZATION OF EXTRAS BY AFL AGAIN

Hollywood, Aug.

Joseph M. Casey, A. F. of L. organizer, with headquarters in San Francisco, has been here for the past two weeks again attempting to organize the extras and bit players under the A. F. of L. banner and using the NRA code as a selling talk. This is the third time that attempts have been made to unionize the extras.

Understood he was in conference with Charles Miller, of Equity, and proposed a plan whereby the extras would come in under the Equity banner instead of organizing a seperate union. His plans were forwarded to the Equity council in New York with that body supposed to make decision within a fortnight.

Currently the extra problem is being investigated by the Academy's special extras' committee which is probing asserted favoritism on the part of Central Casting Bureau towards certain extras to the detriment of the average day worker.

64,000 SHOWINGS PER NRA SHORT SCHEDULED

Hollywood, Aug. 28.

First of the NRA shorts made by the various major studios with its stars are starting to come through, with the Fox contribution, starring Zasu Pitts and El Brendel, already shipped on to New York. Metro has finished its NRA short, with Jimmy Durante the lead selected by that studio. The Warner company is turning one out with Dick Powell.

Distribution plans worked out by George E. Schaefer's committee embraces handling of the NRA film through the offices of National Screen Service, which is a divisional committee in charge. There will be 1,000 prints of eight different subjects, one from each studio. Total of 64,000 theatre exhibitions is promised.

MG'S IMPORTED JUVE INTO HARRIS' LEGIT

Laurence Olivier is set for 'Green Bay Tree,' legit play to be produced in New York by Jed Harris. Olivier left for a Honolulu vacation with his wife, Jill Esmond, last week (23) and on return goes to New York to start rehearsals.

Olivier, British lead, has a new Metro contract with a peculiar set of options. It's up to him to pick up or drop the options, rather than up to the picture company, as usual. He's promised to return to the Metro lot to pick up the first of them on completion of the New York play run.

Coast Ill Mending

Hollywood, Aug. 28.

Condition of Claudette Colbert, recovering from an appendix-snatching, is improving, according to Good Samaritan hospital attaches.

Karen Morley and her new-born son are doing nicely at St. Vincent's, and condition of Mrs. Rufus Lemaire and her daughter, at Cedars of Lebanon, is also good.

Ray Harris, who went to Sacramento to have his brother, Dr. June Harris, remove his appendix, is gaining steadily at the Sutter hospital there.

J. Reeves Espy is in the Cedars after an appendix op and doing well. Al Rockett in bed with a flu attack.

Hicks Obey, Don't Sass Ushers; Think Everything's Wonderful in Chi

Etherizing Premiere

Hollywood, Aug. 28.

Metro for the opening of 'Dinner at ight' at Grauman's Chinese tomorrow (29) has tied in with the Columbia network for a half hour at 8 p.m. over 80 stations.

Pete Smith will be m.c. with all Metro stars, including Ed. Wynn, Jack Pearl, George Givot, Max Baer, Jimmy Durante, Marie Dressler, Polly Moran, Bing Crosby, Jack Dempsey, Ted Healy and his heels providing forecourt entertainment. Hal Grayson's band from the Grand Hotel, Santa Monica, will provide the music.

DIX ALL SET WITH RKO, BUT 1ST TO MG ON LOAN

Hollywood, Aug. 28.

Richard Dix has settled his contract situation with RKO-Radio and before starting his next picture goes on loan to Metro for 'Forever Faithful,' prison story which takes him put of the cast of 'Patrol' at Radio starting Aug. 30. Victor McLaglen will play the lead instead Dix and Sammy Stein, wrestler, gets the initial Dix assignment. Charles Brabin will direct. Madge Evans is set in the cast.

Before assigning McLaglen the studio tried to get Richard Barthelmess from Warners, but the $100,000 demand chilled the deal. Dix upon completing his Metro assignment, will co-star with Irene Dunne at Radio in an untitled picture.

U Tests Legits in N.Y. For 'Counsellor' Parts

Hollywood, Aug.

Universal has started testing in New York for players to work in the coming 'Counsellor-at-law.' Studio here is looking for a leading man, with Jacob Ben-Ami, of the Jewish theatre in New York, under consideration. U is also talking about John Barrymore, Edmund Lowe and Otto Kruger.

Players getting cameraed in the east are Anne Teeman, Walter Kornstein, Angela Jacobs, Hammond Daly, Harry Mervic, Jennie Moscowitz, Martin Wolfson and Elmer Brown.

Picture starts in October.

Fox Signs 3 from Legit For Lasky's 'Husbands'

Hollywood, Aug. 28.

Fox is bringing three players from New York for Jesse Lasky's 'As Husbands Go.' Players are G. P. Huntley, Helen Lynn and Alfred Hesse, all from Broadway legit.

Trio has one picture plus usual options.

Fox's Contractees

Hollywood, Aug. 28.

Edmund H. Hanson, head of Fox's special effects department, has been given a term contract by the studio. He has been on the lot for two years. Victory Jory's option has also been lifted by the studio.

Raymond Van Sickle, magazine writer, has been given a contract by Fox. Engaged in New York, he will come to the coast next week.

Landi Lands at U

Universal City, Aug. 28.

Elissa Landi who did a walkout on Fox gets the lead assignment in 'By Candlelight' with Paul Lukas in the male spot at Universal.

AUSTIN CAN COME IN

Hollywood, Aug. 28.

William Austin, English actor, has been given a re-entry permit by the Immigration Department and returns to Hollywood Sept. 15.

Austin has been away 18 months.

Chicago, Aug. 28.

Jams in loop film theatres, first since the glad mad days of way back when, have brought forth some unusual facts. Crowds questionably not natives but visitors from the sticks who list such houses as Chicago and Palace among the sights to be seen on their vacation in the imperial city of the west.

Theatre men know that they are dealing with tourists by the meek attitude. Crowds go where and do what they're told. They wait an hour for seats, patiently shifting weight from one leg to the other, and never a peep out of 'em. Chicagoans used to be like that about 10 years ago, showmen recall, but for many a long season the natives have been in open and frequently jeering rebellion against military ushers.

For the last six weeks or better the loop houses have been doing amazing summer business. Balcony seats way up near the ceiling are holding their first occupants in months. Tourists climb five and six flights to reach these distant pews and accept them gratefully. Natives would let out a bellow that would shake the candelabra if ever detoured to such undesirable locations.

Odd Sidelights

Some curious sidelights on the tourists' trend of interest is the fact that Marshall Field has had 32,000 registered visitors since June 1 who have been officially conducted through the store. This of course doesn't include thousands who didn't register for the escorted lecture. Hull House, the settlement world-famous because of Jane Addams, averages 1,500 visitors a day right now. NBC had 50,000 gawks, as reported, in July. Art Institute expects to build a new wing next year with all the two-bits collected from hicks hell-bent for culture.

These eager out-of-towners display a marked preference for theatres with stage shows. Showmen are agreed that the Palace, State-Lake, and Chicago have a clear cut edge over the Oriental, United Artists, McVickers and Roosevelt regardless of any attraction in the latter houses. Flesh shows are a novelty to people from Keokuk and Penwiper, Mo.

SHELVE CROSBY SHORTS NOT TO HANDICAP PIX

Hollywood,

Fearing the release of Bing Crosby's shorts may affect crooner's present box office draw in features, Paramount has shelved the two reelers until after release of 'Too Much Harmony,' his current feature.

'Just an Echo' stays on the shelf until Oct. 20 or later, and 'Please' won't be released until December. Crosby made the shorts this summer, with Arvid Gillstrom producing for Paramount release. Gillstrom is holding up production on further Crosby two reelers.

Crosby goes to Metro for 'Going Hollywood,' and following that will do 'Cruise to Nowhere' for Paramount, with Ethel Merman probably in the femme lead.

U Signatures Pryor, Miles from 'Pretzels'

Universal has set two of the players from 'Moonlight and Pretzels' to termers. Couple are Roger Pryor and Lillian Miles.

Pryor, from Broadway legit, appeared in the film as his first picture job. He leaves for the Coast Saturday (2).

Panther Girl Placed

Hollywood, Aug. 28.

Although dropping her from contract, Paramount will use Gail Patrick on a free lance basis for a part in 'Cradle Song.'

Miss Patrick was one of the four girls retained as a result of the 'Panther Girl' contest. She is Margaret Fitzpatrick of Birmingham, Ala.

Claims Against Bankrupt F-WC Total $30,000,000, an Excess of $6,000,000 Originally Estimated

Los Angeles, Aug. 28.

With the three major creditors having filed aggregate claims of $24,038,053 against the bankrupt Fox West Coast Theatres, just a few hours ahead of the deadline set by the court, the total liabilities exceed by approximately $6,000,000 the tentative figure set by the circuit at the time the bankruptcy schedule was filed in February.

Total indebtedness would swell to upwards of $30,000,000, according to final claims being filed today (Monday) before Referee Samuel W. McNabb.

Wesco, the biggest single creditor, submitted a schedule of $16,862,318.86.

Chase National Bank came under the wire on Friday (25) with a claim of $4,409,755.

Fox's $2,765,980

Fox Film Corp. $2,765,980.77 due it.

Other last minute filings were in behalf of the following: Herbert M. Woolf and M. . Shanberg, claiming $486,927.79; Walter J. Bradley, $29,635; Capitol Ave. Theatre Co., $161,360; Metro-Goldwyn-Mayer Corp., $12,176,08; Universal Pictures Corp., $42,000; Market & Taylor Building Co., $20,833.34; Metro-Goldwyn-Mayer Distributing Corp., $153,082.56; itle Insurance Co., $15,000.

E. R. Tinker, former chairman of the board of directors of Fox Film and H. G. Place, . p. of Chase bank and member of the Fox Film board, who arrived here 10 days ago, have devoted most of their time to conferences with the trustees in bankruptcy.

Matters pending before Referee McNabb, which had been set for hearing last Thursday (24) have been continued until Aug. 31.

On the final day permitting the filing of claims, the California Bank of California, Los Angeles, put in two claims for $162,000. This represents loans made in July, 1931.

TWO SETS OF PAR TRUSTEES WORK WELL

Although under two separate and distinct bankruptcies, each with complete jurisdiction, in Paramount Publix trustee circles, no difficulties are looked for with Irving Trust Co., as trustee for Publix Enterprises, as time approaches for consideration of means by which the PE bankruptcy will be dismissed. It is expected that Par will have important voice in this direction.

While pointed out that the Par trustees have never tried to influence the Irving Trust in its trusteeship over Publix Enterprises, an idea of the harmony which has prevailed all along is indicated by action of the Irving bank in welcoming P-P into their affairs in an advisory capacity.

Being large creditors of the PE holding company, both Paramount and Publix Theatres Corp. have considered it proper to take a hand in an advisory way but on the understanding that Irving Trust could decide questions itself and, if disagreeing with Par trustees, there would be no appeal from its decision. Thoughout, the relationship between the two trusteeships is characterized as the most harmonious that could be expected.

Two large theatre deals, with Karl Hobiltzelle and associates in the south, and with A. H. Blank for the midwest, have brought the trustees on both sides into close union. On both there has been no difficulty.

BOTH U AND 20TH C. AFTER 'BLOSSOM TIME'

Hollywood, Aug. 28.

Though Universal reported to have bought 'Blossom Time,' understood there is some tangle in the situation, with result Darryl Zanuck of 20th Century is also negotiating for the Shubert operetta.

Zanuck has either Jeannette MacDonald or Grace Moore in mind for the lead.

Laemmle Sees Thalberg And Keeps 'Candlelight'

Hollywood.

Personal contact between Carl Laemmle, Sr., and Irving Thalberg has settled the disagreement between Universal and Metro over the disposition of 'By Candlelight,' with story remaining at Universal and going into production yesterday (Monday).

Disputed yarn had been traded by Metro to U during Thalberg's absence in return for 'She.' Thalberg wanted 'Candlelight,' and got it back on some flaw in the rights. But U had already spent a wad on its preparation and Thalberg finally acceded. 'She' also remains at U.

Better Feeling Re Chi Censors, No Xhib Squawks

Chicago, Aug. 28.

'Mary Stevens, M.D.' (WB) will come into the loop in about four weeks with an 'adults only' tag. It's the first pinked flicker for this town in several months.

And because the new censorship board here has shown that it is fair in its dealings with the industry and does not capriciously chop pictures to pieces just because they're censors, the local film exchanges will quietly abide by the pink decision. In other days, every pink decision was the signal for violent upheavals along the row, with legal threats and court proceedings. The pictures invariably finally reached the screen in a torn-up condition and hopeless for b. o.

U'S LONDON-MADE WITH POLISH TENOR

Universal's idea of importing Jan Kiepura, Polish tenor, has been put off because Kiepura has concert dates in Europe. U will send a staff and cast to London to make the picture with Kiepura there.

Marian Nixon sails in about a week to handle the lead opposite Kiepura. Tay Garnett will direct it. Film is titled 'A Song for You'. Space has been taken by U at the Gaumont studios for the filming.

Steve Lynch's Respite; Hilles Back from Vacash

After a gruelling grind as chairman of the Par theatre reorganization committee, with the midnight oil burned regularly, S. A. Lynch has handed himself a little vacation. He left for an upstate New York rest Saturday and will not return until after Labor Day.

Charles D. Hilles, one of the three Paramount trustees, got back yesterday (Monday) from a vacation of a couple of weeks, during which some matters requiring his attention have been delayed.

BORZAGE MAY DO 2ND COL BEFORE WB TREK

Hollywood, Aug. 28.

Frank Borzage may direct another picture at Columbia, following completion of 'A Man's Castle' within the next week, before going to Warners for the first of his three-pix-per-year covenant at the Burbank studio.

Director will make 'Paul Street Boys,' a noved by Ferenc Molnar for Columbia, at any rate, as his second, either before or after megging one at Warners.

Understood Leslie Howard will star in Borzage's initialer for Warners, and since Howard's return from England is problematical, this factor may decide Borzage's next commitment.

Warner's production of 'As the Earth Turns,' Gladys Hasty Carrol's best seller of New England life, had been slated as Borzage's starter there, but he may elect to do the Robert Gessner story, 'Massacre,' with Richard Barthelmess, if the schedule of the two studios permits.

'Earth Turns' is in the preliminary script stage, with October production in sight, while 'Massacre' is ready to shoot. Barthelmess replaced Paul Muni in the latter because Muni wanted to start in 'Hi, Nellie,' a newspaper comedy, and Barthelmess didn't want 'Shanghai Orchids,' for which he had been groomed.

$100 FINE TO F-WC MGR. IN GIVEAWAY TEST SUIT

Los Angeles, Aug. 28.

First legal test against the widespread local practice of prize giveaways in picture houses was the handing down of a decision by Municipal Court Judge A. A. Scott, when he found Spyros Cardos, manager of the F-WC Belmont guilty of violating the state lottery law. Cardos, convicted on two counts in connection with the giveaway of two all-expense trips to Catalina, was fined $100 on each charge.

Notice of appeal to Superior court was at once filed by Fox-WC attorneys, with an ultimate appeal to the Appellate court in view to secure a ruling by this tribunal, under which all theatres in the state will hereafter be governed.

Code-Fear Film Boys Can't See Why Those Overlooked Feel Hurt

Code Fear is a new disease and it seems indigenous to picture business. Seems to attack some of those executives and industry spokesmen who were overlooked by the Government when it lined up the all-star committees which since have found formula hunting futile.

C-F victims present symptoms when they wax pessimistic about self-regulation. They prove them when they violently refuse all information about the code, taking the attitude of we'll-only-open-up after the President's signature has had time to dry.

Many of the C-F boys are congratulating themselves on being able so far, at least, to keep out of filmdom's formula embroiglio. In some instances committeemen who are still losing sleep cast envious eyes in the direction of the flimites. Deputy Rosenblatt's roll call overlooked. It was just the opposite at first. The lads conscripted figured they were signally honored, and some of those passed by had difficulty concealing the hurt.

HARRY COHN SAILS

Coming Back with Spingold and Direct to Coast

London, Aug. 28.

Harry Cohn, president of Columbi Pictures, and Nate Spingold, home office executive in New York of that firm, sailed last week following conferences here on production matters. Cohn will probably head directly for Hollywood upon his arrival in New York Tuesday (29).

Gilbert Miller is still working out his Col. picture assignment, while Spingold came over to confer with Cohn on the latter's idea of setting up a picture making organization on this side.

Laurence Stallings, who went over with Cohn to write a story for Columbia in London, returns on the Ile de France one week later.

Jos. H. Seidelman, Col's forei n chief, remains in Europe three weeks more for a survey.

Bids for Par's Detroit Houses, Other P-P Matters Postponed

Paramount is delaying presentation of the George W. Trendle aperating partnership over the Detroit Publix-Kunsky group of theatres before a creditors' meeting until Sept. 22, following insistence of John Balaban through a new proposal for the same houses. Scheduled to come up before Referee Oscar W. Ehrhorn at a meeting of Par creditors Friday (25), attorneys for Par trustees requested postponement until Sept. 22.

After Par trustees had approved the terms by which Trendle would become the company's partner in Detroit, Balaban came through with a surprise third offer, sent direct to the trustees. Its consideration will come up before the referee in bankruptcy on the date set if the trustees meanwhile do not themselves withdraw the Trendle proposal and, in its stead, recommend Balaban's subsequent offer. There is no promise that the trustees will do this, however, it being pointed out that anyone can go into court and put in a bid.

Other

Along with consideration of the Detroit partnership, several other matters have been put over to a later date by the Par trustees, but to Sept. 7 instead of the 22nd. This includes court and creditor okay of the Karl Hobiltzelle theatre partnership in the south; compromise of a claim of Walter Reade, wiping out a $150,000 debt by Par to Reade in lieu of latter owing the bankrupt $75,000 for new equipment placed in his theatres when under Par operation; authorization of Par trustees to purchase or acquire any subsid of Par or claims; authorization of trustees to make advances to subsidiaries.

Presumption on the Detroit partnership is that if the Trendle deal is approved, Balaban may go into the courts to force consideration of his offer. He retained Nathan Burkan as his New York attorney in the matter following trustee rejection of his original proposals.

Wobber-Ferri Taking High Speed Survey

Herman Wobber and Roger Ferri, Fox exploiteer, are on an intensive three weeks' flying schedule which will take in the 37 Fox exchanges in the U. S. and Canada. Already they have knocked off 7,000 miles in visiting 18 exchanges in nine days by chartered plane.

Both will be in Dallas this Wednesday (30), from whence they hop to the coast. Wobber goes to San Francisco and Ferri to the studio, both returning to New York around Sept. 8.

Wobber's exchange contacts disclosed that some of the Fox exchanges were elaborately equipped with ultra projection rooms, studio organs, fancy lights, etc.

Near Production Peak at Studios Despite Handicap

Hollywood, Aug. 28.

Studios are at a near all-time production peak, with 44 features and two shorts working last week at majors and minors, and eight new pix scheduled to start this week. This despite the handicaps of the strike, code meetings and othe retarding factors.

Metro and Paramount established the year's record with 11 features going at the former and 10 at the latter at the week-end. Laboratory work has been so heavy that both studios have had to send rushes to outside plants.

Over 500 featured players working last week set up another near record, employment offsetting some of the recent bad breaks.

Only four of last week's picture total were scheduled to finish this week, with eight new ones making a gain of four, and promising near capacity load by this week-end.

PAR IN COMPROMISE OF $389,000 TAX CLAIM

Agreement between the Federal government and Paramount has been reached on compromise of an income tax claim of $389,094, due on the 1929 return. Together with sale of a commercial property in Los Angeles, Par's stock interest in which is sold for $12,500, approval of the courts was received Friday (25) at a special meeting of creditors before Referee Oscar W. Ehrhon, who is substituting for Henry K. Davis.

Before acceptance of the income tax compromise can be considered final, the secretary of the treasury or the undersecretary at Washington has to approve terms. Approval of the Internal Revenue Bureau is already in.

Under agreement reached with that bureau, the government is willing compromise the $389,000 claim for $216,919, with interest at 6%. Meanwhile, Par has an income tax credit of around $150,000 for 1930, with result that the net due the government will be approximately $100,000.

There was no opposition from creditors or others to the terms of this compromise, nor to the disposal of Par's stock interest in the South Broadway Building Co., of Los Angeles. Latter is in control of ground lease to a small piece of property in Los Angeles, adjoining the Paramount theatre, and acquired at a time when it was planned to cut an entrance through. These original plans were later cancelled and the property has been used as a loft. Katherine McWhurter purchased the property for $12,500. It was appraised at $10,000.

Other matters up for consideration at the Friday (25) meeting were put over until later dates.

RADIO SHORTS PERK UP AS STRIKE ENDS

Hollywood, Aug. 28.

Windup of the strike has set the Radio shorts department into a whirl of activity with two comedies under way and three more starting next week.

The Ted Fiorito 'Headliner' two-reeler went into work Saturday and a Clark and McCullough hopped in front of the cameras today (28). Another C & McC follows Sept. 6 and the same week an Edgar Kennedy and a 'Redhead and Blonde' short begins.

Following week, Leon Errol will make one with Al Boasberg directing. Others on the schedule are a third Ruth Etting single and one each from Dorothy Lee and Walter Catlett.

Ely Culbertson arrives here between Sept. 15 and 25 to make si bridge shorts in addition to the sextet already in the can. Dozen will be released in this year's schedule. Sam White will direct again.

With Lou Brook, head of the short department, concentrating on the musical, 'Flying Down to Rio,' Lee Marcus, his assistant, is prepping the two-reelers.

N. Y. to L. A.

Mary Pickford.
Sidney R. Kent.
D. A. Doran.
Ida Lupino.
Rodney Bush.
John Wildberg.
Roger Pryor.
M. A. Schlesinger.

L. A. to N. Y.

Katharine Hepburn.
Arthur Lubin.
Elsie Karlin.
S. N. Behrman.
Elizabeth Patterson.
Radie Harris.
Jack Benny.
W. Ray Johnston.
Margaret Sullavan.
Rosita Moreno.

IATSE SHOUTS TRICKED!

Par Favors Direct Home Office Operation of 13 in N. Y. Proxmity; Setting Barney Balaban, Dembow

Only theatres in the Paramount system which very likely will be headed away from a partnership in favor of operation direct from New York, are the New York Paramount, the Paramount, Stapleton, S. I., and the upstate Netco and Empire State subsidiaries. A total of 13 theatres are involved.

Within official Paramount quarters, it is indicated that a partnership appears doubtful for these filmshops due to their proximity to New York and feasibility of their operation from home office. Upstate group, plus Staten Island, comprises the theatres Sam Dembow, Jr. has indicated he would prefer under a partnership arrangement promised him by the trustees on election of Ralph A. Kohn to the vice presidency of Par over theatres. So far no particular group of houses have been taken under consideration for Dembow, but the partnership, when it comes, and if agreeable to all sides, may be over one of the New England subsidiary groups.

All of New England, the Chicago B&K setup, the Minnesota F. & R. chain and the Saenger theatres in the south are on the partnership program. With respect to the Saenger circuit, which was turned back to E. V. Richards under a partnership last summer, it will amount to a reorganization of the partnership on a basis as desired by the Par trustees and taking into account the present financial condition of the chain.

Barney Balaban and B&K

Chicago B&K group will doubtless have Barney Balaban as the partner, it is said. Although it may be that John Balaban might be interested in the B&K string, with which he has a contract, it is indicated that Barney will not be left out of it regardless of what's determined.

F&R chain, under a separate receivership with William R. Hamm, local showman-brewer as the receiver, was placed in charge of John J. Friedl last summer under Publix's decentralization program. No advance on possible partner there.

New England, embodying various subsidiaries, also went into receivership last spring, with Sam Pinanski one of the receivers. Pinanski and Marty Mullin, latter given the territory on decentralization last summer, are the co-operators of the theatres.

PAR CLAIMS

Downtown for Convenience Near Referee Davis' Office

Due to the detail required in the handling of the large number of Paramount Publix claims, a special office for the bankrupt has been opened downtown. It's located on the same floor, at 140 Nassau, where Referee Henry K. Davis has his offices.

Two of the largest bankruptcies in late years, Par is dividing quarters downtown with the Kreuger & Toll bankrupt outfit.

Majority of claims detail is because of the two large bond issues of Paramount. If bonds not filed as claims, Sept. , last date for creditors to put in their demands, listing will be dropped.

PAR PARD DEAL WITH BLANK IN WORK

Major details of a Paramount partnership with A. H. Blank over Iowa and Nebraska properties have been ironed out, with final papers expected to be ready by the end of the current week. Blank, in the east a week ago on this and film buying matters, has left Sam Spring, attorney, in charge for him.

The Par-Blank contract will be on a 50-50 basis. Under plans, Blank will take back certain theatres which had previously been dumped and also may cull out some houses still under the Publix-Nebraska, Publix- lank or A. H. Blank Theatres banner, with a total of around 50 expected to be left in the partnership.

The groups of Iowa-Nebraska houses being turned over to Blank are all subsidiary to Publix Enterprises and, like the PE holding company, are themselves in separate receiverships. Blank has resigned as trustee out there, effective Sept. 6.

His deal, when getting necessary approval in the east, will have to go before the courts of bankruptcy jurisdiction in the midwest before they can be considered in effect.

Heavy Police Detail For 'Dinner' Premiere Due to Strike Thing

Hollywood, Aug.

For the opening of 'Dinner at Eight' at Grauman's Chinese the heaviest police guard will be stationed around the theatre in its history, due to fact that IBEW will handle the calcium lamps surrounding the theatre and also in the forecourt. Each lamp will be guarded by two policemen.

It is reported that IATSE men ill try and get stagehands and machine operators in the theatre to balk against IBEW men handling equipment, with possibility of a demonstration.

WILL HAYS CONFERRING ON CODE ON THE COAST

Hollywood, Aug. 28.

Will Hays arrived here Friday (25) from Kansas City by plane and will have various meetings with producer's committees on Code suggestions from this end.

He will leave here Sept. 7 with his family for New York and then go to Washington for the Code hearing Sept. 12.

He is expected to point out questions on the code so far as production is concerned while at the studio, probably indicating how it will affect film making.

Mrs. Kent went out with the Fox boss. Mrs. Doran, who has been on the Coast for a while, will accompany them back to New York.

KENT'S FIRST STUDIO PRODUCTION SURVEY

Sidney R. Kent, scheduled to arrive in Los Angeles tonight (Tuesday), is out in film-factory center for the first time since ascending to the Fox presidency with a feeling that he will have full freedom to discuss production matters only. On prior trips he has been concerned with other things, notably of a financial nature, his visits in the west several times being cut short as a result.

On this visit with D. A. Doran, Fox's New York story chief, accompanying him, Kent will sit in on conferences and look over the production situation. Duo returns to New York about Sept. 8, Kent back in time for Washington conferences on the film code, set for Sept. 12.

CHARGE STUDIOS FAVOR IBEW MEN

Interprets Leo Wolman's Rulings on the Studio Strike to Mean a Peremptory Return of All IATSE Men to Jobs—IA Avers Producers Ignoring Edict —With Production at Its Heaviest, and NRA Code Imminent, All Will Be Satisfied, State the Producers

SAY DOUBLE-CROSS

Hollywood, Aug.

ince National Labor Board 'settlement of the IATSE strike last Wednesday around 250 strikers have been put back to work in producer compliance with the Board's ruling that strikers be given preference over new employees.

In spite of this the IATSE labor leaders are noi ily shouting 'conspiracy,' charging that the IBEW and producers are linked together to double-cross the IATSE.

This arises from the belief in the IATSE ranks that the ruling meant that all strikers were to be returned in a body to their former employments with the present incumbents from the IBEW tossed into the road to make room for them.

This was ironed out Saturday when, in telegrams from Leo Wolman, NRA labor mediator in Washington, to the producers it was made clear that in no way does the Board ruling affect "existing agreements, particularly the agreement between IBEW and the producers' that the former shall have jurdisdiction over all electrical workers in the studios.

Those going back to work are

(Continued on page 56)

ROCKEFELLERS OK NEW RC RENTALS

New rent deal for the Radio City theatres between RKO and the Rockefellers looks to be concluded this week, with the deal being up for an okay by the Federal District Court, maybe some time this week, after being approved by the Irving Trust Co. as receivers for RKO. It's stated that negotiations now under way would have the R.C. theatres' rent cut to $600,000 guaranty, plus an additional $500,000 to come out of Radio City profits.

Originally the annual rent guaranty was around $1,000,000.

The parties also have concluded a new rental arrangement for the home office space in the RKO building. The office rent is stated to have been cut from something like $240,000 annually to around $126,000. RKO formerly occupied around eight full floors, but since the first of the year has reduced much of its space, practically eliminating around three floors of space of the original requirements.

Sr. Lasky Jr. Prod.

Hollywood, Aug. 28.

Jesse Lasky will produce 'Coming Out Party" from an original by Jesse Lasky, Jr.

Latter assistant to Sol Wurtzel, will go to his father's unit at Fox to work on the screen play with Gladys Unger.

Hartford 'Times' Sets Itself Up As Guardian of Public Morals in Campaign Vs. Forthcoming UA Film

A Cartoon Burn-Up

Hartford, Conn., Aug. 28.

And are the theatre men burning—and how! The Princess, recently bombed and six injured in a gas explosion, was the subject of the main theme in a front page cartoon by the Hartford 'Times' in which the artist attempted to depict the old and new.

He revealed the old time dance hall with 'Cheek Your Guns' sign displayed over the ticket seller's window and the new with a man holding a package in front of a film box office and the ticket seller pointing to a sign above, 'Check Your Bombs'.

When complaint was made, the managing editor insisted newspaper handled the situation very nicely.

N.B.L. EDICT IS SETBACK TO IATSE

IATSE reveals itself stymied and faced with the prospect of losing an organization arm or two as the result of the National Labor Board's decision on Hollywood. The situation is conceded such a delicate one, virtually without parallel in union circles, that IATSE handed over the findings to its Hollywood office, telling it to use its own judgment, and getting back word, according to reports, that IBEW men are in most of the jobs and it looks like no spots for the ex-strikers, until vacancies.

Equally disheartening to IATSE are other reports that many of the studios have placed men under contracts with salaries raised 14% over what they were during the strike.

Just what they are going to do about it IATSE official circles are not now in a position to explain. The NLB, furthermore, has, by its ruling in the Hollywood matter, deprived them of majoring in jurisdictional disputes, ordering that such shall come under the direct eye of the American Federation of Labor and, pending word in that direction, no strikes shall be called.

NLB's Rulings

Two proposed settlements were parried by IATSE in Washington before a third, with a compromise in language and terms, was entered into the record. The first coming direct from the NLB read:

1. That strike be called off gestion of N. L. B.
2. That employees be taken back without prejudice. Strikers be given preference before new employees are taken on, and that they retain membership in their organizations.
3. That there be no discri ination against membership in any union.
4. That jurisdiction question be settled by the American Federation of Labor.
5. That disputes as to the interpretation of this agreement shall be decided by the N. L. B., and that both parties agree to accept decision of this board as final and binding.

This drew a signed protest from IATSE heads, William Elliott, president; Fred J. Dempsey, general secretary-treasurer, and John P. Nick, first v. p.

Hartford,

'Miss Lonelyhearts,' a forthcomi Zanuck-Twentieth Century picture, which has not as yet gone into production, will not play the Hartford 'Times' has its way. During the past week managers of the major theatres here were given warning that they would not be allowed to use columns of the publication with a circulation of 65,000 to advertise the picture.

The managers reached Hartford 'Times' included James McCarthy of the WB Strand, Lew Cohen of the Fox- and Louis Schaefer of the Publix Allyn.

The managers were told that even though the picture has not yet gone into production nor had the cast names been announced, the preliminary press reports indicate that the theme is not suitable for distribution in a city of any size. United Artists, through whom the film will be distributed, announces the picture bears a newspaper plot with a columnist giving advice to lovelorn.

Francis Murphy, advertising director of the Hartford 'Times,' stated that from reports which are authentic to his best belief and knowledge the picture should not be shown because of its immoral theme and the insinuations against newspapers throughout the country. The newspaper man stated that 'Lonelyhearts' publicity in any form would be killed and the picture ignored so far as his publication was concerned.

ilms Clean' Campaign

Murphy further asserted that the Hartford 'Times' will in the future watch the interests of its film advertisers as well as its own and the readers and will go to the bed-rock to make the picture industry as clean as possible—at least as far as Hartford and vicinity is concerned.

The Hartford 'Times' in the past month turned down advertising for a nudist picture. Its publisher is affiliated with the Better Films Bureau of this city in an attempt to obliterate immoral tones in pictures shown here.

Hartford heretofore has never been troubled by censors. Only after a showing of Wheeler and Woolsey picture, 'So This Is Africa,' had any attempt been made to guard the morals of the picture-goer.

The action of the Hartford 'Times' in warning theatres in an indirect manner not to play 'Lonelyhearts' is probably the first of its kind in the United States to force a picture company to stop production on a film planned for the future.

$16,000 Wkly Overhead With $3,500 on Stage For Par, B'klyn, Now

Overhead of around $16,000 as an average, going this or the other side of that according to the stage show, will obtain for the Paramount, Brooklyn. Of this amount approximately $3,500 is figured for the stage.

House had been cut by process of several slices from original $38,000 down to close to $16,000 when Publix closed it last spring. It reopened Friday (25).

An increase of 10c. in admission week nights is being attempted under operation of the deluxer for the Publix-Allied Owners' partnership recently set up. Instead of the 55c. tops weekdays new scale try is 65c. Saturday and Sunday prices remain the same, 75c.

ANALYSIS OF FILM CODES

The Most Important Aspects of NRA Codism (Labor and Wages Hours, Etc.) Prove the Easiest

The most important phase of codism to the Government—minimum wages, maximum hours and labor conditions—was comparatively easiest for the film business. was no worry about correlation, production-distribution and exhibition wrote their own tickets.

Whether, however, the Government will take an exception is the question of filmdom, generally, particularly in regard to the exhibitors' proposal for a 52-hour week and 25c hour which is about four hours higher than the Roosevelt maximum and a couple of dollars the minimum.

All three branches avail themselves the Government's edict that no employee shall be discriminated against. That whether the employee is union or non-union he shall enjoy the same privilege when it comes to picture hiring. Film lawyers over the weekend did not have any fear for this provision, saying that the President has virtually approved the same condition in the newspaper code.

The Labor Classifications

Labor classifications as specified in the production code contain:

SECTION 1.—Hours of Employment.

(a) No employee shall work more than 40 hours in any one week.

(b) No employee of the following classes shall work more than forty (40) hours in any one week:

Gardeners; janitors; librarians; mail clerks; messengers; mimeograph operators; porters; restaurant workers; seamstresses; watchmen; accountants; accounting machine operators; bookkeepers; clerks; file clerks; firemen; garage clerks; readers; secretaries (exclusive of executives' secretaries); stenographers; telephone and telegraph operators; timekeepers; typists; laborers; positive assemblers; positive inspectors; positive printers; release assemblers; splicers; swing gang; architects; art directors; composers; positive cutters and assistants; draftsmen; wardrobe fitters; modelers, artists and sculptors; musicians; negative timers; optical experts; process projectionists; drapers; sound maintenance men; negative developers; refrigerating and ventilating maintenance men.

(c) No employee of the following classes shall work more than 36 hours in any one week:

Carpenters; electrical workers; lamp operators; chauffeurs and truck drivers.

The maximum hours fixed in the foregoing paragraphs (a), (b) and (c) shall not apply to employees on emergency, maintenance and repair work; nor to cases where restriction of hours of skilled workers on continuous processes would hinder, reduce or delay production; nor to (1) employees in executive or managerial capacities, professional persons, actors (exclusive of so-called 'extras'); attorneys and their assistants; department heads and their assistants; directors; doctors; managers; executives, their assistants and secretaries; professional nurses; producers and their assistants; purchasing agents; unit business managers; and writers; nor to (2) employees engaged directly in production work whose working time must necessarily follow that of a production unit, including assistant directors; camera men and their assistants; company wardrobe men and their assistants; make-up artists and hair dressers; script clerks; sound grips; sound mixers; sound stage engineers; sound recordists and 'stand-by' or 'key men'; nor to (3) employees regardless of classification assigned on location work; nor to (4) employees engaged directly in news reel production work in the following classifications: editors and sub-editors; film cutters and film joiners; camera men, sound men and type setters; nor to (5) employees of producers of animated motion picture cartoons in the following classifications: animators; assistant animators; cartoon photographers; story and muelc department employees; tracers and opaquers.

(d) No 'extras' or 'extra talent' to the extent consistent with production requirements shall work more than forty (40) hours in any one week.

SECTION 2.— Inimum Wages.

(a) No employee of any class shall be paid less than forty cents (.40) per hour.

(b) The following clerical, office and service employees shall be paid not less than 50c. per hour:

Accounts, accounting machine operators; bookkeepers; clerks; file clerks; firemen; garage clerks; readers; secretaries; stenographers; telephone and telegraph operators; timekeepers; typists; laborers; positive assemblers; positive developers; positive printers; release assemblers; splicers; swing gang.

(c) No employee in any of the following classes of factory or mechanical workers or artisans shall be paid less than $1.1634 per hour:

Carpenters; woodworking machine men; electrical workers performing the duties of construction and maintenance generator and shop men, radio loud speakers, telephone, lighting fixtures, wiremen for miniature and explosives, wind machine, pumps, compressor, panoramic operator; 'stand-by' or 'key men'; blacksmiths; casters; foundrymen; machinists; moulders; painters; pattern makers; plumbers; tinsmiths; sheet metal workers and upholsterers.

(d) No employee in any of the following classes of factory mechnnical workers or artisans shall be paid less than $1.33¼ per hour, or if on call less than $76.75 per week:

Foremen of carpenter construction department; foremen of electrical construction department.

With respect to 'stand-by' or 'key men,' in lieu of the rate of $1.16¾ per hour there may be substituted a weekly wage of $66.50 per week of seven days 'on call.'

(e) No employee in the following class of factory or mechanical workers or artisans shall be paid less than $1.00 per hour:

Lamp operators.

With respect to any factory, mechanical worker or artisan, in lieu of the rate of $1.00 per hour, there may be substituted a weekly wage of $60.00 per week of seven days 'on call.'

(f) With respect to carpenters, electricians, lamp operators, teamsters and truck drivers, the foregoing scale of minimum wages shall prevail on all locations excepting when the following wage scale may be paid in lieu thereof on distant locations if so stipulated before employment commences and all such employees' expenses are paid:

Distant locations when employed less than one week of seven days and subject to 'call' at any time:

Foremen, $15.75 per day.

Carpenters, electrical workers (maintenance, construction, generator), gaffers (company electrician), $13.75 per day. Lamp operators, $12.25 per day.

Teamsters and truck drivers, $8.50 per day.

In any such case at distant locations the total wage for seven days shall not exceed the following weekly scale:

Carpenters, $91.75 per week.

Carpenters, electrical workers (maintenance, construction, generator), gaffers (company electrician), $81.75 per week. Lamp operators, $71.75 per week. Teamsters and truck drivers, $51.75 per week.

(g) The minimum wages for 'extras' shall be as follows:

Class A—Dress Group..... $7.50 per day
Class B—Character Group.. 5.00 per day
Class C—Mass Group..... 5.00 per day
Class D—Unregistered People picked for membership.. 3.00 per day

(h) Tracers and opaquers employed by producers of animated motion picture cartoons shall be paid straight time for all hours of work beyond forty four (44) hours per week.

Section 3. On and after the effective date, there shall not be employed any person under the age of sixteen (16) years, excepting as actors, and then only upon compliance with any applicable laws and the regulations of all proper authorities governing the employment of minors in motion picture production.

Section 4. There are approximately 12,000 persons registered in Hollywood, California, as available for employment in motion picture productions as 'extras,' whereas the requirements of all the studios located averaged 631 a day during these six months' period ending June 30, 1933.

The producers undertake to seek to alleviate the conditions of 'extras' seeking employment as far as is possible by the spreading of available opportunities for employment to greater numbers. In that effort they shall

(a) Not knowingly employ as an 'extra' any member of the immediate family of any employee or any person who is not obliged to depend upon 'extra' work as a means of livelihood, unless the exigencies of production require an exception to be made.

(b) Request the Academy of Motion Picture Arts and Sciences promptly to appoint a representative committee to investigate and report conditions among the ranks of the registered 'extras'

istribs' Labor Proposals

Distribution's labor proposals are:

Section 1.—Hours of Employment.

(a) No employee except outside salesmen shall work for more than forty (40) hours in any one week.

(b) This provision for working hours shall not apply to professional persons employed in their profession nor to employees in a managerial or an executive capacity or in any other capacity of distinction or sole responsibility who now receive more than $35 per week; nor to employees on emergency or maintenance and repair work.

Section 2.—Minimum Wages.

No employee shall be paid:

(a) Less than $14 per week in any city over 500,000 population or in the immediate trade area of such city.

(b) Less than $14.50 per week in any city between 250,000 and 500,000 population or in the immediate trade area of such city.

(c) Less than $14 per week in any city up to 50,000 population or in the immediate trade area of such city.

Section 3.—After August 31, 1933, no person under 16 years of age shall be employed in the distribution of motion pictures except that persons between the age of 14 and 16 years of age may be employed for not to exceed three hours a day and those hours between 7 a. m. and 7 p. m. in such work which will not interfere with hours of day school.

The Exhibs' Labor Proposals

The exhibitor labor proposals include:

Ten (10) days after approval of t Code by the President:

No person under 16 years of age shall be employed.

No employee of any department shall work for more than 52 hours in one week.

The maximum hours prescribed in the foregoing paragraph shall not apply to contract labor, to professional persons employed in their professions, or to employees in a managerial, executive or supervisory capacity.

Whenever it may be necessary because of an emergency, overtime and extra

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MANY COMPLEX ANGLES IN BOTH

Producers-Distribs Have One Code, the Exhibs Have Another—The Age-Old Feud of the Industry, Exhibs vs. Distribs, Crops Out as Both Factions Can Only Concur on but Six Clauses — Numerous Exceptions to All Others—90% of It Will Probably Be Cut

UP TO ROSENBLATT

As Sept. 12 approaches, filmdom evidences an increasi confusion over most of what its representatives, designated by Deputy Administrator Sol A. Rosenblatt, have submitted as codes to the government. They read and weep.

Those who are attempting to conscientiously compare and impartially analyze the fruit of the two weeks' furore (abruptly snipped by the government while little more than in the bud, because filibusters threatened to make it a winter convention) are stymied.

The committeemen admit they were dizzy and their writings more than substantiate this. No matter how it is cut and pasted, the indications from the submitted record are that there is a generous 90% of it in principle—lawyer language, minor details and minority exceptions—which will be washed in Washington, and cleaned and dried there just two weeks from today. The industry's battle of battles then is a certainty. No one any longer is trying to dampen the fireworks, but all organizations, from the largest to the smallest, are now exerting all strategy to give their own ideas of the future constitution a united front.

The pen is in the government's fingers.

The machinery by which code law will be administered has been left to the government—at least exhibitors couldn't agree with the set-up proposed by the producers and distributors. One calls it the M. P. Code National Authority and the other the National Control Board.

In the interests of accuracy and fairness to all sides, none can chronologically present the industry's attitude toward all clauses in the codes. Their status is too conflicting at this time; they are only proposals of star chamber inception.

This and other code reports in this issue will give some idea of the existing formula picture. Washington alone will paint the real picture. Lawyer language has broken up more than one film convention which seemed, until that stage, to be agreed principle. There's plenty of that thing now.

In the meantime people who want to make the trip and advance their own theories are being advised to get it in writing, and to Administrator Rosenblatt early, and be prepared to back up what they want with facts and representation.

The distributor and exhibitor code reports presented the most complex and involved record ever scrambled in any chaotic period of the industry's past. Men who had worked on the report and were supposedly familiar with many of their details encountered surprises at careful scrutiny, several days after they had been turned in to NRA Deputy Administrator Sol A. Rosenblatt. For that matter, lawyers who sat in on all of the sessions and guided considerable of the writing had to cut out and paste up clauses in chart-like formation to keep from spending the day going through reams of printed matter, criss-crossing and frequently duplicating.

Inability of the two factions to get together may have been the reason. Even the physical printing of two drafts were handled in different print shops.

At first it appeared that there was only one code. This was headed, 'Submitted Code of Fair Competition for the Motion Picture Industry,' which might easily have accounted for many of the daily newspapers being misled into the belief that this was the one and only article. Reading it through would convince any layman, and many of the lesser informed trade folk, that filmdom did nothing but agree and agree and that there would be no need for this industry to have a public airing. This draft contained provisions for all three picture branches. It was the one presented by Coordinator S. R. Kent.

Kent's Memo

On a separate sheet of paper, however, with this draft still represented as the entire industry's was a letter from Kent revealing that 32 of the 51 clauses in the 'industry code' were not ironed out, or explained; or that the language was settled, or one of a dozen other reasons, so that right off the bat an admitted 60% of the Kent draft has yet to be decided in detail or entity. Also on the separate sheet were printed only the names of producer and distributor committeemen.

By this time two other booklets arrived. One was headed, 'National Recovery Administration, Code of Fair Competition for the Exhibition Division of the Motion Picture Industry.' The other was titled, 'Exceptions noted and counter proposals made in connection with the code of fair competition for the exhibition branch of the motion picture industry.'

The first impression of the exhib code was just as favorable as that made by the attempted three-in-one presented by Kent, until a casual check-up revealed that of the 42 clauses incorporated in the first exhib book, exceptions to 38 of these clauses were recorded in the supplement.

After that, dizzy hours had to be spent checking the three books. This was further complicated by the fact that the Kent formula dispensed with titles and used Roman numerals while the exhib end indulged plain arabic. What was XI in the 'industry' (i. e. the distribs and producers) draft often turned out to be plain 15 in the exhibs' draft.

When the double-check effort was initiated, the Kent explanation had to be constantly compared with the exhibitor exception book and then, to make sure, the two main groups of papers had to be re-checked for comparisons. Even after all of that, analysts were loath to quit checking.

In the finals it began to look as though Deputy Roseblatt would find only eight clauses identically uniform to the comma in both distribution and exhibition drafts. Checked again it was revealed not eight, but only six since the other two, while identical in language had exceptions checked against them in Kent's Arabic and O'Reilly's Roman.

. K. to Both

The six unanimously approved and languaged clauses as plucked from the Kent findings because O'Reilly's were printed on both sides of each page include:

ARTICLE XVII

No distributors' employee shall use his position with the distributor to interfere with the free and competitive buying of pictures by an exhibitor operating a theatre in competition with a theatre in which such employee may have a direct or indirect financial interest.

ARTICLE XXVI

Any exhibitor entering into a contract for the exhibition of motion pictures which permits the exhibitor select from the total number of pictures licensed, less than 85% of that total number, and to reject the remainder shall by written notice to the distributor reject such number of such pictures not to exceed the number which may he rejected within 21 days after its date of availability in the exchange territory wherein is located the exhibitor's theatre, and failing to give such notice of rejection, each of such pictures shall be deemed to have been either selected or rejected in accordance with the provisions of said exhibition contract.

ARTICLE XXVII

No exhibitor shall contract for a license to exhibit more motion pictures than such exhibitor reasonably shall require for exhibition in his theatre or theatres operated by such exhibitor, with the effect of depriving a competing exhibitor from contracting to exhibit such excess motion pictures, provided however, that nothing herein contained shall be deemed to prohibit any exhibitor from contracting for a reasonable number of motion pictures in excess of the number which are actually to be exhibited in the theatre or theatres of such exhibitor in order to reasonably protect such exhibitor against non-delivery of motion pictures.

ARTICLE XXIX

No exhibitor shall transfer the ownership or possession of a theatre operated by any such exhibitor for the purpose of avoiding uncomplete contracts for the exhibition of motion pictures at such theatre or theatres.

ARTICLE XXXIV

Exhibitors shall promptly make and deliver a correct itemized statement of each day's receipts from the exhibition of any motion picture and from so-called midnight shows, if any, upon the conclusion of each such day of exhibition and/or midnight show, when the license fee therefor is based in whole or in part upon a percentage of the exhibitor's admission receipts.

ARTICLE XXXIX

No exhibitor or distributor shall induce or seek to induce the breach of any active contract licensing the exhibition of motion pictures.

Exceptions to Two

Minority exceptions to the otherwise two and remaining clauses alone prevents them from making a perfect score in the language class. They are:

ARTICLE XXIII

No distributor shall divulge or authorize or knowingly permit to be divulged by any employee or checker any information received in the checking of the receipts of its motion pictures, except that such information may be divulged in any arbitration proceedings or litigation pertaining to the license to exhibit.

ARTICLE XVI

No distributor shall threaten or coerce or intimidate any exhibitor to enter into any contract for the exhibition of motion pictures, or to pay higher film rental by the commission of any overt act evidencing an intention to build or otherwise acquire a motion picture theatre for operation in competition with such exhibitor, but nothing in this article shall in any way abridge the right of a producer or distributor in good faith to build or otherwise acquire a motion picture theatre in any location.

Clauses in the exhibitor code not included in the distributor bracket, either because the distribs didn't want them or because the exhibs

(Continued on page 29)

Chicago Salesmen Telegraph NRA That Booking Pools Hurt Biz

Chicago, Aug. 28.

Big battle of the film code had the local exhibs and exchanges lined up over one big question—the booking circuits. Distribs are determined to kill them off once and for all in the NRA code, while the exhibitors are just as determined to keep them alive and stronger than ever.

Fight on this question has led to one large move on the part of the film salesmen in this section of the country. Practically to a man, the film salesmen have dispatched urgent telegrams to Sol A. Rosenblatt, the industry contact on the NRA, protesting the existence of amalgamated film buying where the exhibs' interests are not amalgamated. They claim that the continuation or growth of block buying will throw thousands of film salesmen out of employment, and that the killing off of any exhib buying circuits now operating would throw the exhibs on their own as far as buying is concerned and would result, therefore, in an obvious increase in the number of film salesmen in order to service the larger number of customers.

By the telegraph stunt the film salesmen become the only group of film industry employees to make any move to see to it that the NRA code works to their individual advantage.

PARADOXICAL MORAL CODE

Producers' Code Openly Admits Existing Studio Evils; for 1st Time They Identify 'Em by Name

It took the Government to get the producers to go on record about a ..... Until now bribery, graft, ... of other items, have been Hollywood whispers. But the verbiage of the producers' code unmistakably identifies all of them, with proposals which would turn the coast's leaf over and make it behave.

Less discord appears on the record among producers than any other film department. trong trade organization is largely credited for this. The minority of exceptions, however, does not mean that the producers will sail their own provisions through Washington. Producers outside the organization don't like some of the clauses and employee groups like the agent's and the Academy will have to state their case in the open later on. Most of the producers, however, are members of the Academy and do not regard opposition from it seriously as is evidenced by the fact that, in their code, they make frequent provision for jobs for the Academy in the execution of the code.

Oppose Rentals to Indi

The majors take exception to the proposition of letting indie producers, without any investment to speak of, step into a large studio and use all of its facilities, including stars, for a price. This exception is taken to Section two of Article VIII, which reads in full:

CLE VIII

Section 1. It shall be considered an unfair trade practice for a number of producers who, in the usual and ordinary course of business, rent their respective studios or studio facilities to producers (other than their affiliated companies), to conspire, agree, or take joint action to prevent any responsible producer or producers from renting such studios or studio facilities.

Section 2. It is recognized that most of the desirable and well-known artists are under contract with certain of the major producing companies. As a result, it has become increasingly difficult for other producers to obtain the kind and number of artists necessary in the production of photoplays. This difficulty, however, could be overcome if under proper arrangements, artists were loaned by each producer to other producers. Therefore, and for the purpose of increasing production and employment—

(a) It shall be the general policy of producers, wherever possible without deprivation to themselves, to lend artists to other producers; and in the event that any artists shall be loaned, it shall be upon substantially the same terms and conditions, and under the same salary arrangements as are made with other producers; and

(b) It shall be an unfair trade practice for any producers or other parties interested in the production of motion pictures to make or enter into any agreements or understandings between them by concerted action, or by any other means, to take any steps which shall have for their effect or purpose the interference with or prevention of the use, borrowing or exchanging of artists by any producers who are willing to pay reasonable compensation for the use of such artists.

Star idi

Indies and majors also differ on some of the ingredients in Article X, a highlight clause of the code, since it incorporates also anti-star raiding.

It reads:

ARTICLE X

It being a recognized principle that producers having discovered, developed, trained or publicized talent or personalities in the artistic and creative branches of their respective production enterprises by the investment and expenditure of large sums of money, time, effort and skill, and by the creation of opportunities for such talent and personalities, it is fair, just and equitable that producers making such investment and creating such opportunities be accorded reasonable time and opportunity to secure a fair and just return thereon, and to have a fair and reasonable opportunity to continue in their employ the talent and personalities so developed by them; provided, however, that such talent and personalities shall not be deprived of the right to receive the compensation to which they are justly entitled as the result of competitive bidding therefor in an open market; and

It appearing that employees under contract with producers have been secretly enticed, induced and solicited during the period of their employment to enter the services of another producer, which has resulted in impairing, and at times, destroying, the value and usefulness of the employees, and has caused them to become discontented,

(Continued on page 25)

Headache Clauses

Among those headache clauses in the tentative codes, the 'Right to Buy' provision seems to be in about the same language in both the distributors as well as the exhibitors formulas, yet exhibitors still don't seem to know what it is all about. Taking only one exception to it they still talk about making it one of the grandstand issues in Washington. What adds to the mystery is that although it is in the distrib code it is listed by S. R. Kent as one of the clauses on which the industry is not in accord. Yet Kent cites no exception in his summary and simply summarizes the exhib provision without comment.

The two clauses concede the distributor has the right to select his own customers, depending upon their integrity, etc.—which seems always to have been the practice. The exhib exception, representing a theatre owner minority, would add these teeth: 'and provided further that buying power in other situations resulting from the fact that a particular theatre is operated by a circuit shall not be a factor in determining its prestige or potentiality of income, within the meaning of this code.'

Block Booking

On block booking, modernly called 'elimination,' there is also somewhat of an odd situation. Exhibitors virtually insert the mandate of the Optional Standard License Agreement which specifies the exhib shall have the right to reject 15%. But some of the distribs, most of whom are strongly in favor of the entire agreement, want it to be understood that 15% should not be mentioned in the code.

On clearance and zoning, one time known as 'protection,' exhibs and the majority of distribs, right now are in agreement, it would seem, that the buck be passed to local zoning committees. There is also a possibility of general language — trouble, it is said.

The ancient feud over forcing shorts still has a joker, the exhibs would indicate. The owners won't play ball on this until the distribs lay off classifying the newsreel as a short subject.

And, there's plenty more else, where like the above.

MAJESTIC'S 12 FOR '34 ON $1,000,000 BUDGET

Hollywood, Aug. 28.

Twelve features to be made by Phil Goldstone, with possible outside buys if the market warrants, comprises the Majestic Pictures' lineup for 1933-34. Pictures are budgeted at from $100,000 to $150,000 each, making Majestic's bankroll for the year well over a million.

Films, in addition to the already released 'Sing Sinner Sing,' are 'An Entirely Different Woman,' 'The Sin of Nora Moran,' 'The Rosary,' 'Diary of a Bad Woman,' 'Husband Hunters of 1934,' 'Wild Geese,' 'Gaily I Sin,' 'Curtain at Eight,' 'My Life,' 'Laughing Woman' and 'Age of Indiscretion.'

Four new writers, Bert Hanlon, Ben Ryan, Frances Hyland and Cy Bartlett were added to the Goldstone staff last week.

CHARY OF PUTTING IT INTO NRA PACT

Exhibs and Producers Both Confused — Hays' Code Okay as an Intra-Trade Statute, but Industry Is Averse to Freezing It Into the Record—Exhibs' Concern Over B. O. Advertising—The Reformer Worry Is One Factor

DELIBERATELY VAGUE

By TOM WALLER

What shapes up as one of the strangest paradoxes in the Washington addenda is the handling of the industry's future moral machine.

Major producers and distributors in their draft would seem not only to have repudiated flag-waving for Will Hays' ideas of picture righteousness in production and advertising, as adopted three years ago, but to have ignored the plea of Deputy Administrator Sol A. Rosenblatt at the inception of codism that the Hays catechism was a splendid work and best insurance against outside censorship.

On the other hand, the exhibitors, in their writing, mention the Hays editions by name, although they do rewrite a part of the advertising code, omitting some of the original data because of the fear that approximately 60% of the American theatre owners who prepare their own ad copy wouldn't be able to interpret it.

Both sides have their own reasons, but spokesmen do not wish to be identified. From these, however, it is gleaned that producers did not incorporate the picture morals preached to women's clubs all over the world because it was brought to their attention it might be unwise to freeze any given set into a statute. They were reminded of what happened to the country when it approved Volstead for the government books and they did not want the industry itself to unwittingly turn its own nose blue. They figured it would be better to be a little ambiguous and to remain in a liquid position, thereby conforming the moral issue from time to time to ever-changing public taste.

Hays Code as Guide

Producers, according to their spokesmen, who admit it difficult to explain their moral clause in the code and expect criticism and abuse, will continue to follow the Hays ad and production codes. They see themselves in direct governmental jurisdiction as soon as a code becomes effective. If they can't keep the pictures clean under the clause which they are presenting then, they hold, the government is in a position to put its foot down immediately. But, it is inferred, they do not like the idea of setting up a lot of statutory targets for reformers to shoot at.

They deny that any of the elasticity mentioned in voluntary codism during the past will be evidenced under the government formula. They expect few changes in the present code, except that, if authorized, all producers will submit to it and, in the event of disputes over moral interpretations, the same would be taken to a neutral arbitration board in Los Angeles.

This was what was finally written by producers in the document to be settled by Washington:

ARTICLE V

Section 1. The industry pledges its combined strength to maintain right moral standards in the production of motion pictures as a form of entertainment. To that end the industry pledges itself to adhere to the regulations promulgated by and within the industry to assure the attainment of such purpose.

Section 2. The industry pledges

(Continued on page 58)

Academy-Producers-Agents' Pact To Be Included in NRA Code, Opposed On Coast; Menjou's Agent Charges

Can't Fool Gov't

Already verbal ammunition of the cryptic and inside kind is being piled up by some of the industry's henchmen for explosion in Washington.

'The trouble with the whole code conference was that they thought they were at a convention. And they still figure that because they are big they can consider only themselves. Well, maybe they can fool some of the exhibitors but they can't fool the Government,' is how one spokesman sums it up.

DOUBLE BILLS, INDIES' OWN PROBLEM

Nobody wants double features except the people who sell them. If the indie distribs ever thought they had indie exhib pals they know now not only that they haven't but that they will have to play a lone hand for dualism on the industry's field day.

After all, exhibs can't be compelled to buy if they refuse. Not only did they declare dualism an unfair practice, but they included in their memo to Washington exceptions which would bring the necessary approval of dualism in anyone playing zone from 60 to 75%.

Despite this, however, indie producers are not daunted. Failing to ally the indie distrib they are now delving into statistics with the reported hope of convincing the government that dualism keeps a lot of people in jobs and its elimination would not be in keeping with the Blue Eagle's appetite.

FILM LAB CODE APART FROM GEN'L FORMULA

Filmdom, as represented in production, exhibition and distribution, is not figuring the laboratory code as a part of its own future formula. That now is presented as one of the reasons why the lab people worked up their own draft which is scheduled for hearing Aug. 31.

The lab end is regarded as an isolated processing, incidental to the business, and solely mechanical. It is in a class with manufacturers of sound equipment who also are out of the industry code.

Picture companies having their own laboratories, however, will have to abide by whatever formula is set up for the lab end. The lab code is another document reported to have the approval of 90% of its domain.

Double 1st Runs Out Under Buffalo Pact

Buffalo, Aug. 28.

Agreement for the abandonment of first run double feature policies has been consummated here between Shea interests and A. C. Hayman operating the Lafayette.

The latter, independent, will go to single features beginning Sept. 14 with the Century (Shea) discontinuing doubles after Labor Day.

Hollywood, Aug. 28.

There exists a probability that the Academy will change its standard minimum contracts for actors before this becomes a part of the producers' NRA code. It is expected that provision will be made for two types of contract; one for Academy members and the other for non-members. This is necessitated by the recent acceptance of the new constitution which bars non-members from Academy benefits. As the Academy is arbiter in disputes on these contracts in agreements with producers, this change and others is likely.

Tonight (Monday) a committee composed of five actor and five producer-members of the Academy is to meet on a revisal of present contract form.

A three-cornered fight is on against the inclusion of the Academy-producer-agents code as part of the NRA code, with Academy's code committee meeting today (Monday) to iron out this situation. At a code mass meeting Thursday (24), Adolph Menjou stated that Joyce-Selznick had notified him and other clients to stay away from the meeting, serting this was the greatest affront to the picture industry in his 20 years' experience.

Producers Are Anti-Agents

Fight at the meeting was over producers' inclusion in proposed NRA code that agents be barred from being present in producer interviews with their clients except on strictly financial matters. Edwin C. Loeb, attorney for the producers, admitted having written this into the code. While defended by Louis B. Mayer, Irving Thalberg and Henry Herzbrun (Par's studio lawyer), he was scored by employee-members of the Academy. Meanwhile the group of agents headed by Joyce-Selznick are opposing any inclusion in the NRA code of the agency code recently drawn up by the Academy. Committee meeting today is to endeavor to induce the producers to withdraw the barring of agents and to leave the code as originally drawn in NRA code, which is what probably will be achieved.

A small group of agents not in the Joyce-Selznick clique have signified their intention to ride with the Academy in the expectation that they will be made members during the next two weeks as first in an agents' section.

1ST H'WOOD AGENTS TO RECOGNIZE ACAD. CODE

Hollywood, Aug. 28.

First of the agents' groups to recognize the Academy code are the Edward Small Agency, Harry Wurtzel, Freddie Fralick, Edington-Vincent, Ivan Kahn and M. C. Levee, and they will shortly apply for permisson to establish an agents' section in that body.

They are only a very small portion of the licensed agents doing business, the majority shying away from any Academy connections.

MP Credit Ass'n in L.A. Formulating Own Code

Los Angeles, Aug. 28.

Members of the Motion Picture Credit Association met Monday night (28) to draft a code affecting those film interests not included in the regular picture NRA document.

Such companies as Bell Howell, Mole Richardson, and Cinema Mercantile hope to protect credit granted motion picture companies through their code.

L.A. Full of Holdovers, Including 3d Wk. for 'Annie'; Colman Nifty 8½G, 'Goodbye' $18,000; 'Dinner' All Set

Los Angeles, Aug. 28.

Another healthy week in store for the first runs, with Grauman's Chinese getting back into action after being dark for some weeks. 'Dinner at Eight' opens tonight (29) with stage show at $5.50 top. Opening a sellout except for 200 press seats, putting $8,000 in till as a starter.

Two holdovers in the downtown area, which includes five days of a second week for 'This Day and Age' at the Paramount, and a third week for 'Tugboat Annie,' at Loew's State.

Holdover for the third stanza marks the first time in the history of the State that a feature pic has been retained for more than 14 days, but was justified by the surprise strength set by the Dressler-Beery opus on its second week, when the turnstiles clicked to a little better that $24,000. Current week started strong, with an opening day take of better than three grand, which should spell an easy $17,000 for the third stanza.

Paramount holdover did not start quite so auspiciously and stays only five days, and $8,000 is expected, mildish.

Hill street banged 'em at the Friday opening of 'Morning Glory' and Tally's Criterion, with Colman in 'The Masquerader' got off to a hot start same day. Two Warner houses displayed greater strength than previous week, with the Hollywood hitting to a good $10,000 and Downtown geared for possibly a little better than $8,000.

Estimates for This Week

Criterion (Tally) (1,600; 25-40), 'The Masquerader' (UA) and stage show. House got away Friday to its best start since it reopened several weeks ago. With the Colman opus advertised not to be shown elsewhere in L. A. this year, looks like a nifty $8,500. Last week 'Storm at Daybreak' (MG), weak at around $3,000.

Downtown (WB) (1,800; 25-70), 'Goodbye Again' (WB) and vaudeville. Showed exceptional strength with around $1,900 on opening day and should have no trouble passing $8,000, fair. Last week 'The Narrow Corner' (WB), discouraging at around $9,000.

Hollywood (WB) (2,756; 25-65), 'Goodbye Again' (WB) and vaudeville. Biz at this Hollywood blvd. house continues to show steady improvement and currently ought to be good for $10,000 or better. Last week 'Narrow Corner' (WB), satisfactory at around $11,000.

Los Angeles (Wm. Fox) (2,800; 15-26), 'Important Witness' (Tower) and Doubled and Re-Doubled' (Denny). House is back to duals after a couple of stanzas with single bills. Usual biz in sight for the current week, probably topping $4,000. Last week 'The Avenger' (Mono) held for a good $3,800.

Paramount (Partmar) (3,595; 25-55), 'This Day and Age' (Par) and stage show (2nd-final week). Holdover of the DeMille opus, and Rube Wolf as m.c. for five days not hot at $8,000. First stanza of 'Day and Age,' $18,300, great.

RKO (2,950; 25-40), 'Morning Glory' (RKO). For the first time since last spring, when it had 'Goona Goona,' house is getting a play with the Katharine Hepburn pic, and a $1,600 opener indicates take for the week should hit easy $8,500, great. Last week 'No Marriage Ties' (RKO), so-so at $3,800.

State (Loew-Fox) (2,024; 25-55), 'Tugboat Annie' (MG) and stage show (3rd-final week). Starting the third stanza with early holdouts, house clicked to around $3,100 on the initialer of the third week, with Gus Arnheim and band deserving some credit for the draw. If 'Annie' doesn't garner another easy $17,000 on the week a lot of the wise ones will be disappointed. Take for the second stanza was unusually good, running around $24,300, which is about four grand above optimistic estimates.

Studio Draftsmen Plan Code with 35-Hour Top

Hollywood, Aug. 28.

Studio draftsmen, in a last-minute effort to get in under code wire, are formulating an agreement to present to producers. A 35-hour week is the proposed maximum. Present working schedule is 42 hours or more, with most studios paying for overtime.

Draftsmen say code move it to make room for employment of more of their craft.

Columbus' State Fair A Gen'l B.O. Bolsterer

Columbus, Aug. 28.

A battle between the Palace and the Ohio for the week's honors, with each resorting to a plenty heavy publicity campaign, is the feature of this week in the local theatres.

Broad's double bill getting best in months due to starring of Victor Jory, former local stock favorite. 'Captured' at the Grand also off nicely, with Majestic expecting good things as well.

Estimates for This Week

Palace (RKO) (3,074; 25-40) 'Morning Glory' (RKO). Should have little trouble in building to nice enough $6,500. Last week 'No Marriage Ties' (RKO) slow at $3,600.

Ohio (Loew-UA) (3,000; 25-40) 'Song of Songs' (Par). Okay here at $6,500. Last week 'Tugboat Annie' (MG) in for second week just failed to hit same figure, getting $27,000 for the fortnight.

Grand (Neth) (1,100; 25-40) 'Captured' (FN). Just good enough $3,500 in sight. Last week 'Voltaire' (WB) plenty good at $5,200.

Broad (Loew-UA) (2,500; 15-30) 'The Devil's In Love' (Fox) and 'Exposure' (Tower). Going to mighty nice $3,000. Last week 'Storm at Daybreak' (Par) and 'Manhattan Tower' fair enough $2,600.

Majestic (RKO) (1,100; 15-30) 'Professional Sweetheart' (RKO. Okay at $2,000. Last week 'Flying Devils' (RKO) $2,300.

'PADDY'S' BIG $14,000 BEST BIZ IN CINCY

Cincinnati, Aug. 28.

Current traffic along main film lanes is heavier than last week. Bulge absorbed mainly by Albee, but Palace also good. Other RKO ace houses matching last week's takes principally due to improved screen fare in celebrating debut of that chain's greater show season.

Advance as a whole is encouraging theatres in view of spirited bid by parks for final summer trade and staging of annual fortnight's food show at the Zoo, which is popular among housewives.

Nat Holt and his local staff accomplished a neat job in hurrahing the RKO exploitation drive. The three local dailies were gracious in co-op by going the limit on news space and each contributing a page 1 box about the affair. At noon Friday (25) the stunt was ballyhooed by four planes, one of them bannered, flying over the downtown section; discharge of 21 bombs from roof of Palace; release of hundreds of toy balloons from atop the Albee; ad tieups with department stores and RKO day at the Coney Island track when races were named after RKO houses and the feature event styled the Berenice Claire trophy, Miss Claire, headlining at the Palace, presenting a cup to the winning owner.

Universal gave up rental of the 400-seat Ufa last week and ended 12-week showing there of 'Be Mine Tonight.'

Estimates for This Week

Albee (RKO) (3,300; 30-40) 'Paddy, the Next Best Thing' (Fox). Gaynor and Baxter the pull for $14,000 good. Last week 'Another Language' (MG) $10,800.

Palace (RKO) (2,600; 30-40) 'No Marriage Ties' (RKO) and five-act bill topped by Bernice Claire. Vaude setup well balanced and each turn a clicker. Screen feature, equally pleasing, has Richard Dix bigged over title. Not less than $11,000 in sight, good. Last week 'Midnight Club' (Par), $7,000 for six days, tarorable, the run being shortened to allow for Friday opening with vaudfilm policy.

Lyric (RKO) (1,394; 30-40) 'Pilgrimage' (Fox). Mild start indicates $6,000, disappointing. Last week 'Professional Sweetheart' (RKO) $5,900, tame.

Keith's (Libson) (1,500; 25-40) 'Gold Diggers' (WB). Pic brought back after five weeks, when it magneted $39,000 on a four-week run. Present pace is $4,000, slow. Last week 'Captured' (WB) $6,000, fair.

Grand (RKO) (1,025. 15-30) 'Storm at Daybreak' (MG) and 'Secret of Blue Room' (U). Split week, an ordinary $2,100. Last week 'Girl in 419' (Par) and 'The Wrecker' (Col), split, $2,600, nice.

Family (RKO) (1,000; 15-25) 'Man of the Forest' (Par) and 'Eliot Squad' (Mayfair). Split week, $1,700, average, same as last week on 'Silent Man' (Col) and 'Exposed.'

'Stranger's Return' a Help For Lincoln, Neat $2,900

Lincoln, Aug. 28.

Midst an agricultural setting such as this, there couldn't possibly be any click in town greater this week than the showing a 'Stranger's Return,' which Bert Stern at the Lincoln finds himself blessed with for the full stretch—blessings having been few in this spot lately. It also marks the return of the Lincoln to full week stands which were forsaken in early summer for splits to burn up overhanging weak product. Although this pic is set in Iowa, the diff between this and that side of the river is negligible.

Chappy Chapman caused more than expected furor last week when he brought 'Lady for a Day' down from the Col exchange for the managers to squint at, and since he's been cooling his heels and letting the boys beg for its favor—something new again for a film peddler.

At 12:01 a.m. Friday (1) morning the Orpheum is kissed goodbye by the LTC and moves over to join the expanding indie group making their fourth stand. George Monroe and Cal Bard, on the receiving end, are still looking at each, however, to the effect, 'Now we got it, what are we going to do with it?' Program will probably call for low-priced adms and two weekly changes to build up the recently failing clientele.

Estimates for This Week

Colonial (LTC) (750; 10-15-20) 'Man Who Dared' (Fox). Won't mean much more than Cermak did here, slight $650. Last week, 'Her Bodyguard' (Par) and 'Lone Avenger' (WW) split, held fairly well to $800.

Liberty (IndieTC) (1,400; 10) 'Devil Plays' (Indie). Will hold up well with serial, $900. Last week, 'Probation' (Mon) and 'Gallant Fool' (Mon) split, with serials to match nice $950.

Lincoln (LTC) (1,600; 10-15-25) 'Stranger's Return' (MG). Has the town to itself, very likely neat $2,900. Last week 'Hold Me Tight' (Fox) and 'Detective 62' (WB) split, went to a fairly good $1,500.

State (IndieTC) (500; 10-15-25) 'Ann Carver's Profession' (Col). Good for passable $900. Last week 'Soldiers of the Storm' (Col) clicked for $1,000.

Stuart (LTC) (1,900; 10-25-35-55-60) 'This Day and Age' (Par). Oke for $2,700. Last week 'Tugboat Annie' (MG). Brightened eyes in memory of the good old days with a startling $4,500.

'Paddy' Will More Than Square 'Adorable,' Is Balto's B. O. Opinion

Baltimore, Aug. 28.

Aided by good box-office material, local ace houses got off with a flying start this week; 300,000 people jamming the downtown streets to view the NRA parade Friday nite also helped.

'Paddy Next Best Thing' at the New, will make up for 'Adorable' which was yanked after three days. There was enough coin coming in at the b.o. to hold 'Pilgrimage' two weeks and there is likelihood that 'Paddy' will get just as much.

At the Century the strength lies in its stage attraction, the Duncan Sisters in an 80-minute version of 'Topsy and Eva.'

At the Hippodrome the picture strength for once is holding up a five-act vaude bill without a box-office name in the lot. 'Tarzan, the Fearless' is bringing 'em in.

Estimates for This Week

Century (Loew-UA) (3,000; 25-35-40-55-65) 'Midnight Club' (Par) and Duncan Sisters in 'Topsy and Eva' tab should bring in a satisfactory $18,000 this week. Last week 'Mama Loves Papa' (Par) and Ben Blue on stage held to a fair $11,800.

Hippodrome (Rappaport) (2,500; 25-35-40-55-65) 'Tarzan, the Fearless' (Principal) and vaude. $15,000 here this week. Last week 'Headline Shooter' (RKO) and Connie's 'Hot Chocolates' on the stage a satisfactory $12,600.

Keith's (Schanberger) (2,400; 25-30-40-50) 'Private Detective 62' (WB). Makes it two consecutive picture sans femme appeal. Will only take $2,500 this week. Last week 'Secrets of the Blue Room' (U) got rained out pretty badly for weak $2,400.

Stanley (Loew-UA) (3,400; 25-35-40-55-65) 'Turn Back the Clock' (MG). Lee Tracy not sedate enough for this swell joint and will probably do a poor $12,000. Last week 'Captured' (WB) was probably saved by Leslie Howard being in the cast; $13,600, just so-so here.

New (Mechanic) (1,800; 25-30-40-50) 'Paddy' (Fox). Off with a flying start, look for $3,500 here this week. Last week 'Pilgrimage' (Fox), (2d week) held up for a pleasing $2,500.

CIRCLE, INDPLS., 17TH ANNIVERSARY BILL, 9G

Indianapolis, Aug. 28.

Seventeenth anniversary bill at the Circle headed by a seven-act vaudeville program in addition to 'Life of Jimmy Dolan' on the screen is the big noise this week. Looks like the gross will reach a very good $9,000. 'Pilgrimage' is disappointing the Apollo with its faltering $3,500 after Ken Collins, house manager, had given the picture a splendid campaign. Neither the Palace nor the Lyric are causing any stir.

Harry Katz, Milt Feld and Dave Chatkin took formal control of the Circle and Indiana last Saturday and plan to open the latter house, which has been closed for several weeks, on Sept. 1. Ace Berry has been retained in his present post as general manager. Stage presentations and pictures are scheduled for the Indiana, while the choice of the films will be set in the Circle. Straight vaude minus feature photoplays is the plan at the Lyric starting next Friday under the direction of Charlie Olson.

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 25-40)—'Pilgrimage' (Fox). Not up to hopes with a fair $3,500. Last week 'Her First Mate' (U) surprised with a strong $4,800.

Circle (Katz-Feld) (2,600; 25-40)—'Jimmy Dolan' (WB) and vaude. Latter is responsible for good business and a dandy $9,000. Last week 'Gold Diggers' (WB) in return engagement only fair at $4,000.

Lyric (Olson) (2,000; 25-40)—'Her Bodyguard' (Par). Fair at $3,500. Last week 'Disgraced' (Par) weak at $2,900.

Loew's Palace (Loew's) (2,800; 25-40)—'Turn Back the Clock' (MG). Lee Tracy may help this one to reach a slow $3,800. Last week 'Midnight Mary' (MG) $3,600, mediocre.

AL PEARCE RADIO GANG, HUTTON PEP UP SEATTLE

Seattle, Aug. 28.

Return of Al Pearce and gang at Fifth Ave. and Dave Hutton, crooning and explaining at the Roxy, enlivens first runs in the village. Pearce set for five days, Hutton for full week. Both getting attention. Latter got front page stories in dandy interview in which he said sin did not get him while Aimee was in Paris, as local Four Square lady preacher stated in opposing interview.

Rex lets 'Change Your Luck' (colored revue) go to Portland for two weeks, then Tacoma for a week at Hamrick's Music Box, when return is planned for Seattle, as this colored tab show held to nice and steady biz. The town seems to be going strong for sepia with colored burlesque at State, and several nite spots using colored floor shows.

Daylight saving eliminated Sunday helps with cooler weather coming on.

Estimates for This Week

Fifth Ave. (Evergreen) (2,400; 35-50) 'Man of the Forest' (Par) and Al Pearce. Gang on stage. Pearce means b.o. Return for five days looks set for big biz opening today (28). Last week 'Hold Your Man' (MG) got nice play, nine days, being held over, with the week a seven grand; $8,200 for the nine days.

Roxy (JvH) (2,300; 25-35) 'Secret of the Blue Room' (U), Dave Hutton on stage, Don Smith band in pit. Okay value at no advance, indicates a good $5,500. Last week, 'Devil's in Love' (Fox) didn't mean much, so-so, $4,500.

Paramount (Evergreen) (3,106; 25-40) 'F. P. I.' (Fox) and short, 'Aniakchak.' Adventures of Father Hubbard in exploring Alaska volcano, give co-billing, in lieu of usual duals, which are out, owing to difficulty in getting product on account of strike in Hollywood. A poor $3,000. House may close. Friday although a new lease is pending. Last week 'Midnight Club' (Par) 'She Had to Say Yes' (FN) dual, slow at $3,200.

Music Box (Hamrick) (900; 25-35) 'Bed of Roses' (RKO). Bennett getting the play, looks $3,500, fair. Last week 'Baby Face' (WB) fair at $3,100.

Blue Mouse (Hamrick) (950; 25-35) 'Captured' (WB). Good enough for its kind, getting around $2,500, fair. Last week, 'No Marriage Ties' (RKO) easy at $2,300.

Liberty (JvH) (1,900; 10-25) 'False Faces' (Mono); 'Return of Casey Jones' (Mono) dual. Biz fair, $2,600. Last week 'Phantom Broadcast' (Shef), 'Man from Arizona' (WW) dual, okay, $4,100.

Coliseum (Evergreen) (1,800; 15-25) 'Hell Below' (MG), 'Warrior's Husband' (Fox) Dandy combination, looks to reach $4,000, good. Last week 'Peg o' My Heart' (MG), 'Working Man' (WW), dual, very good, $4,000. 'Peg' main draw.

Rex (Hamrick) (1,400. 25-30). This week back to grind at 15c. Last week 'Narrow Corners' (WG) and 'Change Your Luck,' colored tab on stage, the draw, for big $5,800. Return in sight.

RADIO ACT AIDS 'PRETZELS' TO 15G, S. F.

San Francisco, Aug. 28.

A sudden hold-over, a return pic, and otherwise average fare are factors voiding the town of sensationalism, but the Warfield is looking to a big $23,000, best in six months, and the Golden Gate is en route to its best gross in six weeks with KFRC's Blue Monday Jamboree on stage and 'Moonlight and Pretzels' as the film.

House is opening at 10:30 each morning with radio auditions the bait, and the ether variety show is without a doubt responsible for a good share of the take. Paddy' at Warfield, is drawing all the Irish of the town.

Otherwise, it's a week of expectancy more than anything else. Fox-West Coast opens the Embassy Thursday (31) with Arliss' 'Voltaire,' first run at 55c. top. Whether policy will continue thus isn't set but the class of Arliss will somewhat offset the burlesque, sexies and turkeys that have been in there past four months.

Other opening slated for this week is the Orpheum which Marco and Bill Wagnon plan to have going by Sunday (2) with Rube Wolf on stage with band, and come-what-may on screen.

With these two openings slated to attract much of next week's spotlight Fox-West Coast made the smartest move of the season when 'Tugboat Annie' was suddenly held back from opening Saturday (26) and set over for another week, with Dietrich in 'Song of Songs' staying for a second stanza. First week of 'Songs' was surprisingly good, and house ought to come out okay, or nearly so, on the second chapter.

St. Francis heading for a good total with 'Mary Stevens' and 'Man Who Dares,' at usual price of 40c.

United Artists moving slowly with Eddie Cantor in 'Kid from Spain' back after a previous six-week run earlier in the year. It was at UA exclusively then, and is again. House starts its new product Sept. 1 with 'Masquerader' leading off, and possibly 'Bowery' next.

Fox has 'Night of Terror' and 'Doubled and Redoubled,' average.

Estimates for This Week

Fox (Leo) (5,000; 15-25)—'Night Terror' (Col) and 'Doubled-Redoubled' (Denny). Average at $7,800. Last week 'Sing Sinner' (Maj) and 'Casey Jones' (Mono), pulled take to neat $8,500.

Golden Gate (RKO) (2,844; 30-40-65)—'Moonlight and Pretzels' (U) and vaude with KFRC's Blue Monday Jamboree. Latter helping considerably and sending house to good $15,000. Last week 'No Marriage Ties' (RKO) and vaude, hit fairish $13,000.

Paramount (FWC) (2,700; 30-40-55)—'Song of Songs' (Par) (2nd week). Held over suddenly when decided to withhold 'Tugboat Annie' until next week. Maybe $10,500. First week surprisingly good at $17,500.

St. Francis (FWC) (1,500; 25-40) —'Mary Stevens' (WB) and 'Man Who Dared' (Fox). May strike good $7,500. Last week saw $6,800 on 'Devil's in Love' (Fox) and 'Narrow Corner' (WB).

United Artists (1,400; 25-35-50)—'Kid from Spain' (UA). Repeating after six weeks earlier in the year, and okay at $5,500. Last week 'Wrecker' (Col) got poor $4,200.

Warfield (FWC) (2,700; 35-55-65)—'Paddy' (Fox) and stage show. Gaynor and Baxter good and punchy, with big $23,000, best in six months. Last week saw $19,000 on 'Pilgrimage' (Fox) backed by a vigorous ad and publicity campaign.

'Pretzels' and 'Strangers' Are B'ham's Outstanders

Birmingham, Aug. 28.

'Moonlight and Pretzels' coming down the stretch this week backed by a big ballyhoo splurge.

For second honors the Ritz with 'Stranger's Return' ranks.

Estimates for This Week

Alabama (Wilby) (2,800; 30-35-40) 'Moonlight and Pretzels' (U). Clicking a nice $7,000. Last week 'Song of Songs' (Par) keeled over with a poor $5,500.

Ritz (Wilby) (1,600; 25-30) 'Stranger's Return' (MG) oke for $3,500. Last week 'Central Airport' (FN) around $1,800.

Strand (Wilby) (800; 25) 'Midnight Club' (Par). Weak as 3.2, not over $300. Last week 'Gambling Ship' (Par), $850.

Empire (RTAC) (1,100; 25) 'Lily Turner' (FN). Oke at $1,000. Last week 'I Loved You Wednesday' (Fox) and two days of 'Turner' $1,200.

$259,000 IN ONE MONTH

Philly Set for Some Nice Grosses, Stanley 21G, Fox 17G, Earle 15G

Philadelphia, Aug. 28.

Some real business is indicated in Philly's downtown film houses this week with the best showing of the summer months forecast by the opening pace of three or four of the houses.

Stanley, back to a stage show policy and plugging that fact for all it's worth, looks very strong indeed although the picture feature, 'Double Harness' didn't get raves by any means.

With the top back at 75c. and the heavy exploitation of the inauguration of the new policy, a sturdy $21,000 is confidently expected, but with any kind of weather breaks, that figure should be beaten by two or three grand. Stanley's only really red-hot biz in last few seasons was '42nd Street,' which went to $25,000.

'Tugboat Annie' looks like the best bet the Boyd has had in some time and should bring that house a neat $13,500 although chances of holding over are very small.

Fox, advertising heavily to match the Stanley's opening campaign blurbs, has another strong biz-getter in 'Paddy' with Janet Gaynor. Stage show also firmly stressed and combine should get close to $17,000.

Earle, although starting a little light, should get $15,000 on the strength of the eight-act vaudeville show plus film, 'Don't Bet On Love.'

Stanton is one weak sister. Picture—'Midnight Club'—hardly rates higher than $7,200 although even that is an improvement. 'Bed of Roses' should fetch a nice $3,700 at the Karlton and 'College Humor' looks strong enough for $2,400 at the Arcadia.

State Legion convention actually helped trade last week especially Friday. Only time it hurt was Saturday afternoon when parade was held. Attendance on the whole was no more than fair with the famous storm knocking the spots out of some day's biz.

The Earle, boosting its vaudeville program to eight acts, did a very nice $16,500, a little over expectations. 'Storm at Daybreak' was the picture and the Pickens Sisters and Frank Gaby headliners.

The Fox Management expressed delight at the showing made with a three-year-old film, 'Up the River.' Stage show with Alexander Gray and Shaw and Lee figured as helping. At any rate, $14,500 was registered instead of the predicted $12,000.

'Stranger's Return,' solid $4,000 at the Karlton, while the Arcadia had to be satisfied with $1,800 for 'Gambling Ship.'

Unexpectedly good figures at the Fox and Earle, despite rain, believed partly due to Stanley's being dark for alteration

Estimates for This week

Arcadia (600;25-40-55) — 'College Humor' (Par). Looks good for $2,400 which is a little better than house's summer average. Last week, 'Gambling Ship' (Par) weak at $1,800.

Boyd (2,400; 40-55) — 'Tugboat Annie' (MG). Beery-Dressler vehicle looks like theatre's best bet in some time. Strong $13,500 figured with possibility of beating 14 grand mark. Last week, 'Captured' (WB), disappointing at $9,000.

Earle (2,000; 40-65)—'Don't Bet on Love' (U) and vaude. Eight acts now, which is helping trade considerable. Leroy Smith and Zelda Santley heading bill. Figures for $15,000 sure. Last week, 'Storm at Daybreak' (MG) and vaude, new policy started, Pickens Sisters headliners, fine $16,500.

Fox (3,000; 35-55-75)—'Paddy, the Next Best Thing' (Fox) and stage show. Gaynor film looks very strong. Borrah Minevitch heads good stage show, $17,000 forecast excellent. Last week, 'Up the River' (Fox) and stage show, old film didn't hurt as much as expected, stage bill helped; $14,500 taken.

Karlton (1,000; 30-40-50)—'Bed of Roses' (RKO). Second run and should get $3,700, okay. Last week, 'Stranger's Return' (MG), strong 4,000.

Stanley (3,700; 40-55-75)—'Double Harness' (RKO) and stage show. New policy and started big. Ray Bolger headed strong bill. Plenty of plugging, $21,000 indicated with more possible.

Stanton (1,700; 30-40-55)—'Midnight Club' (Par). Doesn't look good for more than ordinary $7,200, but even that's an improvement. Last week, 'Her Bodyguard' (Par), very cheesy $6,500.

Wow Opening in L'ville For Mary Anderson, $8,500

Louisville, Aug. 29.

Mary Anderson got off to grand opening on Thursday with crowds thronging renovated theatre all day and night to see 'Gold Diggers.' Warners and Switow expect picture to stay at least two, maybe three weeks.

Estimates for This Week

Loew's (3,400; 25-40) 'Turn Back the Clock' (MG). Fair, $4,500. Last week 'Midnight Mary' (MG) not so good at $6,000.

Mary Anderson (Switow) (1,100; 25-40) 'Gold Diggers' (WB). Off to spanking start at new WB house in Gateway to South and a cinch for $8,500. Means two or three weeks' run.

Rialto (Fourth Ave) (3,000; 25-40) 'Big Executive' (Par). Not so executive at $4,300. Last week 'Song of Songs' (Par) below expectations at $3,900.

Strand (Fourth Ave). (1,786; 25-40) 'Paddy, Next Best Thing' (Fox). Baxter and Gaynor always big draws here so about $5,500, excellent. Last week 'Pilgrimage' (Fox), severely panned, $3,100, dismal.

Brown (1,500; 15-25-40) 'Be Mine Tonight (U). Gets arty crowd only for $1,100, bad. 'Morning Glory' (RKO), with favorable comment to $1,600 last week.

Alamo (950; 15-20-25) 'Tarzan the Fearless' (Prin). Fair for $1,200. Last week 'When Ladies Meet' (MG) and 'Blind Adventure' (RKO) $1,000.

No St. L. Blues With Blue Eagle Helping All BO's

St. Louis, Aug. 28.

Maybe the Blue Eagle has something to do with it. Business around the local cinemas certainly continues to leave no cause for complaint. For the fifth or sixth straight week all the houses are out of the red; some of them away into the black.

Stage names are helping considerably in two of the cases. Cab Calloway and his Cotton Club orchestra are causing the patrons to overlook the weakness of the picture at the Ambassador, and Arthur Tracy (Street Singer) is doing the same at the Fox. Marlene Dietrich's local popularity is doing the trick at the Missouri; in fact, is giving that house one of its biggest weeks in months. The other two, Loew's State and Grand Central, are getting by on average film.

So it's beginning to look like there may be room for the St. Louis after all. Theatre turned back some weeks ago by RKO will reopen Thursday with combination pix and stage show program, bringing the number of first-run film houses up to six.

Estimates for This Week

Ambassador (Skouras) (3,000; 25-35-55), 'Mary Stevens, M.D.' (WB) and Cab Calloway orchestra on stage. 'Headin' for a big $21,000. Last week 'Her First Mate' (U) $19,000, oke.

Fox (Fox) (6,000; 25-35-50), 'Tarzan the Fearless' (Prin) and Arthur Tracy (Street Singer) on stage. Big $15,000 in sight. Last week 'Pilgrimage' (Fox) $17,000.

Grand Central (Skouras) (2,000; 25-35-50), 'Headline Shooters' (RKO) and 'Before Dawn' (U). Fair $4,000. Last week 'What Price Innocence' (Col) and 'Flying Devils' (RKO) good biz, $4,400.

Loew's State (Loew's) 3,000; 25-35-55), 'Turn Back the Clock' (MG). Fair $10,000. Last week 'Tugboat Annie' (MG) $16,000, fine.

Missouri (Skouras) (3,500; 25-35-50), Song of Songs' (Par). Dietrich pulling a big $12,000. Last week 'Moonlight and Pretzels' (U) and 'Midnight Club' (Par) good for $12,500.

INCREDIBLE LOOP BIZ FOR AUGUST

World's Fair Attracts 2,000,000 Tourists a Week—Downtown Stage Show Houses Chief Beneficiaries, with B&K Chicago Doing Best Biz Since 1928 — September and October Also Promising — Amos 'n' Andy Currently Mebbe $70,000 on Week

AFTER EXPO—WHAT?

Chicago, Aug. 28.

Balaban & Katz Chicago theatre is expected to gross $259,000 for the month of August. Figures included in this total are: Week of Aug. 4, $62,000. week of Aug. 11, $55,000; week of Aug. 18, $72,500, and week of Aug. 25 (anticipated), close to $70,000. This last figure is based on the Amos 'n' Andy's headline week and a seven-performances-every-day-smash through with $70,000 or just under.

Grosses of the Chicago theatre are carrying the rest of B&K's chain of 35 houses. Oddity of the Chicago's wow biz from the World's Fair tourists is the hicks' willingness to wait in line an hour and a half and longer. Explanation apparently is that they set aside a certain day to see this house, Chicago's largest, and they don't intend to return to Penwiper, Mo., without seeing the performance regardless of the hardships involved. Mild weather was a help to the theatre in handling the lines. Under a too-intense sun that line would melt!

Other Stage Shows

Smaller in gross receipts but also very close to capacity at their prices are the Palace and State-Lake. They strengthen the claim that any house with stage shows is irresistibly fascinating to the flesh-denied carniverous mortals from the small towns. Showmen are now taking a skeptical stance toward anybody's claim that such and such a personality or headliner is solely responsible for the dream-like prosperity that has flooded the city. It's the Century of Progress Exposition; nobody else that gets the credit.

Anticipations and omens now corroborate each other anent the month of September, which is expected to be the snortingest rampage for that 30-day period in years. It is now believed, moreover, that the exposition guarantee the theatres a strong October as well. Expo ends Nov. 1. After that nobody wants to contemplate what may happen.

Estimates for the Week

Chicago (B&K) (3,940; 35-55-75) —'Goodbye Again' (FN) and stage show Amos 'n' Andy on seven performances a day schedule; house sanguine of smashing through with close to $70,000, super-wonderful biz and near the high of $72,000 chalked up in 1928 at higher scales and last week beaten by $500. Figures do not include government tax, kept separate. B&K giving strong stage shows, but almost anything would do sensational biz with the World's Fair running, 225,000 attendance daily. Last week Cab Calloway band headlining, with Sally Rand on holdover, and 'Three - Cornered Moon' (Par) all claimed credit for a cyclonic new high, $72,500.

McVicker's (B&K) (2,284; 25-35). 'Moonlight and Pretzels' (U). Another instance of B&K spotting a picture at McVicker's immediately after playing for RKO at Palace. Tourists eager for girly stuff, and pictures smacking of revues do well with visitors. Should top $7,000, good for house. Last week 'She Had to Say Yes' (FN) snatched big $13,600.

Oriental (B&K) (3,200; 30-40-65) —'Tugboat Annie' (MG). Dressler-Beery deemed strong bait for those exposition gawks. House should see $30,000 or more. Final and third week of 'Song of Songs' (Par), was $15,900, oke.

Palace (RKO) (2,583; 40-65-83)—'No Marriage Ties' (RKO) and vaude. George Jessell, Dorothy Stone, Notre Dame Glee Club on bill, and pace suggests sporty $30,000. Last week 'Moonlight and Pretzels' (U) around $28,000, very good.

State Lake (Jones) (2,700; 20-35-55), 'Turn Back the Clock' (MG). Fair $10,000. Last week 'Tugboat Annie' (MG) $16,000, fine.

Missouri (Skouras) (3,500; 25-35-50), Song of Songs' (Par). Dietrich pulling a big $12,000. Last week 'Moonlight and Pretzels' (U) and 'Midnight Club' (Par) good for $12,500.

'Paddy' Flirting with $90,000 As 'Day and Age' Near $29,000 And 'Bitter Sweet' $20,000, N. Y.

Improvement, which it is hoped will be permanent this fall, is again reflected in New York's present grossing tendencies. Of course, there are some good pictures around but despite return of hot weather the past week-end, business in Manhattan's filmshops stood up against it stoutly, after a freak rainy week that materially aided intake. The heavy downpour last Wednesday was held to be affecting grosses adversely in some spots but the fall-off was not serious enough for lusty complaints.

The Music Hall again is leading the town this week, indicating a gross of $90,000 for 'Paddy.' 'Morning Glory' got this house $101,000 gross the previous week, the inclement weather helping. This is close to the record set by 'Cavalcade' Easter week. And 'Glory' came along in August.

Capitol didn't hold up as strongly on its holdover of 'Tugboat Annie' as the Paramount did on its second week of 'Three Cornered Moon,' but this week the Cap is stepping ahead of the Par with 'Turn Back the Clock' for around $42,000. Currently the Par seems under $30,000 possibilities on 'This Day and Age' but $28,500 is a lot better than the summer average has been here.

Two other outstanders are 'Voltaire,' between $29,000 and $30,000 on its first week at the Hollywood, and the Rialto's $22,000 on first week of 'Moonlight and Pretzels.' The U musical will hit the top gross the Rialto has had since it went under the operation of Arthur Mayer. Engagement well sold and exploited and three weeks, possibly a fourth, are expected.

Despite the $2.20 top which the Astor maintains, as against the $1.65 other twice dailies stick to, 'Dinner at Eight' is proving a business finder. Selling some standing room there. 'Dinner' brings new and strong opposition to Fox's 'Power and Glory,' in the same block at the Gaiety, but latter stands its ground nicely. On its first week, ending Wednesday (23), 'Power' got $9,500.

'Par takes 'Song of Songs' out of the Criterion tonight (29) after a fifth week of $5,900, ending (27), not so bad. House goes dark with Columbia's plans for roadshowing 'Lady for a Day' reported in the air as a result of the Music Hall wanting the picture.

With no real suffering anywhere on Broadway, even the Mayfair is doing better than house expected with 'Police Call.' It got $7,500 on its first week ending yesterday (Monday) and will be held until falling under $750 a day. 'I Have Lived' and 'Mr. Broadway,' both indies, follow in the order named. Another doing better than anticipated is 'Bitter Sweet,' Rivoli, which with $20,000 on its first week ending today (Tuesday) will stay at least two weeks.

Strand will not hold 'Captured' a third week as at first considered. However, $18,000 on current (second) week is pleasant after a big $26,700 on first seven days. 'Goodbye Again' opens Thursday night (31).

Broadway's two vaude houses, Palace and State, are both okay this week. 'Mayor of Hell,' with James Cagney, looks to drag in about $12,000 for the Pal, while 'Another Language' should give the State approximately $16,000, nice.

Estimates for This Week

Astor (1,012; 83-$1.10-$1.65-$2), 'Dinner at Eight' (MG) (1st week). Biggest for this house since 'Grand Hotel'; some standing room; extensive advance campaign with novel copy.

Capitol (5,400; 35-75-90-$1.65), 'Turn Back the Clock' (MG) and stage show. Lee Tracy picture getting pretty good play; indicates $42,000 or better, but won't holdover at this figure. Last week, second of 'Tugboat Annie' (MG), $45,000. First week was smash $62,800.

Criterion (875; 55-$1.10-$1.65), 'Song of Songs' (Par) (6th week). Dietrich out tonight (Tuesday) after 5½ weeks as a profit-maker; $5,900 last week.

Gaiety (808; 55-$1.10-$1.65), 'Power and Glory' (Fox) (2d week). Okay. Grabbed $9,500 first seven days. Looks to get a pretty good run.

Hollywood (1,543; 25-35-55-75-85-$1.10), 'Voltaire' (WB). Ends its first week tonight (Tuesday) around $29,500, big.

Mayfair (2,200; 35-55-65), 'Police Call' (Hollywood) (2d week). Surprising by getting $7,500 on first week ending yesterday (Monday); house retaining meller as long as it will stand, probably not a full second week.

Palace (1,700; 25-40-55-75)—'Mayor of Hell' (WB) and vaude. Cagney name inviting extra dollars to tune of $12,000, better than average. Last week 'Heroes for Sale' (WB), $9,500.

Paramount (3,664; 35-55-75)—'This Day And Age' (Par) and stage show. DeMille spec okay but under expectations, $28,500, and no chance of holdover. Last week 'Three Cornered Moon' (Par), $33,000, in second week. Close to its first week's $37,800.

Radio City Music Hall (5,945; 35-55-75)—'Paddy' (Fox) and stage show. Gaynor-Baxter have gross total $90,000 chance, fine. Last week a mighty $101,000 total on 'Morning Glory' (Radio) on which house spent an additional $4,000 in advertising.

Rialto (2,000; 35-50-64)—'Moonlight And Pretzels' (U) (2nd week). Begins its second week today (Tuesday) after rounding up a swell $22,000 first seven days; best Rialto has done since Par-Mayer partnership. Three weeks look certain.

Rivoli (2,200; 40-55-75-85)—'Bitter Sweet' (UA). Will get at least two weeks, pleasing everyone, after a first week of $20,000, okay. 'Masquerader' (UA-Goldwyn) next.

RKO Roxy (3,525; 12-25-40)—'Pilgrimage' (Fox), four days, and 'Her Bodyguard' (Par), three days. About $12,000, oke, based on what 'Pilgrimage' is doing. Last week 'Midnight Club' (Par) and 'Professional Sweetheart' (Radio) $10,900.

Roxy (6,200; 25-35-55)—'Flying Devils' (Radio) and stage show. At $23,000, nice; an advance over previous week of $21,500 for 'Blarney Kiss' (Prin).

State (2,900; 35-55-75)—'Another Language' (MG) and vaude. Around $16,000, nice. Last week 'Stranger's Return' (MG), over $14,000.

Strand (2,200; 35-55-75)—'Captured' (WB) (2nd week). After a strong $26,700 on first seven days, hold over looks like $18,000. Picture will not chance a third week.

—It's Great to Be Alive' (Fox) and vaude. Getting its full share of the vaudeville-hungry tourists. Weather probably accounts for slight fluctuations. Figure $18,000-$19,000, and that figure also for last week with 'Constant Woman' (Col).

United Artists (B&K) (1,700; 35-55)—'The Masquerader' (UA) (2d week). Colman romance of two muggs with the same face doing well. First week $22,600, big. Second week probably $15,000.

Over $15,000 for 'Annie' In 2 Weeks in Tacoma

Tacoma, Aug. 28.

'Tugboat Annie' holds over at the Roxy for second week after smashing all Roxy records with grand $10,500 for first week.

Takings here really remarkable for the town is none too forte as yet, although NRA is helping employment some and daylight saving went out last week. This is a great boost for the showmen when darkness comes an hour earlier.

Estimates for This Week

Music Box (Hamrick) (1,400; 25)—'Double Harness' (RKO), 'Bed of Roses' (RKO), split. Two femme stars helping each pix at b. o. which looks $3,500, good. Last week 'Adorable' (Fox) very nice; 'Mary Stevens' (WB) also good, for week's gross around $3,600.

Roxy (J-vH) (1,300; 25-35)—'Tugboat Annie' (MG). In second week, still going strong. $5,000, good. Last week smashing big $10,500, beyond expectations. Exploitation included tugboat race on Commencement bay with six tugs in real race.

Blue Mouse (Hamrick) (650; 10-20)—'She Had to Say Yes' (FN), 'I Love That Man' (Par), split. Maybe $900, fair. Last week 'Strictly Personal' (Fox), 'Lilly Turner' (FN), split, slow at $800. Too much 'Tugboat.'

Mpls. Doesn't Need Any NRA

Biz Very Boom-Time—'Tugboat Annie' Big 13G—'Morning Glory' $8,500

Minneapolis, Aug. 29.

The show business apparently doesn't need the NRA, inflation or public works to bring back its old-time prosperity. If present signs mean anything, just give it more boxoffice pictures like 'Tugboat Annie.' These observations occur after lamping the State, where the throngs are pouring in to see the Dressler-Beery film in boom-time fashion. Maybe a part of a product new deal, the M-G-M is off to the biggest and best start of any attraction that has played the State since the Mills Brother in person. Maintenance of the initial clip will mean one of the biggest straight-picture weeks ever for the ace Publix house.

A surprise draw is 'Morning Glory' at the RKO Orpheum. Katherine Hepburn is a real name magnet here; despite the terrific State opposition it looks very strong.

Estimates for This Week

State (Publix) (2,200; 40) 'Tugboat Annie' (MG). Dressler-Beery starring combination leads the boxoffice field here. They circused this picture in billing and exploitation and it brought the customers in by droves from the start. Going like the house afire and may top $13,000, great. Last week, 'Baby Face' (WB), $9,000, big. Opened tremendously but got worst panning ever from critics and died latter part of week.

Orpheum (Singer) (2,890; 40) 'Morning Glory' (RKO). Hepburn coming to front rapidly here as drawing card. Critics blurbs and good exploitation a help. Standing up fine in face of tough State opposition. Looks like $8,500, big. Last week, 'No Marriage Ties' (RKO), $2,800, bad.

Century (Publix) (1,600; 40) 'Midnight Club' (Par). No cast names to pull here and picture not particularly suited to house catering mostly to feminine trade. Will be lucky to top $3,000, light. Last week, 'Mary Stevens, M.D.' (WB), $4,500, fair.

World (Steffes) (300; 50-75) 'Be Mine Tonight' (U) (20th week). Still profitable at $1,800. Last week, $1,900, good.

Uptown (Publix) (1,200; 35) 'When Ladies Meet' (MG). Should hit $2,800, pretty good. Last week, 'State Fair' (Fox) and 'She Done Him Wrong' (Par), returns and split, $2,700, okeh.

Lyric (Publix) (1,300; 25) 'Devil's in Love' (Fox). Victor Jory, former local stock favorite, featured in billing. Just another picture and has tough sledding in face of heavy competish. Probably $2,100, light. Last week, 'Man Who Dared' (Fox), $1,900, weak.

Grand (Publix) (1,100; 25) 'Reunion in Vienna' (MG). Second Loop run, probably $2,000, pretty good. Last week, 'International House' (Par), second Loop run, $1,800, fair.

Aster (Publix) (900; 25) 'Diplomaniacs' (RKO). 'It's Great to be Alive' (Fox) and 'Girl in 419' (Par), second runs, split. Should reach $700, light. Last week, 'Temple Drake' (Par), 'I Love That Man' (Par) and 'Life of Jimmy Dolan' (FN), second runs, split, $600, light.

HEPBURN'S $12,500 IS CAPITAL'S OUTSTANDER

Washington, Aug. 28.

Business moved around on to 15th Street and into Keith's currently with that house getting off to a pip of a start for its RKO Greater Show Season with the new Hepburn picture, 'Morning Glory.' It is doing the business of the town by a good margin in spite of Dietrich's 'Song of Songs' holding forth at the Palace and 'Captured,' with a goodly outlay in extra advertising, is at the Earle, with that house's stage show.

Lee Tracy's 'Turn Back the Clock' at the Fox is doing about normal, while the repeat on 'Double Harness' into the Warner Met is proving that the combination of Harding and Powell is not another Mae West, for 'Double Harness' is not doing much.

Estimates for This Week

Columbia (Loew) (1,263; 12-25-35-40)—'Laughing at Life' (Gold Medal). Stepping up a little on advertising and evidently expect something above normal—may get it to tune of $3,000. Last week 'Life in the Raw' (Fox) $1,800. Hurricane taking plenty here as elsewhere.

Earle (WB) (25-35-50-60-70)—'Captured' (WB) and stage show. Spent plenty and this is bolstering picture but not to exceptional figure; will end at about $16,000. Last week 'She Had to Say Yes' (FN), $11,000.

Fox (Loew) (3,434; 15-25-35-60) —'Turn Back the Clock' (MG) and stage show. Hitting about average with Lee Tracy and should get $18,000. Last week 'Devil in Love' (Fox) and local stage revue, $17,000.

Met (WB) (1,583; 25-35-40-60-70) —'Double Harness' (RKO). In for repeat after two weeks at RKO house and isn't doing so well; may be $3,500. Last week 'Voltaire' (WB), last seven of 10 days at this house and got about $3,800.

Palace (Loew) (35-50-60)—'Song of Songs' (Par). After two preceding weeks of 'Tugboat Annie' which broke the house record the first week; better than normal business doesn't seem to be much; anyhow this Dietrich opus is doing a little above normal and will end up with $12,500. Last week 'Tugboat Annie' (MG), second stanza, to $12,000, great.

Keith's (RKO) (1,830; 15-25-35-50)—'Morning Glory' (RKO). Doing excellent business and has everybody talking about Hepburn. Will get $12,500 easily. Last week 'Her First Mate' (U) got it in the neck with the rest of them during the hurricane and ended at about $5,000.

PRE-LABOR DAY BOOM IN BUFF, 'ANNIE' 14G

Buffalo, Aug. 28.

Business showing some pre-Labor Day improvement around town. Shea's first run houses bringing up the heavy artillery attractions currently which may help.

Hipp looks in for a smash week of $14,000 on 'Tugboat Annie.' Buff falls back a little to $11,000 while reopened Great Lakes looks to get about $10,500, good.

After backing up last week, the indie Lafayette looks close to $6,000.

Estimates for This Week

Buffalo (Shea) (3,600; 30-40-55)—'Another Language' (MG). About $11,000 indicated, okc. Last week 'Double Harness' (RKO) ran gross up to fine $14,500.

Great Lakes (Shea) (25-40)—'The Nuisance' (MG) and vaude. Probabilities point to $10,500, good after a big reopening week of $13,300 on 'Lilly Turner' (WB) and vaude.

Hipp (Shea) (2,400; 25-40)—'Tugboat Annie' (MG). Town's big grosscr and $14,000 will be swell takings. Last week 'Moonlight and Pretzels' (U), $6,000, okay.

Century (Shea) (3,400; 25)—'Warrior's Husband' (Fox) and 'Supernatural' (Par). Duo doing nicely, about $5,500. Last week 'Zoo in Budapest' (Fox) and 'Mind Reader' (FN) was a little off, $4,600.

Lafayette (Ind.) (3,400; 25)—'Riot Squad' (Merit) and 'By Appointment Only' (Invin). Close to $6,000, good, appears in store. Last week 'I have Lived' (Chest) and 'Behind Jury Doors' (May), under average at slightly over $5,000.

B'KLYN PAR REOPENS, NIFTY 35G 1ST WK.

Brooklyn, Aug. 28.

It seems more like old times now that the Brooklyn Paramount is open. Friday saw the theatre all aglow in lights with business brisk at the b.o. Picture is 'This Day and Age' (Par) and stage show features Jimmy Melton, air tenor, and Stan Meyers' orch in pit. Looks like a splendid $35,000, which is something to talk about along Fulton street.

Fox is billing the 'Voice of Experience,' air oracle, on the stage above the flicker, 'Don't Bet on Love,' but he doesn't mean anything at the gate. Only $12,000 in sight.

Estimates for This Week

Paramount (4,000; 25-35-55-65-75) 'This Day and Age' (Par) and stage show, with James Melton, Shaw and Lee and Stan Meyers orch. Good advance publicity, with colorful ad copy gave house ace sendoff on re-opening. Should do in vicinity of $35,000, okay, and how!

Albee (2,500; 25-35-50) 'Morning Glory' (RKO) and vaude, starring Edmund Lowe. At $18,000 will be pretty good. Last week, 'Pilgrimage' (Fox), same.

Fox (4,000; 25-35-50) 'Don't Bet on Love' (U) and stage show, with 'Voice of Experience' (M. Sayle Taylor). Telling folks out front how to solve their problems. Business nothing hot, $12,000. Last week, 'Big Brain' (Fox), produced $15,000, okc.

Loew's Metropolitan (2,400; 25-35-50) 'Tugboat Annie' (MG). Second week, $17,000, okey. Last week, $23,000, dandy.

Strand 'Gold Diggers of 1933' (WB). Sixth week, $10,000, good. Last week, $11,300.

'Lily' Sans Auto Giveaway Better Than Previous Wk.

Portland, Ore., Aug. 28.

'Tugboat Annie' is doing the real biz and clicking for a big second week at the UA. Pic had a tremendous exploitation build-up and answered nobly, giving that house its biggest gross for a year.

Playhouse has the colored revue, 'Change Your Luck,' in for two weeks, and it looks like a winner at pop prices. Tab revue is comboed with 'Cocktail Hour.'

B.o. biz in general recovering from recent heat wave, also from close of dog-racing season. Broadway boosted the gross of 'Midnight Club' last week by giving away an auto as door prize.

Columbia (indie) exploited 'Isle of Paradise' as the greatest nudist pic on earth, and connected for plenty attention. Played down the South Sea angle.

Estimates for This Week

Broadway (Parker) (2,000; 25-40), 'Lily Turner' (FN). Booked too late to get enough exploitation, but surprisingly good, around $6,500. Last week 'Midnight Club' (Par) did better than average due to giving away auto door prize, which boosted biz; okay at $4,400.

United Artists (Parker) (1,000; 25-40), 'Tugboat Annie' (MG). Hitting a strong pace in its second week, up to $8,000, big. First week huge $13,200 and may hold for two weeks more. Best biz in this house for a year.

Music Box (Hamrick) (1,500; 25-40), 'Mayor of Hell' (WB). Failing to get much attention and just poking along for an average $4,000. Last week 'Bed of Roses' (RKO) good enough for this house at $4,400.

Oriental (Hamrick) (2,000; 25-35), 'Jimmy Dolan' (WB). Just keeping its head above water, and won't do better than $2,500. Last week 'Professional Sweetheart' (RKO) got some attention in these dull mid-summer times and good enough at $3,000.

Liberty (Evergreen) (2,000; 25), 'Whoopee' (UA) and vaude. Revived and not exploited as a new pic. Vaude helps to an okay $4,000. Last week 'I Love That Man' (Par) with vaude got by fairly for $3,500.

Playhouse (Hamrick) (1,400; 25-40), 'Cocktail Hour' (Col) and 'Change Your Luck,' colored revue, doing nice biz around $6,000.

'HEADLINE'-'INDIA' AT 25-40, $9,000, K.C.

Kansas City, Aug. 28.

The Mainstreet opened its 'Greater Show Season' this week with 'Headline Shooter' and 'India Speaks,' all for 25-40c. It was the only Friday opening downtown and reaped the benefit, with nice prospects for a profitable week.

After two weeks of 'Tugboat Annie' to great grosses, the Midland now is showing 'Midnight Mary.' This and 'Mary Stevens' at the Newman are both set for nice biz. Latter house usually opens on Friday but management thought wise to hold 'Song of Songs' for an extra day and the 'M. D.' picture was the loser.

Business with the first runs seems to be showing a slight increase and the managers are optimistic, although negotiations with the theatre crafts are under way and things will be unsettled until the new contracts are fixed.

Estimates for This Week

Liberty (Dubinsky) (860; 10-15-20)—'What Price Decency?' (Equit) and 'Mind Reader' (FN), split. Steady grinding from early morning until late at night is getting satisfactory results and this week will be no exception, close to $2,000. Last week 'Blondie Johnson' (FN) and 'Unwritten Law' ditto.

Mainstreet (RKO) (3,000; 25-40) —'Headline Hunters' (RKO) and 'India Speaks' (RKO). Show heavily billed, double bill appealing, looks good for $9,000. Last week 'Moonlight and Pretzels' (U) held fairly well for $7,500.

Midland (Loew) (4,000; 25)—'Midnight Mary' (MG). A week late on account of 'Tugboat Annie' being held over, but opened nicely and should hold for close to $11,500, good. Last week 'Tugboat Annie' (MG) cleaned up about all that was left after the first record week and turned in a nifty $12,500.

Newman (Par) (1,800; 25-40)—'Mary Stevens' (WB). Management is depending on the women to show a profit for this one and has given it a lot of teasing publicity. Opened good and is expected to gross $8,000, oke. Last week 'Song of Songs' (Par) eight days, big for $13,000.

Uptown (Fox) (2,040; 25-40)—'Tarzan the Fearless' (Prin). House continues to give its customers hot stuff from some angle and they like it. Week should show good $4,000. Last week 'Man Who Dared' (Fox), $2,700, fair.

WEATHER COMPETISH VERY TUFF IN PROV.

Providence, Aug. 28.

After three miserable weeks of rain and overcoat weather the sun finally peepcd through the clouds at the start of the present stanza, buoying the spirits of the operators of the innumerable shore resorts in these parts a great deal, but dampening those of Providence exhibitors.

Weather has been with the theatres along the main stem for some time, and had the picture product been much better there's no doubt the stands would have made nice biz all around. As it is, however, not many spots have been registering squawks, considering the weak product they have been wishing onto the fans here.

But the Old Sol's appearance is sure to make a big difference in business until after Labor Day. The boys and girls who have been forced to go to the cinemas to keep out of the rain have been storing up plenty of energy for one last dash for the outdoors, and as a consequence nice weather will keep things popping for the shore resorts.

Product this week much better than what it has been in the last few weeks, but whether it will be able to stand the acid test remains to be seen. First day theatres were okay, as the break in weather did not come until over week-end, but as soon as it cleared up there was a noticeable drop at nearly every stand.

'Morning Glory' opened Saturday at the RKO Albee in the wake of a nice buildup, and looks as though it will do okay.

Hepburn is expected to give house best biz since it went straight pictures couple of months ago. Anticipated gross of $7,000 will be good enough as far as straight pictures are concerned.

Albee plans to stick to pictures indefinitely. House was expected to return to vaudfilm around Labor Day, but announcement has it that Albee will not essay vaudeville at this time.

Paramount with double bill headed by 'Big Executive' and 'Laughing at Life' will be next best thing in town with an anticipated gross of $5,500.

Loew's State, only vaude house in these parts, will be a couple of thousand ahead of the Albee, but not on the strength of feature picture, 'Turn Back the Clock.' Live entertainment will be responsible for gross of around $9,000. Lee Tracy is oke here, but star was at the same stand two weks ago, and filling him again within short space of time, not making a hit with the natives.

The Majestic is expecting another mild week with 'She Had to Say Yes' and 'Corruption' on twin bill. Weak fodder for the natives, and gross cannot hurdle $4,500 in the face of opposish not only at the other stands but the weather as well.

The RKO Victory has one first run picture on twin bill for first four days of the current stanza. 'Police Call' is the first run, and 'Diplomaniacs,' the second run picture. Things slightly better at this small stand, which was forced week ago to go second run because of lack of product.

Next Saturday Edward M. Fay is reopening his vaude and picture house, Fay's, after three months of idleness.

Estimates for This Week

Loew's State (3,700; 15-40)—'Turn Back the Clock' (MG) and vaudeville. House figuring on tilting to $9,000, but it will be a struggle if the present pace is any criterion. Booking of picture altogether too close to 'Nuisance,' which was at this stand week before last. Last week 'Midnight Mary' (MG) also had to depend on live entertainment to eke an average $8,500.

Majestic (2,200; 15-40)—'She Had to Say Yes' (FN) and 'Corruption' (Pizor). Outlook not so good; with no names to help it along there's no chance of tilting over $4,500, so-so. Last week 'Mary Stevens, M. D.' (WB) and 'Man Who Dared' (Fox) was slightly better at $5,000, but not what it should have been.

Paramount (2,200; 15-40)—'Big Executive' (Par) and 'Laughing At Life' (Levine). This bill means something; will give house a break at $5,500. Last week 'Three Cornered Moon' (Par) and 'Notorious But Nice' (Chest) was up among the leaders at $5,200.

RKO Albee (2,500; 15-40)—'Morning Glory' (RKO) and 'Easy Millions' (Freuler). Nice bill, best since house went straight pictures; no doubt that this spot will get at least $6,000. Last week 'Her First Mate' (U) and 'The Wrecker' (Col) $6,500.

RKO Victory (1,600; 10-25)—'Police Call' (RKO) and 'Diplomaniacs' (RKO). Latter second run feature, split week, and four day engagement should see this house with a slight edge over past weeks at $1,100. Last half of last week 'California Trail' (Col) and 'Condemned' (F D), both first runs, oke at $900 for three day run.

STRAIGHT PIX FOR ONCE OK IN BOSTON

Boston, Aug. 28.

For first time in many moons it's fil-lums taking the spot, and fillums solo, at that, in local picture house biz. Currently there isn't a highlight flesh bill anywhere in town in this class of theatres, and biz is booming. So it can be laid wholly to draw of the pix. Patronage is so much on up and up that the Hub is putting something of a seal on the NRA's promised prosperity.

Marking start of RKO Greater Show five week period, Keith's curtains its vaude and takes to all-picture programs. Katharine Hepburn does the rest for the house. Flesh is to swing into the Boston, scheduled to reopen next Friday, with Morton Downey topping vaude, and a film premiere, Bert Hansen, from Cleveland RKO, is to manage.

Metropolitan is doing even better, and there the reason is exactly parallel. Cherchez la femme, this time Dietrich in 'Song of Songs.'

Greatest b.o. magnet of season is the reason for another downtown spot's success. 'Tugboat Annie' dittoes for Orpheum.

Pretty nifty biz in the other spots. 'Gold Diggers' is here for first time at pop prices, doing fine; Mae West's first is revived and a smash for a holdo-over, doing better than bulk of recent new ones.

Estimates for This Week

Keith's (RKO) (25-35-50)—'Morning Glory' (RKO). All alone to draw, and Hepburn luring the crowds. Swell ballyhoo, also. Grand chance to clean up $18,000 for this spot, which is hankadory. Last week 'Secret of Blue Room' (U) and Ethel Barrymore topping vaude bill, $18,400.

Orpheum (Loew) (3,000; 30-40-50) —'Tugboat Annie' (MG) and vaude. Hitting it up for a new high, perhaps around $17,500. If so, splendiferous. Last week, 'Sing, Sinner, Sing' (Maj), awful, and vaude, lucky to skim off at $13,000.

State (Loew) (3,000; 30-40-50)— 'Turn Back Clock' (MG). Pleasing and quite comfy on buildup, promising $12,000, which is okay. Last week, double draw of 'Masquerader' (UA) and Therrien in fifth and final week, cut the cream for $13,500.

Met (Mullin-Pinanski) (4,330; 30-40-65)—'Song of Songs' (Par). Dietrich should get an expected $25,000, swanky. Last week Duke Ellington and band, unaided by 'Devil's in Love' (Fox) boosted intake to velvety $30,600.

Scollay (Mullin-Pinanski) (2,800; 25-35-45-55)—'Midnight Club' (Par) and vaude. Seems set to pull $8,500, beter'n fair. Last week, 'Mary Stevens' (WB) and vaude, broke better than evcn at $8,000.

Paramount (Mullin-Pinanski) (1,800; 35-45-55) — 'Three-Cornered Moon' (Par) and 'I Have Lived.' Biz about average, $6,000. Last week, with 'Captured' (WB) and 'Her Resale Value' (Mayfair), $7,400, good.

N. H. Hopes for Upbeat When Summer Stox Fold

New Haven, Aug. 28.

Return of summer weather after week of storm won't help film spots any, although the folding of shore and country playhouses hereabouts within next fortnight will shoot a flock of customers back to picture box-offices shortly.

Henry Bussc, back at Par pit, is a helpful factor to this week's biz. Heat hurt opening, but should recover through the week. Stage fare got oke reception and is being plugged over film.

Bijou, second run house, makes a practice of plugging featured names on bill, with titles secondary stuff.

Estimates for This Week

Paramount (2,348; 35-50)—'Notorious But Nice' and stage show. Busse pit band helping to nice $7,000. Last week 'By Appointment only' and stage show, $7,900, fine.

Palace (3,040; 35-50)—'Paddy' (Fox) and 'The Wrecker.' Should pick up to a good $7,500. Last week 'Pilgrimage' (Fox) and 'Devil's in Love' (Fox), with Robert Simmons on stage okay around $7,600.

Roger Sherman (2,200; 35-50)— 'Double Harness' (RKO) and 'Laughing at Life.' Headed for nice $7,300. Last week 'Voltaire' (WB) drew a big $8,700.

Hollywood

Briefly rewritten extracts from 'Variety's' Hollywood Bulletin, printed each Friday in Hollywood, and added to the regular weekly 'Variety.' The Bulletin does not circulate other than on the Pacific Slope. News from the Dailies in Los Angeles will be found in that customary department.

Charles Kenyon transferred from script of 'Country Club' to 'Mandalay' at Warners. Story is for Ruth Chatterton.

William Powell goes into 'Dollar Wise' at Warners. Role is similar to one actor portrayed in 'High Pressure.'

Tom Buckingham leaves Universal after several months' preparation to direct 'Exquisite Thief,' to go to Warners as a writer. Yarn was authored by Buckingham and will probably be shelved.

Lillie Hayward assigned to write on Warners nurse yarn, 'Miss Benton, R. N.' Other writers who worked on script failed to untangle yarn.

Phillip Wylie assigned to work on Par's '50 Years From Now.' Wylie is 10th writer on yarn.

James Bush goes into Charles R. Rogers' 'Eight Girls in a Boat' as one of the two male leads.

Dance Staging

Maurice Kusell to stage the dances for the Jack Pearl pic, 'I'm a Liar,' formerly titled 'Meet the Baron.'

John Meehan assigned to adapt Vina Delmar's 'Sadie McKee.' Joan Crawford is scheduled for lead.

Production on Par's 'Design for Living,' suspended because of Miriam Hopkins's illness.

George Seitz writing 'Transcontinental Bus,' at Metro. A. Robert Montgomery pic.

Edgar Selwyn assigned to meg Metro's 'Dead Policeman.'

F. Hugh Herbert has sold a play 'Hit Me Again' to Warners. Writer is under the Metro banner.

Metro will use 14 bulls from the Barnes Circus for elephant sequence in 'Tarzan and His Mate,' with 40 lions also to be used in the pic. Charles Hatch of Bernard and Meiklejohn, agents for the show, set the deal.

Because L. A. has no ferry boats, home town is not being represented in Paramount's contest for girls picked from boats throughout the country for name parts in Charles Rogers' 'Eight Girls in a Boat.'

Chaplin on Mark

Charles Chaplin is set to start his next pic, with Paulette Goddard as his leading woman, in four weeks. Remake of 'Woman of Paris' will follow.

Charging breach of contract, Edward Small, agent, has brought suit against Seymour Felix, dance director, for $6,450, representing alleged commissions and damages.

To give Metro workers a break at their own commissary at the noon hour peak, studio has barred all visiting diners from the eatery between 12 and 1 o'clock.

Larry Darmour hired George Gray, Earl Montgomery and Joseph Levering to write the 'Mickey McGuire' shorts for Col release.

Jerry Lynton, who wrote the 'Chandu' ether programs, now working with Sherman Lowe and Al Martin on 'Mystery Squadron,' Mascot serial.

Sol Wurtzel is prepping five pics at the Fox Western Ave. lot. They are 'Orient Express' and 'Sleepers East,' train yarns; 'Mad Game,' 'Jimmy and Sally' and an untitled Eli Brendel.

Remake

'Thundering Herd' at Par being adapted by Mary Flannery and Jack Cunningham. It was done as a silent in '25.

Leon Erroi cast in 'Funny Page' and 'Alice in Wonderland' both at Par.

Starring Boots Mallory, Ken Goldsmith's 'Carnival Lady' started today (28) with Howard Higgin directing.

Ruth Ridenour and Eddie Welch writing a pic around Nick the Greek for George Raft at Par. Miss Ridenour now in N. Y. interviewing the betting man.

Reno Wilk and George Page sued for $7,000 by Whittier Amus Co. who claim the defendants are holding tenancy on a Whittier theatre after their lease's expiration.

Erwin Gelsey engaged as assistant to Harry Joe Brown of the Charles R. Rogers productions.

Violet Foran and Violet Stiegerwald, screen novices, get their break in Charles E. Rogers' 'Eight Girls in a Boat.'

Feeling that 'Pink Chemise' is too blue, Par has retagged the picture 'Come on Marie.'

Leslie Banks, English actor who came here to do 'Most Dangerous Game' for Radio returns to the studio on a term contract Oct. 1.

(Continued on page 51)

'WRECKER' 15G AT 15-25 RATES BEST IN DENVER

Denver, Aug. 28.

Denham is the brightest spot in town this week with Don Darragh's fiesta stage show one of the fastest units ever in Denver; $3,000 is lot of admissions at 15-25c, and ropes have been up every day of this week which opened Wednesday headed for biggest gross in weeks.

Paramount is doing better than expected on 'Storm at Daybreak,' and although booked for only four days will probably be held a second week. 'Moonlight and Pretzels' at the Aladdin looks headed for slightly better than half of opening week's gross. 'Heroes for Sale' no pull at Denver and heading house for dip although highly praised and apparently well sold in advance.

'Pilgrimage' is taking Orpheum below last week; Denver somehow has a way of doing those things to pictures that are boxoffice elsewhere. Tabor taking dip also with 'Flying Devils,' although stage layout better than last.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-40) 'Moonlight and Pretzels' (U) (2d week). Viola K. Lee at the organ. Holding up well, $3,000 on second stanza. Last week it turned in close to $6,000, plenty good.

Denham (Hellborn) (1,500; 15-25) 'The Wrecker' (Col) and stage show. Up to $3,000. Last week, by double featuring 'Lucky Devils' (RKO) and 'Black Beauty' (Mono) and attracting a lot of youngsters, the gross was $2,400.

Denver (Huffman) (2,500; 25-35-50) 'Heroes for Sale' (FN). Edna Dodd at the organ. Mild at $4,300. Last week 'Mama Loves Papa' (Par) never got going and finished with $6,500.

Orpheum (Huffman) (2,600; 25-30-40) 'Pilgrimage' (Fox) and Fred Schmitt's orchestra. Sob film no go, only $4,800. Last week 'No Marriage Ties' (RKO) proved a disappointment and turned in only $5,000.

Paramount (Huffman) (2,000; 25-40) 'Storm at Daybreak' (MG) and 'Disgraced' (Par), split. West Masters at the organ. Up to $4,500. Last week 'Midnight Mary' (MG) and 'Her Bodyguard' (Par), only $3,000 on split week.

Tabor (Huffman) (2,000; 20-25) 'Flying Devils' (RKO) and stage show. Off at the gate, only $2,800. Last week 'Secret of the Blue Room' (U) with stage show did $3,500.

Local 306 of the IATSE Settles with Its Attys.

After being dragged into court and with implications voiced that the IATSE disapproved of the local's action in calling it quits with Rubin & Bregoff, its attorneys, the New York operators' union has reached a settlement with the law firm.

Difficulties first arose when Rubin & Bregoff started to press Local 306 for collection of a bill for legal services said to run into five figures. Finally receiving an ultimatum that unless paying up no further legal work would be handled, 306 swung out of Rubin & Bregoff and brought in Sam Birnbaum as counsel. Birnbaum had represented individuals and factions which fought Sam Kaplan and his old 306 regime for years.

When Birnbaum was brought in Rubin & Bregoff refused to surrender papers on 306 cases to him and finally went into the Supreme Court, where decision was reserved. Settlement was reached during the past week.

Rubin & Bregoff are attorneys for the I. A., which was believed to have resented the action of 306 despite that locals of that international have autonomy and are not supposed to be influenced in any manner by the parent organization.

MONTREAL LOOKS UP WITH BETTER WEATHER

Montreal, Aug. 28.

Following the worst week of the summer, things currently look brighter with better weather and approach of school opening. Pictures on show are nothing out of the way, but fans are coming back film-hungry and grosses should swell. Lack of tourists this year, too, has hit the pix.

Palace shows 'Waltz Time in Vienna' (British) and may gross $7,500, since this is not the British picture house of the city. Capitol, which has been topping the town of late, has a brace with popular star names in 'Lily Turner' and 'Private Detective 62' and may touch $9,000. Loew's is giving 'Secret of the Blue Room' and 'Black Beauty' with a likely $7,000 at the end of the week.

Princess has 'The Masquerader' and 'Study in Scarlet,' which should bring 'em in and gross a very good $6,500. Imperial shows 'Rivaux de la Piste' (French), and the Cinema de Paris repeats 'Les Gars de la Marine' (French) and should gross $2,500 and $1,800 apiece. Nabes all down.

Estimates for This Week

Palace (FP) (2,700; 60), 'Waltz Time in Vienna' (Brit).. Looks $7,500 at best. Last week 'Another Language' (MG); even Montgomery-Hayes combo couldn't boost this above $8,000.

Capitol (FP) (2,700; 50), 'Lily Turner' (WB) and 'Private Detective 62' (WB). A nice bill that should jack this house up to $9,000. Last week 'Stranger's Return' (MG) and 'Gambling Ship' (Par) beat everything on the Rialto with $9,500.

Loew's (FP) (3,200; 50), 'Secret of Blue Room' (U) and 'Black Beauty' (Mono). Not much over $7,000. Last week 'Bondage' (Fox) and 'Great to Be Alive' (Fox) about same figure.

Princess (CT) (1,900; 50), 'The Masquerader' (UA) and 'Study in Scarlet' (Educ). Should get $6,500. Last week 'Midshipmaid' (Brit) and 'Love on the Spot' (Brit) fair at $5,500.

Imperial (France-Film), 'Rivaux de la Piste' (French). Should make $2,500. Last week 'Criez-le sur Tolts' (French), $2,300.

Cinema de Paris (France-Film), 'Les Gars de la Marine' (French). Second week, $1,800. Last week, $2,000.

'Pretzels,' 'Detective' Twinned, $10,000, New'k

Newark, Aug. 28.

With a clear and hot week-end it looks as though things would not be so rosy for business as last week when steady rain pulled most houses above what was expected. But even the sun can't wilt 'Tugboat Annie' at Loew's, where a great opening means a tremendous $19,000. At the Branford, where they're double-billing with 'Moonlight and Pretzels' and 'Private Detective 62' at least a fine $10,000 ought to result.

Great interest in Proctor's dropping vaudeville but too early to decide results. On the opening matinee people seem to come to see 'Pilgrimage,' but the lowered scale keeps the gross down.

M. S. Schlesinger announces that owing to a scarcity of productions it is improbable that he will open the Shubert for legit. Some persons are anticipating vode at the Shubert.

Estimates for This Week

Branford (WB) (2,966; 15-65) 'Moonlight and Pretzels' (U) and 'Private Detective 62' (WB). Big double bill has a pull and ought to reach $10,000. Last week, 'Mary Stevens, M.D.' (WB), great at $11,000.

Capitol (WB) (1,200; 15-25-35-50) 'Heroes for Sale' (WB) and 'Mama Loves Papa' (Par). Will probably feel the squeeze from both Proctor's with new people and Branford with double features. About $4,500. Last week, 'Midnight Mary' (MG), and 'Best of Enemies' (Fox), good at $5,000.

Loew's State (2,780; 15-75) 'Tugboat Annie' (MG) and vode. Only weather can keep this gross down and it will still reach or better an incredible $19,000. Last week, 'Sing Sinner, Sing' (Maj), with Duncan Sisters on stage, made $11,000.

Newark (Adams-Par) (2,248; 15-75) 'Big Executive' (Par) and vode. Weak sister can hardly stand the competish, not much over $4,200, poor. Last week, 'Three Cornered Moon' (Par), nice at $10,500.

Proctor's (RKO) (2,300; 15-25-30-40-55) 'Pilgrimage' (Fox). Lowered scale with 15-25 mats and 30-40 nights should make a different appeal. On new policy maybe $7,500. Last week, 'No Marriage Ties' (RKO), beat $9,000.

Terminal (Skouras) (1,900; 15-50) 'Tarzan the Fearless' (Fox). Strong opening but not likely to better $3,700. Last week Mae West billing pulled 'The Wrecker' (Fox) and 'Night After Night' (Par) up to $4,100.

Loew Governed by Contraries, Goes Both Ways Against Market Trend; Rest of Group Quiet and Lower

Yesterday's Prices

Sales.		High.	Low.	Last	Net chge.
100	Cons. F....	3¾	3¾	3¾	
200	Col. P. vtc.	23¾	22½	23	— ½
200	Cons. F. pf.	10	10	10	— ¼
1,000	East. K..	85¼	83	85¼	+1¼
600	Fox. A....	15¾	15¼	15¾	— ⅝
4,500	Loew	34	33⅛	33⅞	— ¼
200	M-G-M pf.	21	21	21	+ ¼
200	Par-Pub-cf	2½	2	2	
800	Pathe Ex.	1⅞	1⅝	1⅝	— ⅛
200	Pathe, A..	3½	3⅜	3⅜	— ⅛
17,500	RCA	0¼	0	0	— ¼
3,500	RKO	3⅜	3⅜	3⅜	— ⅛
11,000	W. B.....	8½	8⅜	8⅜	— ⅛
		CURB			
300	Tech.	7½	7½	7¾	
		BONDS			
$3,000	Gen. T...	5½	5½	5½	— ½
7,000	Loew's ...	88⅝	88½	88⅝	
15,000	Par-P-L...	33	32⅝	32⅝	—1⅛
21,000	Par-Pub ..	33	32⅝	32⅞	— ⅛
1,000	RKO	23	23	23	+1
20,000	W. B.....	43	42¼	42¾	— ¼

Analysis of Publix Enterprises' Claims Completed by I.T. Co.

The Irving Trust Co., as trustee of the bankrupt Publix Enterprises, has completed its analysis of PE claims and is now ready to take up each individual creditor's cases, one by one, in an effort to arrive at a final list of liabilities as they will stand when the payoff comes.

Declaring the job of claim negotiation and compromise will be a big job, trustee sources estimate that it will be at least a month before every claim has been gone over and a sale or other disposition of PE can be considered. With majority of the PE claims held by landlords and anything likely to happen, no prediction is made as to what trustees will consider a fair price for the large theatre holding company when a purchaser is sought.

It is expected on inside that PE will be absorbed in some manner by the parent company, Paramount-Publix, which itself is under the bankrupt banner.

As each creditor claim of PE is taken up individually by the Irving Trust and its lawyers, efforts will be made to reach compromises. With any good fortune in this direction the total liabilities of PE as they stood at the time of bankruptcy adjudication, $41,000,000, will be materially reduced. Assets stood at $23,000,000 when PE went bankrupt.

In determining the debts due in a satisfaction of claims, PE will attempt to disprove future rents which a number of landlords are trying to get. As each individual claim comes up, it will have to go before the court of jurisdiction in the PE bankruptcy for approval. Should a creditor refuse to accept the action of the referee, he or she has recourse on appeal to Federal courts.

EASTERN P.A. BRANCH OF ACADEMY'S DEPT.

Publicity-advertising branch of the Academy will be the first to go national in scope through representation on the eastern as well as western coast. Plan for this Academy arm is to invite the New York publicity-advertising directors into its membership.

The eastern home office representatives will have a voice at Academy meetings equal to that of publicity-ad men who are in the studios on the Coast. If not in the west at the time, their votes will be by proxy.

Invitation of eastern ad-pub heads to join in Academy affairs is considered a natural one as in most instances the h. o. publicity directors are in charge of the studio departments in the west.

Okes for Minors

Los Angeles, Aug. 28.

Approval of minor's contracts for Mildred Elizabeth Lehrman (16), and Maria Louisa Castaneda (17) is sought in Superior court by RKO Studios, with former to start at $40 per week, and latter at $100.

Femmes are spotted in 'Flying Down to Rio' on optioners.

By AL GREASON

Loew, which has ruled price movements in its group for a year or more, started the week with another demonstration against the general stock market trend, but subsequently fell into line. Monday opening was generally net down from Friday's close, but Loew chose to start the day higher. As trading continued and the list lost ground, Loew's fell into line, but on a minor retreat turned dull, ending the day fractionally up at 33⅞.

Chief influence yesterday was a sharp decline in foreign exchange. Sterling lost 12 cents against the dollar, quoted at $4.51¼ against $4.63⅜ Saturday. Dollar recovery apparently represented hasty covering by alien speculators who switched to the view that recent moves by the Federal bank did not represent very definite inflation after all. Tip from abroad that the foreign markets did not interpret U. S. central bank operations as inflationary brought a sharp drop in American wheat and the security trading followed the Chicago example.

Opening prices were generally the low of the day. Toward the end of the session there was a minor recovery and the list closed only slightly changed from Friday's closing levels. Some selective buying made its appearance. The auto stocks were favored on trade reports that summer improvements were being maintained in spite of a seasonal decline normally due at this time.

Amusement bonds were inclined to shade prices, especially the Paramount issues. RKO was a freak exception to the rule. Dealings were on a small scale, both in stocks and bonds.

Whimsical Loew's

Last week's prices for the amusement stocks were governed by contradictions. Week before last and early last week the issues jumped ahead although they had to move against the market tide for most of the time. Principal influence at that time was the leadership of Loew on the upside. The premier theatre issue early in the week forged ahead to a new top since last September at 34¾, touching that level Tuesday while the rest of the market was scarcely more than hesitant.

For most of the remainder of the five trading days general prices were sharply up under the influence of the Federal bank's semi-inflation move in stepping up its purchase of Government bonds from around $10,000,000 to a total of $35,000,000, an inflationary move, of course, but the mildest of the three methods of swelling credit and money. The other two are increased currency and actual reduction of the gold content of the dollar.

Under this stimulus, the general market shot ahead, the general advance apparently being the signal for Loew's to back away from its

(Continued on page 15)

REVERSES N. Y. ORDERS, 3 F-WC'S GO DUALS

Hollywood, Aug. 28.

The three Fox-West Coast houses Westlake, Belmont and Boulevard, scheduled to go into double features weeks ago, and suddenly halted upon orders from New York, resume double feature policies Sept. 3.

Bush-Pine Swap

Under Paramount's first interchange of publicity and advertising personnel between studio and home office, Rodney Bush left New York Friday (25) for the west, going by plane. He will remain in the studio familiarizing himself with operations out there for about three weeks, with return to New York scheduled for Sept. 20.

Bush swaps spots with Bill Pine who arrived in New York last week and will stay until around Oct. 1.

When good showmen get together.

Vitagraph, Inc., Distributors

LOOKS LIKE WARNERS HAVE ANOTHER REAL SHOW IN "CAPTURED". I WAS READING SOMEWHERE ABOUT THE NEW YORK STRAND GETTING SOMETHING LIKE 30 PER CENT MORE ON THE OPENING THAN "LITTLE GIANT" AND A LOT OF OTHER REAL GROSSERS
YEA, AN THAT "VOLTAIRE'S" ANOTHER ONE. I WAS TALKIN TO BILL KEYES FROM CINCY LAST WEEK AN HE TOLD ME HE'D BEEN STANDIN EM UP EVERY NIGHT AN A LOT OF MATINEES. BEST BUSINESS HE EVER DID WITH ARLISS
SURE—AN NOW ON TOP O' THAT THEY'VE GONE OUT AN SIGNED BORZAGE AND CORTEZ!..WELL YOU NOTICE THEY ALREADY GOT DAVE LOEW AN FRANK NATHANSON AN SOMETHIN LIKE 3000 OTHER CONTRACTS NAILED DOWN FOR NEXT YEAR! I GUESS THAT'S THE TIP-OFF!

DINNER AT EIGHT

Metro-Goldwyn-Mayer production and release. All-star cast. Directed by George Cukor. Stage play of same name by George S. Kaufman and Edna Ferber, adapted by Frances Marion and Herman J. Mankiewicz; additional dialog, Donald Ogden Stewart. Art directors, Hobe Erwin and Fred Hope. Photography, William Daniels. Film editor, Ben Lewis. At Astor, N. Y, Aug. 23, for two-a-day run. Running time, 110 mins.

Carlotta Vance	Marie Dressler
Larry Renault	John Barrymore
Dan Packard	Wallace Beery
Kitty Packard	Jean Harlow
Oliver Jordan	lionel Barrymore
Max Kane	Lee Tracy
Dr. Wayne Talbot	Edmund Lowe
Mrs. Oliver Jordan	Billie Burke
Paula Jordan	Madge Evans
Jo Stengel	Jean Hersholt
Mrs. Wayne Talbot	Karen Morley
Hattie Loomis	Louise Closser Hale
Ernest DeGraff	Phillips Holmes
Mrs. Wendel	May Robson
Ed Loomis	Grant Mitchell
Miss Alden	Phoebe Foster
Miss Copeland	Elizabeth Patterson
Tina	Hilda Vaughn
Fosdick	Harry Beresford
Mr. Fitch	Edwin Maxwell
Mr. Hatfield	John Davidson
Eddie	Edward Woods
Gustave	George Baxter
The Waiter	Herman Bing
Dora	Anna Duncan

With 10 players of established star calibre, among them Marie Dressler, the two Barrymores and Jean Harlow, and a screen version of the outstanding stage success of last season, it goes without saying that the Astor has a boxoffice natural.

It probably will be a repetition of the same producer's 'Grand Hotel,' which experience doubtless decided the home office on the plunge on name players. Once the decision was made to spread-eagle on the budget, all the studio had to do was to reproduce a play already formed and fixed into a semi-tradition by its brilliant metropolitan run.

Play was fine drama on the stage and it has been translated to the screen in workmanlike manner, changes mostly being in the interest of condensation. For this reason the below stairs action among the servants has been deleted and the finish has been slightly changed to give a gag line to Miss Dressler, the latter being a first-rate device, handing the curtain to the principal two comedy characters—the ancient stage belle and the Jean Harlow role, two personages who have been shrewdly emphasized in the film version.

[illegible] is that the producers have preserved, even if they have not added to, the tense progress of this play built upon and pertinent to the social scheme of today. The story grips from beginning to end with never relaxing tension, its sombre moments relieved by lighter touches into a fascinating mosaic for nearly two hours. Play is a more searching document than 'Grand Hotel' but not quite its equal in dramatic vividness.

Acting honors probably will go to Miss Dressler and Miss Harlow, the latter taking hold of her fat role and making it stand out, even in this distinguished company, by the astonishingly well balanced treatment of Kitty, the canny little hussy who hooks a hard-bitten and unscrupulous millionaire and then makes him lay down and roll over. By long odds the best thing Miss Harlow has done to date.

Role of Carlotta doesn't find Miss Dressler in her popular vein. It's a dressed up part for one thing, while the fans have been accustomed to her in more rowdy character. The elemental-comedy and sentiment of her Min, for instance, are her forte, but she handles this politer assignment with poise and aplomb that would be hard to match. This veteran trouper probably would do a trapeze specialty with the same finish if they called for it.

John Barrymore's playing of the has-been picture star probably will cause debate. It's a stark, uncompromising treatment of a pretty thorough-going blackguard and ingrate. It's hard to feel any great sympathy for him, which robs the scene of his suicide by gas of a wrench that in another treatment might have been too brutal for comfort.

Billie Burke is more happily cast than in any of her previous screen ventures, eminently suited in her technique for the role of a fluttering society matron immersed in social trivialities while tragedy stalks unknowing through her home. Wallace Beery is again at home as the millionaire vulgarian, made to order for his type. Edmund Lowe is effectively poised as the amorous doctor and Karen Morley makes even her trivial bit as the doctor's wife a thing to hold attention. Madge Evans, playing Paula, gives it a perfunctory reading.

Physical production is in the very best mode. *Rush.*

I SPY

(BRITISH MADE)

London, Aug. 17.

British International production, released through Wardour Films. Directed by Alan Dwan. In cast: Sally Eilers, Ben Lyon, Harry Tate, H. F. Maltby and others. Length 6,106 feet. Previewed Hippodrome, London, Aug. 15.

This is a serious attempt on the part of British International to produce a feature suitable, not only for here, but for the American market.

An American young man (Ben Lyon) has been on a spree and tells the taxi driver (Harry Tate) to take him to his home in Felsmere Gardens. He meant in Chelsea, but the driver takes him to Felsmere Gardens in Hampstead and stays with him.

The picture opens with them coming to life the next morning. The owner of the apartment where they slept is a member of a band which has overthrown a small monarchy on the Continent. The young American is mistaken for the man who owns the flat and sent on a mission to plant papers on a supposed countess who is a royalist. The idea is to catch her with the papers and have her executed. She turns out to be an American actress.

All sorts of complications arise, which are unfolded in burlesque form. Eventually they escape and the picture winds up happily. The two American stars are well directed by the American producer.

On emerging from the trade show, this reviewer asked the owner of a fair-sized circuit in England how he would classify the picture. He replied 'good entertainment.' Of course he meant for over here, and your reviewer thinks it also has a good chance in the States. *Jolo.*

VOLTAIRE

Warner Bros. production and release. Stars George Arliss. Doris Kenyon, Margaret Lindsay, Theo. Newton and Reginald Owen featured. Directed by John Adolfi. Screen play, Paul Green and Maude T. Howell, from novel by Geo. Gibbs and E. Lawrence Dudley. Tony Gaudio, camera; Owen Marks, editor. At Hollywood, N. Y., for grind run Aug. 22. Running time, 72 minutes.

Voltaire	George Arliss
Mme. Pompadour	Doris Kenyon
Nanette	Margaret Lindsay
Francois	Theodore Newton
King Louis XV	Reginald Owen
Count de Sarnac	Alan Mowbray
Dr. Tronchin	David Torrence
Emile	Murray Kinnell
Mme. Clairon	Doris Lloyd

An effort to recapture the charm of 'Disraeli' but making more of a bid for popular favor through the use of a more obvious story. Lacks the literary finesse of the earlier presentation, but it has interest, plot and often wit as distinguished from mere comedy. Starts slowly, but quickly gains acceleration, and loses pace only during an interlude in which a play, supposedly by Voltaire, is presented before the king. Then a fairly rapid movement to the [illegible] this may be the fault of local projection, though as a rule Arliss' clear enunciation is almost operator proof.

Production has been given an elaborate but always intelligent mounting. At no point has money been spent in unnecessary scenes for the purpose of impressing the spectator, but the regal apartments and Voltaire's home are generously staged. Action offers a number of novel angles, but the outstanding camera bit is a scene near the close, where Voltaire stands in the foreground, with his household at the rear of the deep set, in clear focus yet not too distinctly outlined—an effect more often achieved in etchings than on the cinematic stage.

The story is simple. Voltaire, of good birth and a friend of royalty, is the author of many seditious pamphlets protesting the actions of Count Sarnac, who oppresses the people to fill his royal patron's purse. Sarnac denounces, unjustly, one of the nobility, causes his execution for treason, and confiscates his estates. He also proscribes Nanette, the daughter, who is brought by her sweetheart, Francois, to Voltaire for protection. Through his friendship with Mme. De Pompadour, Voltaire persuades her to have the king witness one of his plays in which, with an eastern locale, he tells the story of the orphan. Misled by the setting, the King is indignant until Sarnac points out that in reality it is the story of Louis himself. Voltaire is ordered to the Bastile, but he quick wittedly works out of the scrape and achieves a happy ending for all but the Count.

The dialog is generally fluent and without the pompous floridness the locale might suggest, and the interest is well built up for suspense until the finish, when the scenarists, in an effort to catch the popular vote, tag on a number of revolutionary scenes which have no part in the story and which destroy for the more intelligent the effect of the quiet but dramatic actual finish of the story. To be questioned whether the flag waving will materially affect the final decision of the lower bracket clientele. Rather heavy at times with knitted brows and scowling politicians, but not hurtfully so.

Arliss gives an artistic performance, as always, but he fails to infuse the character with the suavity of his 'Disraeli.' His make up and early actions suggest apish senility rather than the brilliant poet, but he rises in the latter chapters, and he always invests his work with the authority of a veteran player. Even in what are almost low comedy moments his playing is well tempered. Doris Kenyon gets small chance as La Pompadour, but makes the most of the part and her moments stand out. Margaret Lindsay is also handicapped by her brief opportunities. Reginald Owen, Alan Mowbray and David Torrence are outstanding among the men. *Chic.*

Miniature Reviews

'Dinner at Eight' (M-G). Kaufman-Ferber stage hit of 1932 with the pick of the Metro player list in an all-star cast. Marquee speaks for itself. Spells money and couldn't very well be otherwise.

'Voltaire' (WB). George Arliss in an historical romance, sumptuously staged and photographed. Sufficiently modern story to get attention.

'This Day and Age' (Par). DeMille spectacle of modern youth which organizes to combat racketeering. As a production and entertainment above average.

'Bitter Sweet' (British & Dominion-UA). Noel Coward's romantic operetta, done into a film with typical British calm. Likely to arouse just mild interest in America. Cast names mean nothing over here but principal players do extremely well. Subject needs selling.

'Moonlight and Pretzels' (U). Good musical which ought to total up in the money. Good tunes and fast staging.

'Turn Back the Clock' (M-G). Lee Tracy as a man who retraces his steps in an ether dream. Neatly turned domestic comedy with a dramatic touch that will please all around.

'Paddy' (Fox). Excellent, wholesome and amusing with Gaynor-Baxter.

'Police Call' (Independent). Trite bromidic quickie shaping for tail end of dual bills mostly.

THIS DAY AND AGE

Paramount production and release. Features Charles Bickford, Judith Allen, Richard Cromwell, Eddie Nugent, Ben Alexander, Harry Green and Bradley [illegible] Story by Bartlett Cormack; photographed, Peverell Marley. At Paramount, N. Y., week Aug. 25. Running time, 82 mins.

Garrett	Charles Bickford
Gay Merrick	Judith Allen
Steve Smith	ichard Cromwell
Don Merrick	Eddie Nugent
Morry Dover	Ben Alexander
Herman	Harry Green
Sam Weber	Lester Arnold
Max	Fuzzy Knight
The Sheri	Wade Boteler
Toledo	Bradley Page

A DeMille spectacle of modern times employing for mob effect the crusading student body of a high school which, aroused by racketeering activities and a system of law and order that permits it, sets out to deal justice in its own way. A highly improbable and fantastic story but, as done by DeMille, carries more than average audience appeal. As a grosser is should be all right.

Kids all the way up to the adolescent stage will picture themselves the heroes they all probably feel they'd like to be. If, as DeMille suggests it, they are as unsympathetic with complicated justice, red tape, mouthpieces and technicalities which cloak the racketeer, as the young boys and girls are in his picture, this is their picture. Adult patronage will find the picture exaggerated in many ways but may excuse that under the circumstances.

DeMille has kept his story as free from sex and bath-tubs as his previous screen extravaganzas have been free from racketeers. This helps to make 'This Day and Age' a natural for tie-ups everywhere with boy and girl organizations, institutions, schools, etc. Except for the racketeering element and a few others the cast is preponderately collegiate. Charles Bickford supplies the major menace as a gunman who starts the first reel off with a couple of ruthless murders.

Trying to exact tribute from tailors, Bickford makes the mistake of murdering a high school pants presser who's beloved by the students. About the same time, in connection with a Boy's Week, local politicians deputize boys as district attorney, municipal court judge, chief of police, etc. At the sides of these law-enforcing gentlemen, the boys get a first hand idea of how easy it is for a racketeer to get away with his game. Their distaste for it all increases when one of their number is coldly shot down as a group of students are trying to get the necessary evidence to convict the racketeer-murderer of their tailor friend.

Organizing to get the racketeer the boys with the aid of one of the girls, kidnap Bickford and third-degree him by lowering him into a pit of rats. This is the beginning of the last reel and the imposing spectacle that reel carries out.

With juvenile enthusiasm and frenzy, hundreds of the school kids prolong their third degree execution for a goodly spell until getting a confession, the in triumphal procession march their victim to the judge's house and thence to a court room where the justice can certify the confession.

The girl who inveigles the racketeer's bodyguard into her company under dangerous circumstances is the only feminine member of the cast in the spotlight. Through her a mild love interest is created. She's Judith Allen.

An ironic finish is given the picture. The girl and the two boys in love with her are arrested as they sit in the car which the heroine had stolen to warn her student comrades of danger. It's a perfect ending.

Principal student assignment goes to Richard Cromwell, lessers being Eddie Nugent, Ben Alexander and Lester Arnold, all well cast. Bickford turns in one of his best performances as the heavy. *Char.*

BITTER SWEET

(BRITISH-MADE)
(With Songs)

British & Dominion production releasing through United Artists. Features Anna Neagle. Directed by Herbert Wilcox. Adaptation by Noel Coward from his operetta of same name. Cameraman F. A. Young. At Rivoli, N. Y., week Aug. 23. Running time 76 mins.

Sari Linden	Anna Neagle
Carl Linden	Fernand Graavey
Hugh Devon	Esme Percy
Herr Schlick	Clifford Heatherly
Manon La Crevette	Ivy St. Helier
Captain Auguste Lutte	Miles Mander
Dolly	Pat Paterson
Vincent	Hugh Williams

A picture that needs selling. New York campaign involved twice the usual U. A. appropriation. One handicap is the absence of name players that mean anything to the American fans. Another is a weak treatment of the original story and it's typically mild English acting.

Net result is a potential 'Smilin' Through' boxoffice release that doesn't promise more than average grosses, despite at least three new screen personalities that ought to catch the American fancy. Point is that the picture probably wont pull, but will satisfy once they get in the theatre. Against the handicaps mentioned one good offset may be the prestige of the major New York [illegible] though the piece didn't cover much territory outside of the metropolis.

The new personalities who make their American debut promisingly are Miss Neagle, English actress of considerable prestige, in the Evelyn Laye role; Fernand Graavey, French stage and screen player; Clifford Heatherley, playing a semi-heavy character, and Ivy St. Helier, character woman. Direction hampers the first named, a stunning blonde of compelling grace, but here restricted to an acting style. She is permitted no emotional range and her performance is flavorless except that she does manage to suggest that if she broke loose she might start something.

Fernand Graavey is reported as being groomed for a future in Chevalier type parts. He's young, dark and a vital type, a vigorous personality, innocent of collar advertisement appearance. Chief support role here doesn't bring out his engaging personality in full; merely suggests it. He might be electric in a more congenial role.

Clifford Heatherley does the Vienna cafe proprietor, Herr Schlick, contributing a splendidly flexible performance with a capital knack of legitimate comedy. Suggests something of the Charles Laughton technique in subtle villainy.

Last of the quartet is Ivy St. Helier, obviously French, who plays the soubrette role to the hilt, an effervescent comedienne in light moments and conveying an excellent sense of values in a few sentimental moments.

So strongly do the two main characters stand out that at times they steal the spotlight from the principal romantic pair, a serious defect for general appeal and a consequence probably of keeping the playing tone of the leads at too quiet a pitch while leaving the two character players to write their own acting tickets. It throws the story's central point out of focus.

Continuity takes many liberties with the play script, usually without improving it. Story progress is jerky. Whole episode of the singer's second marriage is omitted, which is all right for economy of narrative though it does fog up the finish, which leaves the heroine rather indefinite. Love scenes are stretched out to great lengths, and often are halting moments in story development.

Coward's score, hailed at the time of the stage presentation as brilliant, is a part of the picture and helps its class tone. The leads handle several numbers agreeably and there are a few fragments in other hands to pep up the picture. It's pretentious music and scarcely the sort of pop jingles that captivate the mob, as in '42d Street' for instance.

Technical production is first rate, photography is good in close-ups and middle distance shots, but the mass views are flat. One bit of panning was terrible, camera moving with an annoying quiver. *Rush.*

Moonlight and Pretzels

(WITH MUSIC)

Rowland-Brice production for Universal release. Directed by Karl Freund. Supervision Stanley Bergerman; story, Monte Brice, Sid Herzig and Arthur Jarrett; continuity, Sid Herzig; dialog direction, Monte Brice; camera, William Miller; dance stager, Bobby Connolly; songs and lyrics, E. Y. Harburg, Jay Gorney, Herman Hupfeld, Al Siegel and Sammy Fain. In film for bits are Jack Denny's orchestra, Alexander Gray, Bernice Clair, Mary Lange, Max Stamm, James Carson, John Hundley, Richard Keene, Doris Carson, Four Eton Boys, Geraldine Dvorak and Frank and Milt Britton band. At the Rialto, N. Y., week Aug. 21. Running time, 72 mins.

Nick	Leo Carrillo
Sally	Mary Brian
George Dwight	Roger Pryor
Elsie	Lillian Miles
Powell	Herbert Rawlinson
Bertie	Bobby Watson
Mack	William Frawley

Musical which may be spotty at box offices but will end up in the money for a pretty fair average.

Best feature is that it moves along at a sprightly pace and has sufficient pep to hold interest. It has several nice tunes, at least two of which should land, also some good dance routines and a good looking line of girls. Besides which there are a few marquee names and it has the benefit of some splendid direction. On the negative side of the ledger are a pretty dull and routine story, practically no laughs and no actual cast stars.

It's not a big production in the sense of a number of recent musicals, and on several occasions the economy angle is noticeable. Not sufficient to hurt much, however, from the average audience standpoint.

Karl Freund, brought from the coast to direct the film, has given it a good deal of space, adding to that his knowledge of camera values. Film starts out slowly, first 15 minutes being pretty dull, but that's a story fault.

On the acting end there's a surprise in the performance of Leo Carillo, who runs away with things. Mary Brian and Roger Pryor are the boy and the girl, the latter much stronger. Camera angles were unkind to Miss Brian. Herbert Rawlinson indicates he isn't through with pictures by any means. Lillian Miles pans out well. She has big potentianilties for screen musicals. Beside which she can sell a song with the best of 'em.

Bobby Watson registers strongly [illegible] dance stager. Bill Frawley oke with the scant opportunities allotted him; he could have been given more.

Story is a back stage affair about the boy who puts on his first show, is about to lose it, a gambler puts up the necessary cash, some misunderstandings as to who loves who and how much. And for a finish, of course, a smash opening for the show and a clinch.

Continuity is deft, though the dialog tries so hard for wisecracks that it loses perspective on actual laughs.

Of the eight songs in the picture the most likely to get anywhere are 'Moonlight and Pretzels,' 'Gotta Get Up and Go to Work,' and 'Ah, But Is It Love?' Quite a show is made in the picture of another number, 'Dusty Shoes,' it being presented and staged elaborately. It's really a follow-up on 'Brother, Can You Spare a Dime.' Too similar, and by the same writer, incidentally.

Some nicely staged dances by Bobby Connolly are helped by expert photography. *Kauf.*

FLYING DEVILS

Radio production and release. Directed by Russell Birdwell. Assistant director, Wallace Fox. Original story by Louis Stevens; screen play by Byron Morgan and Louis Stevens; camera, Nick Musuraca. At the Roxy, N. Y., week Aug. 25. Running time, 60 minutes.

Ann Hardy	Arline Judge
Ace Murray	Bruce Cabot
Bud Murray	Eric Linden
Speed Hardy	Ralph Bellamy
'Screwy' Edwards	Cliff Edwards
Girl Friend	June Brewster
Kearns	Frank LaRue

Neat little programmer that will probably end up in the okay columns, without calling much attention to itself. It's a thriller, cheaply made, with no cast names but sufficient action to hold customers on the small time.

Not much in the picture that's new or unusual. It's a triangle laid in the heart of a flying circus. Ralph Bellamy is the villainous husband, cracked from war effects, who runs the circus. His young wife, Arline Judge, falls in love with the boy (Eric Linden), with whom she does a daily double chute jump. Bellamy goes out to kill the youngster, but Bruce Cabot, Linden's elder brother, maneuvers a head-on collision between himself and Bellamy, saving the kid's life and doing away with all extraneous characters so the lovers can clinch for a finale.

Cliff Edwards manages to get some laughs in as a drunken pilot constantly on the make and young Linden does a nice piece of work as the kid. Cabot's work stands out as the brother. Bellamy is miscast, being a bit hard to believe as a bad boy, and Arline Judge turns in an amazingly bad performance as the girl. Her acting is dull and colorless, never for a moment acceptable.

Some nice thrills in the air shots and the story action moves along at a nice clip, which is what really gives the film what b.o. value it has. *Kauf.*

Paddy, Next Best Thing

Fox production and release. Stars Janet Gaynor and Warner Baxter. Features Walter Connolly, Harvey Stephens, Margaret Lindsay, Mary McCormick. Directed by Harry Lachman. Screen play and dialog by Edwin Burke. From the novel by Gertrude Page. Photographer, John Seitz. Settings by Power O'Mally. At the R. C. Music Hall week Aug. 24. Running time, 70 minutes.

Paddy....................Janet Gaynor
Lawrence Blake............Warner Baxter
Major Adair..............Walter Connolly
Jack Breen...............Harvey Stephens
Eileen...................Margaret Lindsay
Mary McCor ....Mary McCormick
Collins..............Joseph M. Kerrigan
Mr. Davy....................Fiske O'Hara
Maid....................Merle Tottenham

Customers will like 'Paddy' because it's easy entertainment. Combination of Gaynor and Baxter should instill a personality lure, and the picture has that rare attribute among talkers of entertaining without constraint. Nothing for the customers to figure out. Everything in the film is understandable without effort.

Story is plain, and no fancy artifices. An impoverished Irish landowner has two daughters. One is a little imp. She butts into things generally, sometimes to good result and sometimes not. When Pop Adair insists his eldest daughter marry Baxter, because Baxter's money will pull the old man out of debt, the younger gal interferes. She busts up things and manages to get Baxter himself at the finish, letting her sister marry the man she really loves—Stephens.

Miss Gaynor as the fresh youngster realizes full satisfaction for the audience. There is a consistent series of serio-comic incidents which arrive with persistent interruption to keep the film in a happy humor throughout.

Yarn may appear too soft for the professional critic, but it's sugar for the average customers and honey for the b. o., regardless. Characters are all in order and all will agree on the expert way Walter Connolly handles his careless Irish landowner, who figures that being in debt is a natural tradition for his kind.

Photography is alluring and the Irish brogue is filed down so as not to grate. A village fair is a comedy in a couple of sequences without being overdone.

Paddy's sister is admirably portrayed by Margaret Lndsay. *Shan.*

Turn Back the Clock

Metro-Goldwyn-Mayer production and release. Stars, Lee Tracy and features Mae Clark, Otto Kruger, Geo. Barbier. Directed by Edgar Selwyn. Associate producer, Harry Rapf. From original story by Edgar Selwyn and Ben Hecht. Harold Rosson, camera; Frank Sullivan, editor. At Capitol, N. Y., week Aug. 25. Running time, 70 mins.

Joe..............................Lee Tracy
Mary...........................Mae Clarke
Ted...........................Otto Kruger
Evans......................George Barbier
Elvina.....................Peggy Shannon
Mr. Holmes...............C. Henry Gordon
Joe's Mother..............Clara Blandick

Basically, this story is the it-was-a-dream theme. Actually it's a demonstration of what a nice job of face lifting a pair of writers can do. It looks—and plays—like a new idea, and it clocks laughs with the regularity of a metronome beat. Not too many, but enough to keep the theme from becoming serious and nicely spaced with that end in view.

Well produced for both staging and direction with slightly better than average. Program classification but should gross better than most. The only letdown is the introduction of a few war clips, necessary but palpably library.

Tracy, a small town boy, is making a modest living in the city running a cigar store. One of his old pals chances in and there is an invitation for dinner. The pal has made a fortune and offers to make a stake for Tracy by investing the $4,000 he has saved, but the wary wife will not give it up. Tracy flings out of the house in a drunken rage, is bowled over by an auto and taken to the hospital. Under the ether he dreams he re-lives his life, and realizes that he has not made the mistake he thought he had in not marrying money. When he comes out of his stupor he is well content to find things as they were. They might have been worse.

Most of the humor comes from Tracy's efforts in the vision to conceal the fact that he has already lived the future years, and this has been adroitly and inventively handled for the fullest effect. Particularly good is the sequence in which he comes back to his boyhood, with his adult life overlapping. Pressed into service during the world war as a dollar a year man, he warns President Wilson to stay home after the armistice and not to permit Europe to become too heavily in America's debt. These bits, and more personal ones, are good for solid laughs. The quarrel sequence is outstanding.

Tracy has ample opportunity to shine as the boy who goes back. He plays the two ages with deft touches and offers an evenly good performance. May Clarke, as the wife of his poverty, is held down by her assignment in spots, but comes through in big moments. Peggy Shannon is given more opportunities as the dream wife. Otto Kruger and George Barbier both contribute.

Apart from the finish, in which a climax is achieved through Tracy's attempt to escape the police, the story retains its simple mood with just sufficient exaggeration in the developments to keep always in mind the fact that this is a dream and not a reality. The pattern is all one piece and not a crazy quilt. That's something.

Chic.

BLACK BEAUTY

I. E. Chadwick production and Monogram release. Features Esther Ralston and Alexander Kirkland. Directed by Phil Rosen. From novel by Anna Sewell; adaptation by Charles Logue; edited by Carl Pearson; photography, Charles Stumar; recording, John Stransky, Jr. At Loew's New York, N. Y., as half double bill, Aug. 22. Running time, 63 mins.

Leila Lambert..............Esther Ralston
Henry Cameron........Alexander Kirkland
Bledsoe......................Hale Hamilton
Captain Jordan...............Gavin Gordon
Renaldo.......................Don Alvardo
Junk Man....................George Walsh

This is not a western, nor is about a Harlem queen. This is a picturization of that classic juvenile story which has behind it a sale of 3,000,000 copies in the U. S. It was first published in 1877 anc has been printed in edition after edition ever since.

It films well, as done by I. E. Chadwick, but though a sincere effort has been made, it seems destined for mild patronage.

Picture should not be coupled on double bills with westerns, as on this engagement. It's about a horse called Black Beauty.

A tear element figures as the horse, hero of the tale, gets rough breaks, one after another. Not laid on with unnatural thickness but, rather, strikes a note of sympathy which stands as an asset. Two particularly sympathetic characters, as done by Esther Ralston and Alexander Kirkland, go with the animal. They are the wealthy widow and the boyish owner of Black Beauty, all of whom become united for the happy finish.

Story is fairly well and evenly told, starting with the birth of the as a racing champ, go down the river to a cruel buyer and later land as a dray horse for a junkman. As the last reel approaches its finale the horse is recovered from the boat taking him to the foreign bull rings for further punishment.

Animal lovers will constitute special appeal for 'Black Beauty,' plus those who remember reading the yarn and a percentage of the present generation of kids.

Support cast includes Hale Hamilton, Gavin Gordon, Don Alvarado and George Walsh, all of whom turn in good performances. *Char.*

UP TO THE NECK

(BRITISH MADE)

London, Aug. 17.

British & Dominions production, released through United Artists. Directed by Jack Raymond. In cast: Ralph Lynn, Winifred Shotter, Francis Lister and others. Length 6,400 feet approx. Previewed Cambridge theatre, London, Aug. 15.

Ben Travers, author of many of the farces starring Tom Walls and Ralph Lynn at the Aldwych for the past 10 years, has written this opus as a vehicle for Ralph Lynn. It is extremely reminiscent of 'Merton of the Movies,' very much farcicalized.

The part is transcendentally suited to Ralph Lynn—that of a young bank clerk who thinks he can act and, finally, when he inherits a fortune, jumps in and plays the lead of a show he is financing, a Western melodrama. The newspapers next morning acclaim him as a new comedian.

Production, cast and direction all right, and as the plot is limited, the whole thing has been sensibly cut to within the space of one hour. Fine entertainment here; good second feature in America. *Jolo.*

POLICE CALL

Showmen's Pictures, Inc., and states right release. Story and adaptation by Norman Keen. Directed by Philip Whitman. In cast: Nick Stuart, Merna Kennedy, Roberta Gale, Mary Carr, Warner Richmond. At Mayfair, New York, beginning Aug. 22. Running time, 63 mins.

Typical quickie indie in story and direction. The performance of Nick Stuart has that staccato style usually characteristic of amateurs. At best it is worth second position on a dual bill.

'Police Call' is a good title but one that is hardly apropos of this picture. The honest young fighter, who refuses graft and, after socking a henchman leaves him for dead and lams it, is not liable to elevate the police in the public mind. He not only gets away but gets everything he wants, including a girl, Merna Kennedy.

One of those South American treasure hunts is worked in, with some phoney quicksand and Hollywood 'natives.' *Waly.*

KING OF THE ARENA

Universal production and release. Stars Ken Maynard. Directed by Alan James. Story by Hal Berger and Ray Bouk, with continuity and dialog by Alan James. Photographed by Ted McCord. At Loew's New York, N. Y., as half of double bill, Aug. 22. Running time, 61 mins.

Firebrand Kenton............Ken Maynard
Mary Hiller.................Lucille Browne
Governor......................John St. Polis
Bargoff.......................Bob Kortman
Baron Petroff..............Michael Visoroff
Col. Hiller...................James Marcus
Saunders.....................Jack Rockwell

A little away from stereotyped westerns through wild west circus and Mexican color but can't be con-

(Continued on page 63)

Incorporations

New York

Albany, Aug. 28.

Vanderwood, Inc., Manhattan; theatrical; $500.

Poor Little Thing Inc., New York; theatrical; 100 shares no par.

W. G. L. Amusement Corp., Kings; theatrical; $10,000

James Matte, Inc., Manhattan; furnish entertainment for theatres, restaurants, hotels; 100 shares no par.

Recreation and Refreshments Corp., Brooklyn; places for public recreation, amusements; 100 shares no par.

Globus Pictures Corp., Manhattan; m. p. apparatus and appliances; 200 shares no par.

Gert Amusement Corp., Brooklyn; amusement, theatrical enterprises; $1,000.

The Franchard Corp., Manhattan; theatrical productions; 100 shares no par.

Empire-Fitzer Corp., Syracuse; theatrical productions; 100 shares—50 pfd., $100—100 no par.

Sound Recording, Inc., Manhattan; instruments for sound recording of music, speech and other sounds; $20,000.

Gogay, Inc., Manhattan; theatrical; 100 shares no par.

United Long Island Theatres Corp., Queens; theatrical; $10,000.

Comedy, Inc., Manhattan; theatrical business; 100 shares no par.

Ritz Ballroom, Manhattan; amusement, restaurant business; 200 shares no par.

Southern Dutchess Amusement Corp., Beacon; m. p. apparatus; 100 shares no par.

Chromart Display Corp., New York; lobby displays, vaudeville and other entertainment; 1,500 shares—500 pfd., $100; 1,000 no par.

Arthur Greenblatt, Inc., Manhattan; produce and exhibit pictures; 200 shares no par.

Golden Glades Restaurant and Cabaret, Inc., Queens; thatrical, entertainments; $10,000

Empire Theatre Supply Corp., Manhattan; picture equipment, theatre and amusement accessories all kinds; $2,000.

Mandy Amusement Corp., Brooklyn;

N. Y. H. Productions, Inc., Manhattan; theatrical enterprises; 100 shares no par.

Audio Color Motion Pictures, Inc., Manhattan; picture films; 2,000 shares—1,000 pfd. $100, 1,000 no par.

Iona Theatrical Enterprises, Inc., Suffern; theatrical; $10,000.

Arnold Picture Corp., Manhattan; pictures; 1,000 shares no par.

Morningside Amusement, Inc., Manhattan; theatrical; 100 shares no par.

Joan of Arc Pictures, Inc., Manhattan; theatrical; $20,000.

Renuel Playhouse, Inc., Kings; theatrical; 100 shares no par.

Cogen Theatre Corp., Kings; theatrical; 100 shares no par.

Congo Theatres Corp., Manhattan; theatrical; 100 shares no par.

Normandy Theatre Corp., Manhattan; theatrical; $10,000.

Change of Name

From **Trade, Inc.**, New York, to Audio Productions, Inc.

Statement and Desig

Sterling Operating Corp., 100 West 10th street, Wilmington, Del.; picture industry; New York office, 521 Fifth avenue, New York City; president, David J. Maxwell; 100 shares no par.

Change of Capital

Motion Picture Publications, Inc., New York; 500 shares no par increased to 3,000 shares no par.

Memberships

Chicago Opera Co., Inc.

California

Sacramento, Aug. 28.

National 'Starcasts,' Inc. Capital stock, 250,000; $500 subscribed. Walter C. Monroe, Robert P. Crane, Fred Niblo, Gus Weber, John F. Langan.

Seven Seas Corporation. Capital stock, 1,000 shares; none subscribed. W. M. L. Fiske, III, A. D. Carpegna, David Blankenhorn, Lloyd Wright.

Far East Productions, Inc. Capital stock, 2,500 shares; none subscribed. Harry Garson, Philip A. Van Dusen, Lewis W. Physioc, Wm. Faris, John W. Roulas.

Roy Davidge, Inc. Capital stock, $250,000; none subscribed. L. E. and L. C. Davidge, John Jasper, H. C. Hopper, Earl F. Rodman.

Harry Kahne Productions, Inc. Capital stock, $20,000; $300 subscribed. Harry Kahns, Marguerite Kahn, Maurice Collins.

Fictitious Firm Names

Los Angeles.

Radio Specialty Co., Glendale. William L. Shields.

Los Angeles Business Men's Racing Association, A. J. Uniack, Wm. P. Neil, Richard S. Green.

Iowa

Davenport, Ia., Aug. 28.

The **Commonwealth Theatre Corp.**, which filed articles of incorporation with $10,000 capital, will open the Columbia, dark more than a year, under a straight film policy, Sept. 1. G. Ralph Branton, operating Blank theatres in Iowa and Nebraska as truste for Publix intersts, is listed as president; Dora C. Middleworth, vice-president, and J. W. Denman, secretary-treasurer of the company, which has its main office in Des Moines.

Judgments

(Debtor is the first name, judgment taken and amount follows.)

Tiffany Productions, Inc.; Film Center, Inc.; $4,244.

Sam Kaplan, individually and as pres., and Lillian Weisman, individually and as pres., and City Amusement Corp.; Esco Operating Corp.; $779.

Shooting Star, Inc.; T. B. McDonald Construction Co.; $2,192.

Stock Market

(Continued from page 11)

peak. Explanation was not to be found on the surface, but a tactical retreat was plainly evident. Daily movements were narrow, but it was patent that there was better selling in the stock than buying. Minor set-backs generally were marked by dealings in sizeable blocks, while in-and-out narrow run-ups were accompanied by minimum volume.

On the final day of the week something like 30 stocks scored a new top for the year, while Loew was quiet, finishing that session (Friday's) about steady a fraction up on the day but slightly more than a point away from its peak earlier in the week. Suggestion would be reasonable that following the Monday and Tuesday run-up, longs were taking advantage of surrounding strength to take profits.

There was nothing in the market picture to interfere with further advances in Loew's. It's individual spurt came before the inflationary spur that appeared in the bank statement Thursday after the close and it should have been in a favored spot to take advantage of that development for further gains instead of a mild relapse. Reports from key cities on theatre attendance continued favorable, with Metro-Goldwyn especially favored in respect to successful product. It's new film at the New York Astor, 'Dinner at Eight,' was well received, and 'Tugboat Annie' continued to score brilliantly at the box office.

Fall Trends of Past

With the market averages within a few points of the July peak, the chart students are studying past performances. One theory is that the list ought to go to a new top between now and the end of October. Analysis of the dope by one observer reveals that no year since 1897 has witnessed year's high in July and in more than two years out of three the annual peaks have come after Aug. 1. On this examination of precedent it would appear reasonable to look for a high during the autumn topping that of July 18 last.

The Street is preponderantly bul- minds is whether the market will go into a further advance on the present move, or there will be a shakeout before it penetrates the July tops. In the gradual advance since the collapse of prices during the London conference, the market has doubtless attracted a large outside following and it would not be unheard of if the trailers were disposed of before a major upward move were undertaken.

Picture stocks for the last few years have followed a definite course at this season. Late summer witnessed a sharp advance in 1930, 1931 and 1932, a climax coming in September, bringing on a decline, several times of major proportions, in October. During these years of depression the reasons for the move are apparent. Traders bought during the summer slump in anticipation of a revival of public interest in the theatre with the coming of autumn. They over-discounted seasonal improvement and when hopes weren't realized by late September, they retreated. Whether 1933 will bring a repetition of this movement, remains to be seen. The three years mentioned followed a seasonal pattern which was only broken by the summer bull market of 1932.

However, 1933 cannot be judged by the performances of the earlier years of the depression. The vast experiment of the New Deal is on and the next few months are likely to make history in the show business as elsewhere regardless of old influences.

Last week an effort was made to bring forward as an argument for Radio the fact that the NRA campaign by establishing 36, 40 and 42-hour weeks for workers, will give an enormous body of people new leisure, which they well might spend listening to ether entertainment. The same argument applies with even more pertinency to the picture theatre, coupled with the fact that re-employment and higher wage program under the new deal is sure to bolster public spending for popular-priced entertainment.

Outside of Loew's there were no conspicuous performers in the group. Warner Bros. advanced boldly to a new top at 8¾ early in the week, coincident with the peak in Loew's, but when opposition developed there, gave ground readily around mid-week. Paramount certificates, which had maintained the level of 2¼ for days, lost the fraction.

Columbia Pictures acted better than any of the others, although there was lacking sufficient volume in dealings to give its performances conviction. Pathe came back after a minor relapse, while Consolidated Film Industries was inclined to shade prices, reflecting apparently a trade situation which developed when it was reported downtown that Pathe proposed to go into the laboratory business with the once magical name of DuPont as backing. Eastman Kodak gave no evidence of being involved in that situation (DuPont also makes its own raw stock), closing the week at 84, its top on the movement, but still short of its year's best at 89¾.

Fox Cuts Funded Debt

Fox was the outstanding weak sister of the group, touching a bottom since the listing of the new stock at 15½ for the issue put out recently at $18.90. Later it recovered a point from the low, but finished the week net 1 off at 16⅛. Transactions totalled 2,800 shares. About the same amount was sold less the week before that. This brings up the interesting question. Where is the stock coming from?

On the issue of the new A stock, holders of the old shares were given the privilege of subscribing for five new shares for each old share remaining after the old stock was reduced to 1 share for six shares held. Banks holding Fox notes and debentures practically underwrote the whole issue, stockholders taking up only 7,314 shares of the new flotation. As it happens the transactions since the listing of the new shares just about matches this total, practically all the trades being at less than the subscription price.

Announcement was made that the reorganization of Fox had been completed through the retirement of $29,614,835 of debentures, besides payment of bank loans. The company's financial structure has been almost completely rebuilt, new stock replacing the old debentures, since the bond-holding banks underwrote the stock issue at $18.90. In substance the banks bought the stock and with the money paid for it, paid themselves off on the bonds they held. In the same transaction bank loans and accrued interest amounting to $8,302,090 were disposed of. Current assets are now said to exceed current liabilities by a large margin.

Summary for week ending Friday, Aug. 25:

STOCK EXCHANGE

High.		Sales.	Issue and rate.	High.	Low.	Last.	Net chg.
7⅛		300	American Seat	4½	4½	4½	
24½		3,200	Columbia P. vtc	23⅞	21½	23½	+2
5⅝		400	Consol. Film	4¼	3⅝	3¾	— ¼
14¾		2,000	Consol. Film, pfd	10	9⅝	9⅝	— ½
80¾		10,200	Eastman Kodak (3)	84	78⅞	84	+3⅞
19¼		2,800	Fox, Class A	16½	15¼	16⅛	—1
30¼		133,500	Gen. Elec. (40c.)	26½	23⅞	26⅝	+2⅝
25		.....	Keith, pfd	..	..	15 bid	
34¾		70,300	Loew (1)	34¾	31¼	33⅝	+2⅝
78⅛		200	Do pref. (6½)	72	69½	72	+2½
7		900	Madison Square Garden	3⅞	3¾	3⅞	— ⅛
20½		200	Met-G-M pref. (1.80)	20½	20	20½	+ ½
2½		15,400	Paramount cft	2¼	2	2	— ¼
2½		2,600	Pathe Exchange	1⅞	1⅝	1¾	
9⅞		5,300	Pathe, Class A	8¾	7½	8¾	+1¼
12¼		113,300	Radio Corp	9¼	8⅝	9¼	+ ⅝
5¾		14,700	RKO	3⅝	3¼	3½	+ ¼
35		.....	Universal pref	..	..	22 bid	
8¾		118,900	Warner Bros	8¾	8¼	8½	+ ⅜
22		100	Do pfd	21	21	21	+1
58¾		92,000	Westinghouse	48	43	48	+5½
23½		100	Columbia Picts	23	23	23	+2
⅞		500	Gen. Thea. E. pfd	½	¼	½	+ ⅛
10½		700	Technicolor	8	7½	7½	— ¼
3¾		400	Trans Lux	2⅜	2¼	2¼	+ ⅛
9¼	1	$30,000	Gen. Thea. Eq.	6⅝	5¼	6	
61	29½	18,000	Keith 6's, '46	52⅞	50½	52⅝	+1⅞
89	48	21,000	Loew 6's, '41	89	88	88½	+2½
87	47½	2,000	Pathe 7's, '37	80	80	80	
35	4½	148,000	Par-Fam-Lasky 6's, '47	34	31	33¾	+2⅝
35⅝	5¾	206,000	Par-Pub 5½'s, '50	34	30¾	33¾	+3¾
30	8½	2,000	RKO debs 6's	22	19	22	+2
44⅝	12	308,000	Warner Bros. 6's, '39	43½	42¼	43	+ ⅝

Produce Exchange

,100 Par-Pub

Over the Counter

Bid.	Asked.			
¼	1	Roxy, Class A	—	—

Par-Fam cfs sold $8,000, @ 34, 32, 32¼, net up 2¼.
Par-Pub cfs sold $62,000, @ 34, 30½, 33, net up 3.

MUSIC HALL, N. Y.

Occasional visitors to the Music Hall this week will see a fine stage show. The habitual weekly customer may feel the performance is not quite up to standard. It's formulatic for the wise boys and girls, and perhaps lacking a punch, yet it contains the usual brilliance of lighting and costume effects for which Roxy has made his shows famous.

That's something to figure for the M. H. in view of its ever enlarging coterie of followers. The house looks to have built up a steady clientele, and it is probable that in this eighth month of its existence the M. H. is now at the stage where its operators can begin to figure minimum attendance with more or less assurance.

Taking the program as a whole, perhaps the observer can overlook a certain deficiency in entertainment as presented currently. But the Music Hall cannot afford to feel that the public also should overlook it. Yet, the public may.

This is because of the amusement value which is offered on the current screen. With 'Paddy the Next Best Thing' (Fox), the Music Hall can look to a satisfying gross. Therefore and thereby may lie the reason for the show lacking that aforementioned punch quality, as budgets and a feeling of economy may have ruled the producing efforts. Biz was good when caught Thursday (change day) night.

It looks as if Sigmund Spaeth was intended for the punch role, but he can't fill the bill. He covers the middle with his 'Tune Detective' stuff. Ahead of him comes Tarimis, dancer. She's an interlude in the Roxy formula, which, if nothing else be unusual about it, at least its atmospheric basis and expansive staging makes it distinctive.

Spaeth is enhanced by the Roxy staging as he has never been before, but still offers only a mild novelty. Music lovers who know their tunes may appreciate him. Others have [illegible] have to strain their craniums for entertainment appreciation, that entertainment is deficient.

Spaeth wears a Sherlock Holmes costume. His scene is centered with a top semi-circular drop of a reddish hue. Behind him and his desk and piano is a raised elevator with a scrim. While Spaeth traces the origin of certain pop numbers, the Three Graces, girl harmony trio, flash for a chorus or two and something like a Volga Boatman scene follows. Supposedly illustrative of what Spaeth bangs on the piano. A stooge impersonating Watson in comic style, aids Spaeth.

Tamaris does two numbers, also with atmospheric backgrounds and a unique scrim cutout from behind which flashes of a supposed bull ring crowd are seen. Her first number is a South American dance, partly rhumba and partly tango. She is alone on the huge rostrum and holds interest with sufficient credit. However, when she strips into a black scantie for her bull ring number, her figure dispels interest.

The show finishes rather quietly with a prolog number to the feature. It's an Irish sequence called 'A Bit of Old Ireland.' Has Joe White, tenor, ballet, choral ensemble, the McNulty Family, Three Graces and Joy Sweet in it, which means about the whole stage end outside of Tamaris and the pit crew.

As a prolog it fits, although providing no lustrous punch for a finale to the show as a whole. The thing winds slowly and the feature with its own Irish elements weaves right in afterwards.

The Roxyettes come on just prior to the newsreel split of the show in a number called 'Just Rags.' Would be okay anywhere, only at the Music Hall and for that house's standard the number is under average.

Ballet really grabs the gravy of the show. Curiously enough, it's the opening number, which should say plenty for manner in which the current program progresses. That ballet piece is a beautiful thing, called 'Dance of the Hours,' with the pit assisting. Elevators come into play here and the girls are broken into alternating groups until in the finale they spread out in their colorful costumes right down to the stage apron for a smash bit of work. If the prolog didn't have to be, that ballet thing could have been a smash finish for the show.

But, there's this to be said, after all, that for downright consistency of performance viewing it from the point that the same brains must formulate these shows on a week-to-week basis, the result obtained even this week rates commendation.

Show end runs around 37 minutes which is okay time and with the feature and other screen matter only takes up two hours. That means plenty of turnover for the house b. o. *Shan.*

CAPITOL, N. Y.

As usual, the stage show is the tipoff at the Capitol. The film has strength, so the stage section is soft-pedaled with Bob Hope, Lennie Hayton and Jean Sargent, the Hale girls and the Russian choir advertised and two other acts added but not advertised in either the newspaper or house front billing.

Opens with the orchestra on the stage. Phil Spitalny on the stick end with the usual male octet and the two girl singer-accordionists. About six minutes of pops, with only one of the girls soloing and a noisy orchestration of 'Old Man River' and similar selectins, with a drop into operetta. Then Bob Hope comes out to chauffeur the olio, which opens with a pair of hand balancers who do the hard work lightly Hope seemed to have a little trouble making contact, but got them for a couple of laughs before he brought on the handstanders.

Acrobats are followed by the Hale girls in their first and last contribution, done with yellow worsted wigs and smart black and white dresses. Some steps, some precision kicking and a little pantomime, but not much of any one thing. Off to a hand, but not leaving a strong enough impression to last over to next week.

Hope on again and then Hal Menken in his stair dancing. For some reason he steps out of the band line, in similar costume, to suggest he is one of the players. Not a good idea since most in the audience who have not caught him elsewhere will think the house is cheating when it isn't. Hope back for some more gags and introduced the radio pair.

Miss Sargent does two numbers, changes her dress while Hayton does one piano number and back for the finish. Opens with 'Lazybones,' which she phrases nicely, and follows with 'Got to Sing a Torch Song.' Part two is announced as her own version of 'Stormy Weather,' which as she sings it isn't much more than a mild squawl. Careful phrasing and a flexible voice of unusual range cannot replace dramatic intensity in this song and with no novelty to her other numbers, she frosts her exit. Of course, 'Lazybones' is not old in point of passage of time, but it is [illegible] same singer to offer both this and 'Weather' is rubbing it in a bit. Makes a nice appearance until she takes her bows, when she is awkward. If she gets the right selections, she could wade right in, but there is not sufficient vitality to her personality to make them like the prematurely old songs. Hayton also did a gag accompaniment for Hope who went on with what was left of his own act after he had pulled stuff out for the earlier appearances. Stooges helped him to get off to a convincing hand.

Travelers close in for the latter part of his act and reopen on the Russian Choir before a church scrim. One song and exit right and left to permit the scrim to be flied to disclose a Russian stage setting and the band in blouses. Into the '1812' overture. Moscow has not fallen in the picture houses for several weeks, but she faw down and go boom in a big way here. Noisy without being musical. Choir and some dancers at the back of the stage on a platform to help whoop it up, and the curtain down to very little applause. Spitalny guessed wrong.

Show runs around 55 mins, with entire performance 160 mins. Film is 'Turn Back the Clock' (Metro), with Lee Tracy, the newsreel and a cartoon which might have been a catcher-upper. Excellent house for the first night show and still coming in on the nine o'clock conference. *Chic.*

PALACE, CHICAGO

Chicago, Aug. 25.

Rather strangely arranged bill here this week. George Jessel with the entire burden of comedy for the show is back in vaude after quite a vacation; a heavier Jessel and one who is not exhibiting his old-time flair for good material. It is strange that a performer of Jessel's standing should make such glaring errors of judgment on good taste. What would be excused is a lesser name is distasteful in a person with his rep.

Jessel frankly tried to follow the Milton Berle in-the-raw stuff on his first few gags, but the swift death of those laughs should have proved how bad such material is for Jessel. For the rest of the show he steered clear of dirt.

Jessel has resurrected that old legit skit of a Yiddish momma getting the play explained by her American son. It doesn't belong in vaude at all, even Jessel failing to carry it off. In the first place there's the mechanical disadvantage of the turn's spotting in the upper box, which means that a great portion of the audience can't see or hear, and the other are straining both eyes and ears to follow what's being said. And in the case of this act, after they've managed to hear the words, they don't understand them, because half of them are in Yiddish.

Jessel doesn't need this sort of material. It's outworn, besides the extra trappings of five assistant performers. He has always been able to stand out there on the pit piano and keep his audience happy with monolog and song. He proves this by his closing minutes, when he followed the smashing click of the Notre Dame Glee Club, and held this audience for 15 minutes with his sentimental hoke and the way he can still talk a song.

Notre Dame Glee Club was the regular closing turn, and what a sock it was. Club is on its first visit to the west, having spent the summer in the East, most of it on the Loew time. Fast college and pop tunes, sung to the point and eaten up by this audience; an audience that wanted simpre and uninvolved entertainment.

Five Elgins in the opening spot satisfied that desire for simplicity, their hat and club juggling calling for an excellent rsponse. Act has developed that five-way Indian club juggling into an intricate pattern display that's an eye-catcher.

There were only a few minutes to Kay Hamilton's deuce spot, but she made much of it with her pipes, particularly that Southern medley of pop numbers. Jessel made his first appearance with Miss Hamilton, and from then on was in and out throughout the show.

For an example of a cleverly thought-out dance act there is the turn now used by Dorothy Stone and Charles Collins. They've borrowed a scene from the legit 'Gay Divorce' and have woven their turn around that idea. Miss Stone outlines the plot of the scene, so that the dance takes on the tone of narrative, and gives the dance a certain reason-for-being. The audience murmurs of approval, especially from the femmes, evidences how solidly this team managed to get that romantic story idea across in their dance. For their individual efforts there's a 'St. Louis Blues' tap number by Collins and an easy hoofing bit by Miss Stone. A clean-cut act that has class written all over it.

Business had 'em standing in the lobby at the end of the first show Friday, though stand-out trade is the rule in town these days. Flicker [illegible] Pathe news clips completed the film end.

Paramount, New Haven

New Haven, Aug. 25.

Paramount's second stage show in three weeks is getting a fair play from locals, largely because a six-day rendition of 'Stormy Weather' by the elements ruined shore and outdoor attraction spots. Biz evenly distributed over the week after a fair opening, and no kick on total gross.

Current show is result of shortage of product at this house, coming at tail end of the old season and with buys on the new season not yet set. Screen fare sagged badly a couple weeks ago and Connie's 'Hot Chocolates' was brought in as a breather. Present bill serves same purpose. Called Henry Santrey and His Soldiers of Fortune and is booked direct as a flat buy. Has been playing a lot of one-night stands and, although fair entertainment, in the old days would never have reached first base in this house.

House is having its troubles lining up films to follow the few aces signed for Sept. and if the anticipated rise in cost of films takes place, management can't see additional stage stuff as steady diet. However, house may change its mind. A special show, staged by Ned Wayburn, follows current bill, and a favorable reaction to the experiment will probably mean additional shows, maybe every two or three weeks.

Lineup for this week is seven acts of vaude, working in a single set with Santrey's band on throughout. Bill opens in true Town Hall style with house lights on and band mounting stage via a moving overture down the center aisle. Santrey comes on in one for some chatter with the boys. Traveler parts for set in full—an inexpensive but fairly attractive job in silver drapes. Band, which is plenty heavy on the brass, goes into a medley, with Santrey's not-so-hot vocal stuff interspersed.

Charlotte Van Dae on as opener of the vaude section of the bill. Does a so-so song and follows with an oke hot dance routine. Santrey, who m.c.'s throughout, introduces the Marsh Sisters — a blond and brunette team, who work out a nice acrobatic dance to waltz tempo. Girls close with some fast tumbling and seemed to please as a whole. Back to the band in a hill-billy number, with some clowning by the boys, followed by Edith Rogers. Girl, a platinum looker who is a newcomer to the troupe, offers ten minutes of variety which includes some fair impersonations, an oke vocal chorus and a neat violin solo. Last was her big moment and drew a nice hand. In more favorable surroundings, girl should go over particularly well.

Band again in another group that gave Mac McLain a whirl at a vocal chorus, Santrey a bit with the Marsh Sisters doing a brief toe dance and the entire band a chance to clown about 'Pettin' in the Park.' A tuneful glee club arrangement followed. Made effective by stage gradually going completely dark as off-stage violin strains are heard. McLain leads the number and registers with a pleasing, though mild, tenor voice. Next on is Estelle Fratus, billed as the feature member of troupe. After some gagging with Santrey, girl half sings, half talks her way through a cute song that everybody seemed to like. More gags are followed by some ace stepping in a honey of a tap routine. Meant extra bows.

Santrey's comedy up to this point in the show had been fairly blue but it took on an indigo hue here as he went into a routine with his violinist doing stooge. Climaxed by Santrey doing a Holtz with his cane. In regard to the gags — a number of off-color ones were offered at the Sat. opening. House mgr. told Santrey to kill most of them. He did—and replaced each one with a hotter one. After two days, mgr. asked m.c. if he'd mind cleaning the show up by going back to the Saturday routine.

Williams and Walker, a couple of colored boys, are on for a brief buck-and-wing then give way to four Dudley Bros., also colored, who offer an impersonation of the Mills Bros. Apparently the quartette's laundry hadn't returned as they appear in sweat shirts, which could hardly be called class. They do a neat job of their vocalizing and work quite a little comedy into their specialty. Draw biggest hand of the bill, then proceed to ruin their turn by getting mixed up in a claptrap washboard band burlesque. Little Richard Morgan, who completes the sepia section of the troupe, makes himself at home in some chatter with Santrey and goes into a fast tap routine that had 'em calling for more. Kid is back in a Bill Robinson takeoff that goes over big.

Finale is built along 'Wonder Bar' lines, with troupe coming on to bid Santrey goodnight as house lights come up, then passing up center aisle as m.c. goes into a recitation that would never be missed. Bill runs 55 mins. and, as a whole, pleased a not too critical audience, apparently glad of a flash at stage fare after the continued drought. News, shorts and 'By Appointment Only' on screen *Bone.*

NEWSREELS

TRANSLUX

Pathe calls it an exceptional shot, and, if that streak in the sky actually was the horn of the tornado which caused all the weather trouble last week, it will stand on the newsreel record as a camera classic.

Embassy, however, excluding this one view, has a far more complete storm story than the Luxer. Emb. specialed and led off with it, assigning crews to various parts of the country. Houses are caught in the stage of being demolished, inundated sea towns, the train wreck near Washington and the aftermath of a Delaware dam break, are included.

Luxer this week is using a trailer not at all in accord with the policy and atmosphere of the house. It is filled with a lot of cheap superlatives and runs along Roxy lines. It alibis the repeat booking of a cartoon, 'Three Little Pigs' by the 'tremendous request' line.

Pathe has been consistently plugging the - gold - in - them-thar-hills slogan as one means for the unemployed to get back their coffee and cake. To listen to some of the recording a city fellah might contract the fever and be sore when nuggets didn't show up in some suburban stream.

Paramount entertainingly publicizes its baby star in a carriage with an elephant playing nurse. On the kid subject Universal finds another kid circus and Par counters with a convention of married couples in which there is one human interest laugh.

What looked like an exclusive Saturday was scored by Paramount. This reel got DeValera to denounce Fascist tendencies in Ireland.

All the reels had the landing of Balbo in Italy and reception by Mussolini. F-H camera crew got some better angles, an especially artistic slant being that of the planes flying low over heads of a crowd on a beach.

Oregon forest fire covered in de- [illegible] French travesty on bull fighting and Russian athletes. The two theatres also showed Gar Wood's [illegible] Helen Wills Moody playing tennis. *Waly.*

EMBASSY

Probably the strongest endorsement of the NRA in the capacity of ameliator is that being currently projected on the Embassy screen. It shows garment leader disputants shaking hands under the auspices of Grover Whalen. There is no affectation, none of the routine impression that generally goes with subjects of this kind. The clips over the cloakers' strike reach deep into the audience and do more for the Blue Eagle cause than all of the hip-hip trailers and superlative-laden titles combined.

Both theatres have such general NRA material as Al Smith and Will Rogers. The comedian gets off some of his best newsreel gibes in a travesty on codes. Embassy is a week behind the Luxer on Rosenblatt, getting the Deputy Administrator to praise the theatre industry for its aid in publicizing the NRA. Rosenblatt, however, had little to say about the industry's own formula.

Cow calling contests in Maine and hog yodelling exhibitions at the World's Fair are among the annuals Embassy dusts off at this time, thematically at least because these appear to be fresh views of an old subject. The annuals also include depictions of King George's other son strolling with commoners, melon eating contest, dude ranch, Yellowstone Park, Paris dance students.

Return of German ambassador to Washington and his statement drew a few mild hisses. World's Fair has at least three plugs in the program, including polo and outboard races which were worth covering.

While Burgundy is described as celebrating U. S. 'repeal' a bootlegger's yacht is shown being taken in tow by the government. Longest non-stop flight of Rossi and his partner viewed from the French landing. Another ape act from Australia got plenty of attention and is actually entertaining enough to have been built up into a special or short. *Waly.*

G. O. H., N. Y.

The oldest vaude house in New York and one that seems to sense a demand for variety shows right along, regardless of what happens in the rest of Manhattan, this week has a typical bill. It's a shade better than the average, perhaps, and of the sort of stuff that is certain to go well with the 23d street crowd.

Apparently there are a lot of folks down this way who still want vaudeville. They seem to relish it here, even if some of it sometimes wouldn't get anywhere at all in any other section of New York.

That's one reason why applause or general reception of acts at the GOH is seldom any true criterion, yet it's a favorite spot for breakins. There are so few houses around where acts can try out new acts or material. And the house doesn't have to worry too much about taking chances.

Vaude bill is either four or five acts, depending on length of film show. This week with the two features, 'Silk Express' (WB) and 'Samarang' (UA), it's four.

The opener, Bob Allen's Mountaineers (New Acts), attempts to cash in on the hillbilly vogue but in most respects the act doesn't register as authentic. Some of the types in the group of seven, in addition to accents, are not so hilly.

Bobby O'Niel and Gertrude Manners are on second in a flip turn of talk, singing and dancing. It makes no challenge to the bigtimers but proves agreeable enough entertainment for the patronage here.

Third act best of all, Johnny Lee and the Three Lees, sometimes billed around as Lee, Lee, Lee and Lee. Slaparound is getting to be a little timeworn by now, but as it's woven into dance routines by these boys there's something still refreshing about it. Toward the end of the routine the boys are beginning to really show their hoofing ability, Johnny Lee topping for a punch finish with his Russian specialty. Showed show-stopping strength down here, but boys wouldn't return for an encore.

Closer a girl dance flash, 'Manhattan Revels' (New Acts). It's a six-people act, with three girls who work together standing away out and above the other three. Better talent among the latter, one working as a single, other two as a combination, would give the act something. It seems all concentration has been on the trio, all lookers and well costumed, with their two numbers lending especial effect and saving the act from downfall.

Poor house Saturday afternoon. *Char.*

PARAMOUNT, N. Y.

In a bid to the youth of the town or those who enjoy seeing youth in action, both the screen and stage this week go collegiate. Along with the De Mille picture, 'This Day and Age' (Par), which gets its spectacle from a high school student body, five of the 'junior stars' from the film are on a personal appearance.

They are Caryle Blackwell, Jr.; Bryant Washburn, Jr.; Eric von Stroheim, Jr.; Elsie Ferguson, 2d, and Lester Arnold. Following engagement here they will follow the De Mille picture around into a few other towns, including Boston and Indianapolis.

After considerable publicity since arriving in New York, the five junior stars on a personal ought to mean something at the box office, though expectations aren't high enough to hope for much more than what might be considered a pretty good week. Reviews on the picture and word-of-mouth will count one way or another but not far either way. Junior five represents what might be called an exploitation booking more than anything else, all in on a small salary, plus an expense account to carry them while east in the interests of the De Mille film saga. They don't do a great deal on the stage, but serve the purpose, for which they appear satisfactorily enough.

Eddie Garr, headlining the show, plays m. c. for the kids, bringing them over for introductions one by one and indulging in some preliminary chatter himself, then leaving everything to the quintet. Young Blackwell carries a couple gags.

To get away, bunch goes in for a variation of an old blackout. It's the often done blackie of the returning husband who threatens to shoot through a door and out comes a cavalcade of marchers, including a shetland pony.

Paul Oscard, who has been away from New York as a Publix stager for some time, put together the week's unit. It carries the title of 'Young America' and is the sort of thing Oscard used to do in the past. There's a good deal to the stage show but the punches are quite far apart.

Garr takes the highest hurdles in his series of impressions of stage, screen and radio personalities. Seeming to improve right along, his [illegible] the Durante number which takes him off a fine hit.

Countess Albani, George Campo and dance trio of Ted, Mary and Eddy are the others on the bill. All fair enough, but for punch No. 2 to Garr's performance is the dance routine of the mixed ensemble of 12 whose routine and execution about middle of the stage show is one of the best things of its kind yet seen here. A number by the line girls a little ahead of this, colored by gorgeous costumes and fine lighting, also adds much to the entertainment.

Countess Albani tops this scene with a couple popular song numbers. She displays a nice soprano voice and a personality that aids.

A collegiate opening, with college songs by a mixed vocal chorus, and a flaggish finish bring out that Oscard touch. For the finale the set is that of the Capitol at Washington, with members of the company in militaristic garb on the steps of the Cap and martial music figuring. Emblem of the NRA is thrown against the scene from the booth on conclusion.

House played to better than average audience Friday night at last show. *Char.*

PARAMOUNT, B'KLYN

The difference between indie and circuit operation should be clearly illustrated by the reopening of the Brooklyn Paramount. The former Paramount-Publix deluxer, dark for several months, turned on the lights Friday (25) under new management. The new setup isn't precisely indie operation; but it's indie as far as overhead is concerned, yet the benefits of circuit product buying and booking are retained. That sounds like a happy compromise between the two systems, and perhaps better than either.

Bill Raynor is running the house for Joe Shea (Feiber & Shea), who obtained it from the Paramount receivers. Where it was formerly weighed down with unbearable home office charges and the other costs that go with 100% circuit operation, it's now reported in a position to get by on $15,000 a week. That shouldn't be so difficult to reach or exceed for a 4,000-seater of first grade rating in downtown Brooklyn. It plays day and date on first-runs with the Paramount, New York, as in the past.

The heavy competitive theatre battle on this side of the bridge, probably the warmest in the country, with four deluxers battling it out with stage shows within a radius of six blocks, only waxes stronger with the Par's reopening. When the Par dropped out the fight eased off a bit, but now that it's back there's no telling what will happen. The Fox will be the first to feel it, most likely, being handicapped on the picture end, although the RKO Albee has been slipping in the past month and without the Par to worry about.

Anticipating a tussle, Raynor imported Dave Davidson from the west to handle the exploiting. Davidson was with Kunsky-Publix when Raynor operated the opposish Fox in Detroit. Now with Raynor instead of agin' him, Davidson ripped staid Brooklyn open with an old-fashioned campaign, the like of which hasn't been seen over here since Dr. Joe Lee went Broadway. It got the Par off to a good start.

Fanchon & Marco is booking the stage shows, having switched from the Fox. Along with Par's 'This Day and Age' as the picture and day-and-dating with the New York twin, the opening stage show comprises five specialty acts and the stage band. In this instance F&M is a booker rather than a producer, for the show runs practically minus production effects. Nor is there a line. It's just as well, maybe better, but it all depends on the booker's pickings. With no help coming from the house, except in the way of spotting, the acts will have to sell themselves.

Permitting the acts to run their natural vaudeville length, particularly the Colleano family which opened the show, is the opening bill's mistake. The lineup contains considerable punch, but it runs off slowly. The gait Friday night nullified much of the natural strength. Major, Sharpe and Minor, femme harmony trio that started out in vaudeville but now uses a stage mike to give that radio touch, did an on-too-long. They passed okay on their routine proper, but fell for a fair hand and returned for a encore. The extra number wiped out the margin previously compiled.

Shaw and Lee with their hoke gags, on which they mysteriously get by year in and year out, and their business with the hands, have the comedy assignment. They did as well as ever, without clearing up the mystery. Pops and Louis, who are still sure-fire despite a flock of repeats all around town, had no trouble following anything.

Adler and Bradford, standard adagio combination, were handicapped by enforced omission of the special scenery that accompanies their finale dance ordinarily, but managed pretty well without it. The number is supposed to represent the machine age. From the music as played here without the mount[illegible] thing. But the adagio is an adagio underneath the attempt to be different, and the audience bought it at face value. When Miss Adler is flying through the air the music doesn't count, anyway. This was the closing turn.

Stan Meyers, survivor of the m.c. days, is on the stage as conductor during the latter part of the stage show, but his principal assignment is the pit overture up ahead. The medley used is given a title, although the songs are not related. It was loud enough and lilting enough, though, and the audience thought it nifty. There's also an organlog with slides, Brooklyn still being Brooklyn and, but for Cincinnati, still last in the National League. *Bige.*

DOWNTOWN, L. A.

Los Angeles, Aug. 24.

What it lacks in b.o. names, house makes up for in its tasty and well appointed staging, with the result that the pay customers, in addition to getting a better than average grade of stage fare, are also given an eyeful. Currently, most of the acts are presented in inexpensive, but attractive sets, which aid materially in the way of presentation.

Three Jacks and a Queen, in a four-way adagio, open, revealing a smooth-working precision that is both colorful and entertaining. Next brings Jellybean Johnson, colored hoofing-singing comic, with a lot of new material, in addition to his alligator crawl.

Recruited from the air lanes, Range Riders, from local station KNX, fit nicely in the trey spot and speed up the tempo with their cowboy melodies and range brand of humor. Eight hands, with 'Sheriff' Lowell Underwood as m.c. provide a routine of hill-billy tunes, interspersed with ballads and pop numbers that clicked solidly. Boys affect no dude ranch attire, but wear the regulation outfits of the plains. All are instrumentalists and several provide spontaneous comedy. It's a well-balanced act that fits nicely in vaude.

Class of the current bill is Carlton and Ballew, who have just hit the coast. Bob Carlton works straight for his femme partner's snappy comedy. Gal is a looker and she has the knack of making her gags register with a wallop. Pair do a bit of warbling and stepping at finish that winds up the routine with a bang.

In the closing spot is a Spanish orchestra, so billed, made up of 12 men and leader, and featuring a team of native steppers and a rich-voiced tenor. Usual routine of Spanish tunes, dances and songs, and aside from being a bit overlong, climaxing the bill with a real sock wallop.

On screen 'Goodbye Again,' News, comedy and Bobby Jones golf short. Biz near capacity at opening show. *Edwa.*

PALACE, N. Y.

Roughhouse antics of Mells, Kirk and Martin and the singing of Vivian Janis pull the Palace show over. Last week of vaude here. For Miss Janis it should be an event. She is making her debut as a solo artist. She comes from band work. When caught, opening show, the girl in the middle spot topped everything. A guitarist and pianist assist her. (New Acts).

The Palace goes grind films, on a sleeper policy with subsequent-run pictures on a thrice weekly change Sept. 2. House will be managed by Sydney Cohen, although RKO will have the booking privileges and share in the profits.

Directly this removes RKO from Broadway representation. Once it had three theatres on the Main Stem. Next week it won't have any.

It looked like the pit didn't rehearse sufficiently with the Anatole Friedland revue. Friedland's flash and the pit lacked harmony, when caught, which fault no doubt is corrected by this time.

Pasquali Brothers are the openers, with their golf field dropsetting of no particular effect. However, that head balancing trick done by a couple in the trio rates something, while the third lad does some fast turnovers.

Deuce is held down by Herman Hyde, assisted by a brunette. The girl is a fiddler in her own right. She exhibits a strong personality and a riotous cooch, the latter in moments. Looks like she can perform more ably than allowed here and in many ways. Hyde's forte is trick musical instruments that break in the middle and have queer side gadgets attached for comedy effect. It's interesting to note that contrary to fashion and different than most acts, it's the girl who boots the lad in this act, rather than the other way. Fared okay here.

Feature, 'Mayor of Hell' (WB), and okay biz is indicated. *Shan.*

STATE-LAKE, CHI

Chicago, Aug. 22.

Climbing into the top row of the balcony to catch the first show on Tuesday is an experience [illegible] Chicago can offer now. Afternoon lines on the sidewalk strung down to Lake street have become such a common occurrence at this house, and at the rival Chicago across the street, that it looks like the year 1927.

With the town crowded as it is with World's Fair mobs who jam into the houses and overflow into the aisles, there is no such thing as a bad act. This audience was so receptive that they would have accepted a tenor doing trampoline work, and if there had been a tenor here he would have tried some trampoline work, because this audience would make any performer willing to break a leg or two. In the days of a supposedly hard-boiled, bored public, it's novel to see them leaning forward in their seats, starting to laugh even before the gag is finished.

According to this audience there were seven surefire turns on this bill, split four and three between the opening vaude half and the closing presentation. Master Eugene opened the show, which ran 85 long minutes, the time being an example of the heavy bargain being offered by the house, with prices for that matinee being 20c, which makes it about the cheapest tariff for any such entertainment anywhere. Eugene clicked as easily as he smacks the xylophone.

Music was the basis of every turn on the bill, even Harry Conley in the deuce priming the pipes. Conley is still trying to make a skit out of his act, but it's still Conley and three stooges. That lighting effect finish, telling the story of the marriage and the home-coming, has lost most of its original punch and now is merely a dull anticlimax. If Conley could overcome his sentimental side sufficiently to do away with the bit, it mightn't be a bad idea. As it stands, it's a letdown from the fast pace of the preceding business in the turn.

Violet Carlson can always depend on her soprano burlesque for a smacking finish to her turn, but she does need stronger material up ahead, particularly that ditty about the dieting Lena. It's not funny and is saved only by Miss Carlson's handling and this audience's eagerness to be satisfied. Ross and Edwards were the show-stoppers on a bill of show-stoppers. They started an afternoon of tearful thank-you speeches. That speech business was overdone.

Presentation half of the show was opened by Frances Kennedy, who talked for laughs and sang for results. She made a speech. Back together again for a new season, Howe, Leonard and Alyce demonstrate a nice development in their dancing and clowning. Buddy Howe has done away with his strictly military tap routine, but that mechanical approach to the footwork is noticeable in his hoofing. He's doing one other dance number besides playing straight for Leonard, who has come up from being a stooge in the turn to the chief comic. The dance is a variation of the pedestal routine, Howe using three pedestals made up as candlesticks. Howe has raised the pedestals about 18 inches higher and it makes a better flash, but he is not getting everything out of the number. Alyce has one toe dance to herself and is over on her appearance. Her entrance met 'ahs' from the audience, since she makes that sort of impression. For that reason, the minor bits of business in her number which call for hip waving should be eliminated. She impresses as dainty and should keep to that idea.

Closing was Jackie Heller, who bubbles over with his singing. His effervescent manner was pie for this audience and they wouldn't let him go until he speeched. It's a hold-over for Heller. The dancing chorus managed two numbers to satisfaction.

'Constant Woman' (WW) feature.

Riverside, Milwaukee

Milwaukee, Aug. 25.

While Stanley Morner, long a WTMJ favorite, returned to Milwaukee to headline the bill at the Riverside—and found his friends there to give him a hand—it was rather difficult to pick the favorite with those out front because every act seemed to be as popular as the one that had gone before.

Dave Miller and his band opened the show, playing a medley of Romberg hits and the Riverside ballet pulled the drummer away from his contraptions long enough to assist them in a number.

Fowler, Walsh and Lazier appeared in several dancing numbers and Major Remy, a young man who seems able to do almost any seemingly impossible thing in the balancing line, went over with a bang. Wilson Brothers, clad as cops, seemed to win over their audience without much trouble. The German lingo goes big in this town because most of the stuff hits pretty near home.

Morner sang several songs and could have continued had he not excused himself because of the length of the show. Morner returns [illegible] Buck's band at the State-Lake.

Elmer Bieck presided at the organ during the singing by the audience and the Riverside ballet came again with a number that took them to dancing on little white stools from which one of the girls took a fall that luckily did no serious damage.

'Her Mad Night' (Mayfair), the feature, Moran and Mack's comedy, 'Hot Hoofs,' completed film part of the program.

STATE, N. Y.

The Dan Healy-Jack White Ha-Ha Club Revue headlines the State show this week. It lends the bill an al fresco atmosphere of an intimate characters which is good counter-fodder against the domestic-problem thesis of the film attraction, 'Another Language' (Metro). That the nite clubbers mean something around Broadway was evidenced by the stand-up trade opening night (Friday).

George Beatty, 3 Roberts Bros., William Demarest and Olive Sibley, and DeLong Sisters are sub-support in relative importance. It's not the same Bill Demarest of Broadway musicals. That act, with the Roberts, is under New Acts.

DeLong Sisters (3) open with acro-contortive stuff. Nice looking, lissome trio of youngsters in a snappy entr'acte. Demarest-Sibley in the deuce. The Roberts No. 3 and Beatty with his clever monologing in the ace groove preceding the flash turn's finaleing. Beatty's first comedy vocal number is 'unemployed gigolo.' His talk stuff is bright throughout save one which is an oldie, but which he squares with a flip crack that if he doesn't get any new gags he'll have to go on the radio. He'd be a good bet for the mikes, too. Beatty undoubtedly has thought of that if the broadcasters haven't. He has a couple of dubious top-offs that spoil the aura of a class single which he is in the main. The 'seat of all troubles,' and the bird-on-his-monument don't belong—in Beatty's turn, anyway.

Ha-Ha revue is a lot of flash. The perennial Dan Healy is a swell m.c. and White's funstering is obvious reason why this combo, in the face of conditions 'n' everything, have managed to put their West 52d street hot spot over for New York's sole nocturnal laff factory. Sheila Barrett with her impressive impressions and Jerry Bergen, diminutive stooge comic, head the large support. Lillian Fitzgerald, vet musical comedy lead of yesteryear, is also another who gets in her innings.

Jerry Blanchard, hot tamale songstress, Floria Vestoff, okay tapster, Stewart Sisters, Steel Bros., Frank and Jean, class dancing couple in hotcha stepology, Chris Dolan, 71-year-old hoofer, and the Roth Andrews orchestra, round it out. *Abel.*

ROXY, N. Y.

Fanchon & Marco is now taking credit for the shows at the old Roxy. Name is on the programs heading the bill, which it didn't used to be. As far as this week's rumpus is concerned F&M can have the credit, no one else is likely to want it.

Current week's affair is one of those things of the audience being given a whole lot of everything and not very much of anything. It's a 20-course meal without the roast.

On the screen is 'Flying Devils' (Radio) probably the strongest portion of the entertainment, and a tip-off here is that the Roxy pictures have never been anything to brag about. Not during the past couple years, that is. Added is another chapter of the 'Tarzan' serial and the Fox newsreel.

Starts off with the girls in a nice, though plenty old, bell-ringing routine. Dave Schooler, the house m. c., is away vacationing. He probably needs a vacation after several months of the Roxy audiences. The boys and girls at this house have never heard of an act not doing encores. They go to enjoy themselves and they want their full quarter's worth. Everything is worth applauding. 'Tarzan' gets applause. Each item of the newsreel gets applause. (Incidentally, there's a curious angle of mob psychology here. Friday night the mob applauded President Roosevelt on the screen. But Al Smith, following, copped the honors, doing a practically show stopper.) Everything and everybody gets applause. So Schooler is probably resting his tonsils as much as anything, having to spend most of his time, generally, pleading with the mob to let the next act go on.

Announcing this week is invisible through the house p.a.'s from offstage. First act is Paul Sydell, with a neat dog turn. Second is Vox and Walters, ventriloquists, who've been seen too much around Broadway recently. Maybe the Roxy isn't Broadway, though.

At this point is staged a fairly elaborate fashion show. Mostly furs and the newest Paris fashions. A gal claiming to own the name of Lucie Delza, with a heavy French accent, is at a mike describing the ermine, Hudson seal, and other luxuries, with a half dozen New York stores getting billing all the way [illegible] Not only on programs and in the lobby, but mentioned by the gal spieler every couple of seconds.

The theory of style shows always has been that it draws the femmes. Not likely that it means anything to a family audience like the Roxy's. Certainly it didn't Friday night, with the lads and lassies interested in seeing some show rather than a bunch of parading mannikins with their legs covered.

Show gets started again with the Slate Brothers, whose knockabout comedy is plenty welcome at this stage of the game. Then Jack Arthur, a radio baritone, sings three numbers. He gets off by singing a fourth number which brings on the girls in a ballet affair. Anne Sedgewick does some toe dancing with the girls to finish off.

Friday night for the last show there was an added attraction in an 'International Beauty Contest' run by Martin Starr, idea to pick Miss New York. It's an annual affair and quite a lot of hub-bub. But, the Roxy, pretty nearly always playing to good houses, with a style show, plus the beauty contest, couldn't garner enough first night business to fill the seats. Plenty wide open spaces visible. *Kauf.*

ALBEE, BROOKLYN

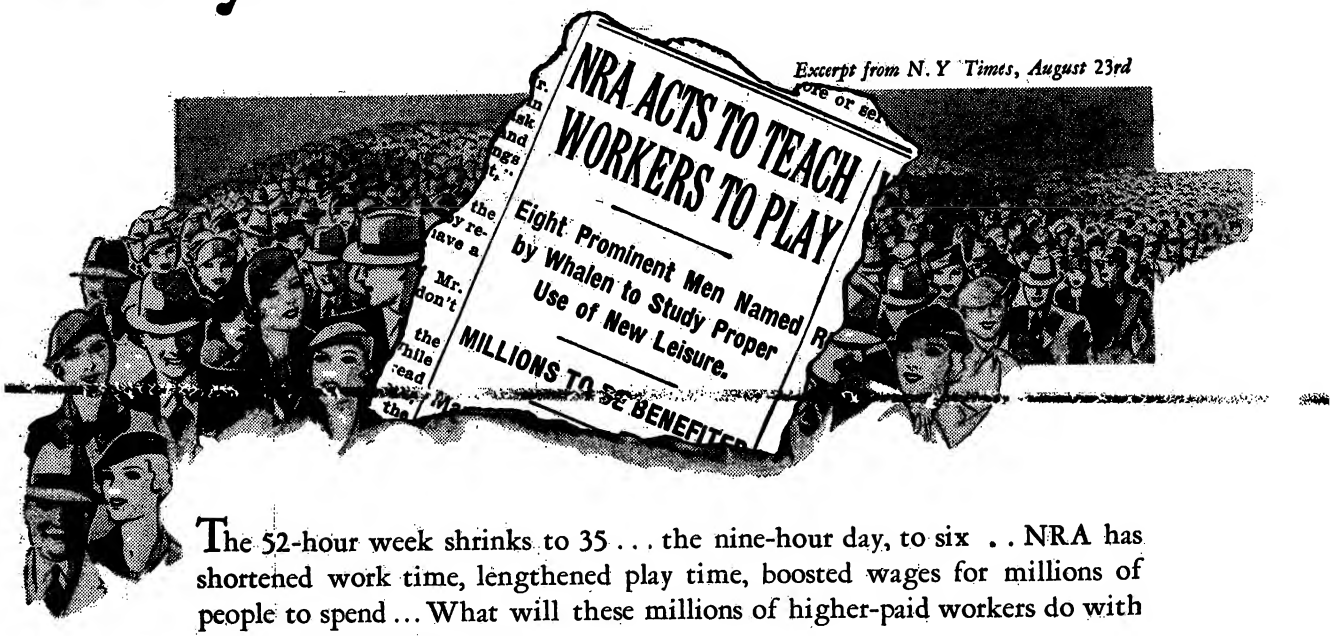
For all practical purposes and intents, this is the inaugural of a new policy at the Albee. A line of girls is in, plus a house stager, idea being to give the show some productional value. Not such a bad idea in view of the competition the Albee has to face at the Paramount. Fox and Metropolitan, but it just happens that, this first week, at least, the show is strong because of the regular vaude lineup and not because of the production.

Katherine Hepburn in 'Morning Glory' (Radio) is probably responsible for considerable draw. On the stage is Edmund Lowe, who probably draws somewhat and three standard vaude turns, plus the girls. House is badly over-trailered, there being 14 solid minutes of the stuff. Also a goofy short that runs 18 minutes and accomplishing nothing. Clips from old pictures, assembled seemingly by Harold B. Franklin whose name is signed to an intro, without explanation who he is. Not that anyone at the Albee cares, except the signature, that way, means nothing in Brooklyn. It's supposedly a history of films to date, but is not chronological and leads nowhere, explaining nothing, accomplishing nothing and being boring only. If kidded this sort of stuff is okay, but taken seriously here. Phil Fabello's swell pit band works hard through the piece, the short being silent, and is the only entertainment angle. But it does away with an overture, which is missed.

First act is Wing Wah troupe.

(Continued on page 37)

• Ten Billion More hours of *Leisure* for you to coin into cash!



The 52-hour week shrinks to 35 . . . the nine-hour day, to six . . NRA has shortened work time, lengthened play time, boosted wages for millions of people to spend . . . What will these millions of higher-paid workers do with billions of extra idle hours?

Opportunity shouts to you — *"Pull 'em into the movies!"* They have the time and money . . . You have the seats . . . Your industry, more than any other, stands to win the richest fruits of the New Deal . . . Begin *Now* to gather this golden windfall into your theatre . . Make your public movie-minded.

Do it with these Paramount Pictures!

Cecil B. DeMille's "THIS DAY AND AGE" with an all-youth cast

"TOO MUCH HARMONY" with BING CROSBY Directed by Edward Sutherland

MAE WEST "I'm No Angel" Directed by Wesley Ruggles

MARX BROS. "Duck Soup" Directed by Leo McCarey

and these other attractions released in the next two months: Gary Cooper in "ONE SUNDAY AFTERNOON"—Claudette Colbert in "TORCH SINGER"—Laurence Schwab's "TAKE A CHANCE"—Skipworth & Fields in "TILLIE & GUS"

. . If it's a Paramount Picture, it's the best show in town

Looks Like Gov't Subsidy in Italy

Native Exhibs Place Griefs Before Mussolini —Succor Promised

Rome, Aug. 18.

Italy may be the next European nation to governmentally codify the film industry with either a subsidy or some manner of holding up the ictpre business.

Jugoslavia, Austria and Germany in the recent past have passed lengthy and complete governmental codes for pictures business within each of those countries, with the belief that those examples have inspired Italy to follow up similarly.

Meeting was called of all Italian exhibs as a first step in this direction. Meet was held in this city with attendance from icture house owners and operators all over the country. All angles were discussed at this meet, with the attendees asked to suggest not only ills but offer possible aids and methods of business recovery.

After full discussion, the exhibs were asked to name a special committee to bring all their briefs and griefs to Mussolini. Il Duce received the group and went over all the details, promising aid of some sort in the near future but giving no indication what was in his mind beyond that.

Italian government has for a long time practically subsidized filmis via one national and official company, Luce. In any sort of reorganization this company would either have to be done away with, as competition to other film companies, or spread out to include or aid all other companies.

Australia

Sydney, Aug.

Government has gone into recess without finally agreeing to a reduction of the one shilling per lineal foot film tax. It was thought that government would again be defeated on the slug question, but a recess was called in the Senate without further mention of the Reduction Bill. And so, for the present, the ailm is remaining.

Dan Carroll, of Birch & Carroll, made a special visit to the governmental seat to place the position of the film industry before government members, and to try to arrange some measure of relief. His gesture was in vain.

Government cannot see itself losing 60,000 pounds a year in film tax. Pressure will be brought to bear by the film business when Senate again sits, and a very bitter fight is anticipated, with the possibility of a government defeat not at all unlikely.

The government boys cannot get out of their heads the idea that American interests are reaping the benefit of picture operations in Australia. They still believe that all the money taken in Australian theatres finally finds its way to New York or Hollywood.

Bebe Daniels Visit

Reported here Bebe Daniels is considering visiting Australia with her own company. If tour is independent, Miss Daniels may find it hard to secure theatres here. In the past Australia has been promised visits from Charles Chaplin, Tom Mix, Al Capone and Doug Fairbanks. But so far none has arrived.

Getting to Be Habit

Ralph Clarke, head of Warner Brothers, has issued a writ for $5,000 against Hoyts over Warner's 1933 output for Hoyt's nabe chain.

Hoyts have now issued a writ against Warners claiming misrepresentation of contract. Writ serving is an old local custom.

"Cavalcade" is playing its third season in a Sydney theatre and holding well. In Australia's smallest city picture took around 15,000 dollars in two weeks.

'Bedtime Story' grossing best in town. 'State Fair' weak on first week and goes out. 'Tell Me Tonight' is set on 2d month. 'Midshipmaid' is okay on 3d week for moderate gross. High with 'Animal Kingdom' and '20,000 Years.' Two new ones in for a try this week include 'Hell Below,' and 'Fra Diavolo.'

In legit 'Music in the Air' is a solid success for W-T and building for a very long run. Best show here in some time. 'Honi Soit' out this week after a good season. Joe Marks has clicked solidly in revue.

NEW MEX. FILMER

Mexico, D. F., Aug. 25.

Hispano-Mexican Cine Co., a new native film producer, announces it has completed its first talker, 'La Calandria' ('The Calendar Lark'), based upon a classic Mexican novel of the same name.

Released next month. Production was directed by Fernando de Fuentes, former local Par exec.

BERLIN SLUMP BOOMS VIENNA

Vienna,

With theatrical activities shifting to a large extent from Germany to Vienna no fewer theatres preparing ambitious programs for the autumn.

The Burg, the Akademie, the Volks Theatre and the State's Opera will resume activity Sept. 1, whereas the Theatre an der Wien will be a few days ahead with opening of Jean Gilbert's 'The Lady With the Rainbow.' The Stadt Theatre opens early in September with a Roda Roda piece got up as a revue under the title 'When the Soldiers . . .' The privately owned Volks-Opera for the third season under Leo Kraus, selected Eugene d'Albert's 'Sirocco' for its September premiere.

There will be seven theatres under new management here. Reinhardt's Josefstadt will be conducted by O. L. Preminger; the Scala and [illegible] by Oscar Rosner; Komoedie, dark almost for a year, by H. J. Rehfisch; Kammerspiele by Kurt Robitschek; and the Raimund by the former Breslau manager, Theodor Loewe.

Revues, vaudeville, and occasional operettas will be housed on smaller stages such as the Femina, Moulin Rouge, the new Casino Theatre, Simplissimus and Rakete (all three under Karl Farkas, part author of 'Wonder Bar', as manager, director and leading actor), and the New Operetta House.

LONDON TO HAVE FIRST CUT-RATE SHOP IN FALL

London, Aug. 18.

Preparations are being quietly made by a syndicate, headed by the son of a prominent manager, for a cut rate ticket office in the West End.

Some years ago the late Joe Leblang looked over the London field with a view to establishing a branch. He discovered most of the West End legits then carried clauses in their leases prohibiting the selling of tickets under a prescribed rate.

There are theatres that use the two-for-one system of sales when business isn't too good, and others sell orchestra seats for the price of rear seats in the balcony. There are theatres not tied up with old leases containing the prohibition clause.

South Africa

Capetown, Aug. 2.

Hetty King, the male impersonator, sailed July 28 on the Windsor Castle for England.

Cable received by Transvaal National Sporting Club that Harry Mizler, English lightweight, is unable to take the trip, due to having arranged for 12 fights in England. Decided that Rocci Vigna, American boxer, be brought over to fight Laurie Stevens, South African lightweight.

'Follies D'Pression' in 24 scenes is a South African revue, with libretto and lyrics by a young Capetown author, William Perl, will be staged in Capetown August 15, 16, 17 by a cast of 60 amateurs.

Capetown cinema has formed a dancing troupe of the usherettes employed in the theatre. Twelve of the girls have been specially trained. They will get the house seated, then rush backstage.

Covent Garden Opera Changes Its Identity

London, Aug. 15.

Robert Parker, formerly member of Covent Garden opera, has formed a new opera company, the New Metropolitan Opera Company of London. Mostly recruited from former members of the C. G. O. C. with the members feeling that now that Colonel Blois, reported to be the mainstay of the concern is , it does not look like the Covent Garden Company will carry on.

Behind the venture is a city business man named Green, who will finance the company till the rise of the curtain. If they should be in further need of money, Szvarzy, millionaire banker, is ready to help.

Company opens at the Hippodrome, Streatham, Sept. 11, for one week, with a fortnight at the Hippodrome, Golder's Green, to follow. Then goes on tour, returning around Christmas for a season at the Prince Edward theatre.

It is intended to keep overhead down to $7,500 per week, low for opera. To date it has never been less than $10,000.

TAXES CRIPPLE GERMAN TRADE

Washington, Aug. 28.

It's going to be a long time before Germany recovers from its current anemia as far as films are concerned. That's indicated by the latest official government report by George R. Canty, U. . Film Trade Commissioner in Berlin.

July brought about an improvement in Germany's film biz, Canty says, but nowhere near what is needed or likely. Important steps during the month were the actual inception of the film bank and other government reorganization measures. There was an apparent rehabilitation of the film industry and producers began showing some activity.

But exhibitors are still faced with practically no new product and have to depend on old films and reissues for the major portion of their programs.

Becomes evident, Canty points out, that much time will be necessary to stimulate German film trade even back to the half-anaemic point it was at when the Nazi government started. Most important point is that the authorities have failed as yet to figure out a method of cutting down taxes which is being desperately sought on all sides since film men declare they can do nothing until they get relief in that direction. Government seemingly agrees with them, but hasn't been able to figure a way out.

ink' Mexico Shows

Mexico City, Aug. 25.

Civic amusements department tolerates frisky stage shows, but has advised all company and house managers that when they offer such productions they must insert in their programs and other publicity and have notices over the box office to the effect that 'This presentation is unsuitable for young ladies and minors.'

Spanish troupe holding forth at the Teatro Arbeu is the first to be called upon to make such announcement.

London Vaud Goes to Radio, Circus To Make Up Lack of Importations

LIQUIDATE TOBIS UNIT

The Hague, Aug. 17.

International Tobis Cy., Ltd., announces that liquidation of Kuchenmeister International Acoustic, Ltd., is now completed.

Shareholders are offered for their old shares new ones in Tobis Ltd., termed 'profit-certificates'. For five shares in Kuchenmeister, one such certificate is available. Exchange privilege is effective Aug. 15.

BROMHEAD GUM SHOE CONFABS

Toronto, Aug.

Col. William Bromhead, at one time a leading light in British film biz, is here conferring with Arthur Lee of New York and Oscar Hanson of Empire films. Trade is watching the supposely secret confabs with considerable interest because of the various elements involved.

romhead sold his holdings in Gaumont-British to the Ostrers about four years ago and supposedly is not in film biz actively just now. Lee is the Gaumont- ritish American agent, working out of New York. Hanson's status is, of course, obvious as one of the leaders of the film trade in Canada.

Curiosity is aroused, especially from the standpoint that Col. Bromhead's arrival in America was kept secret, with no announcement as to his plans.

FOX HOYT CONTROL ON EVE OF PASSING BACK

of the Fox interests in Hoyt's, of Australia, is practically set and will be concluded in a few days. Australian interests are trying to buy back majority holdings of the circuit, now held by the American company.

Preliminary details of the purchase were made in New York several weeks ago by Sid Kent, Fox proxy, in conferences with R. G. W. Mackay and Gordon Ellis, G-T directors. Mackay is also the G-T attorney.

Both had lengthy confabs with Kent and then returned to Australia with a tentative sales arrangement drawn up. John Nolan, Fox attorney, is now in Sydney, finishing up details of the deal there in accordance with Kent's wishes.

Hoyt's was merged some time ago with Greater Union, Fullers and other Australian theatre circuits for a practical theatre monopoly down under. Fox majority holdings in Hoyt's, however, have been somewhat of a stumbling block to the Australian interests, with bankers there, especially, insisting that they must have a clear title to majority stock all around.

YORK AND KING SAIL

London, Aug. 28.

York and King sailed on the 'Olympic' Aug. 16, despite several more vaudeville dates and several nibbles for production. Team may return for a West End production in the fall.

London, Aug. 19.

To counteract the shortage of American importations, Palladium management have booked Eddie Pola's Radio Hour, 'America Calling,' which recently played on the air.

Show, with the exception of Reilly and Comfort, goes there Sept. 11, for one week, with option. Reilly and Comfort refuse to go into the show because of management insisting they cut their act, with team equally insistent they do 15 minutes.

Show, which takes a full hour, will occupy entire second half of program. 'America Calling' was the inspiration of Pola, with Pola doing the compere-ing. Newspapers went for him in a big way.

Leicester Square theatre's next presentation, due Aug. 28, for two weeks, will be a circus idea. Harry Foster is specially bringing over Cilly Feindt, foremost haut ecole rider in the world.

Company will include Carr rothers and Betty, Griffiths Brothers, Yates and Lawley, and Fred Duprez as the ring master, and James Evans and company. Entire idea will have plenty of comedy, forming a sort of sawdust burlesque.

Own Opposition

Looks like the film distributors here have abandoned any attempt to avoid conflict with their trade shows. Aug. 15, there were no less than 10 of them, starting at 10 in the morning and running through the evening.

It was hot and the reviewers were getting peevish. Isn't that poor psychology?

Joe Miller a Misanthrope

How many people in America know that Joe Miller, who is supposed to be the author and compiler of jokes a couple of hundred years ago, was an Englishman? How many know he never wrote a joke in his life?

He was a member of the Drury Lane company, and, when not performing was not known ever to have smiled or cracked a wheeze.

[illegible] paperman published a compilation of jokes, more ancient than otherwise, and called the booklet 'Joe Miller's Jests.'

Son to Whelans

Miriam Seegar, who is the wife of Tim Whelan, film producer, gave birth to a son in London, Aug. 15.

Palladium

London Palladium bill, week of Aug. 14, is headed by Louis Armstrong, the non-stop trumpet-blaster.

Of the newcomers Carr Brothers and Betty proved outstanding. Georgie Wood in 'The Black Hand,' an old stand-by, giving the diminutive comedian a chance to reveal real acting. Billy Caryll and Hilda Mundy are doing practically a new act. Act has a live tortoise which aids in many a laugh. Four Jokers, doubling from the Hippodrome show, 'Give Me a Ring,' are doing brazen take-off of the Four Carlton B ys.

Business second show practically capacity.

Pavilion

Talent this week at the Pavilion does not compare even with a cheap provincial bill. Acts are a string of mild duos, trios and foursomes.

An act that stands out is that of Joy Russel and Maree Fuller. Girl has natural abilities as a comedienne.

Leicester Sq.

Leicester Square theatre, week of Aug. 14, has Aunt Jemima headlining. Jemima was due last week, but could not get here in time. Her offering will create controversy which generally spells box office. She did big the opening show, with a good house, but not so good second show.

Rest of the bill is not up to standard. A new Clarence Robinson production, 'Tennis in Rhythm,' does not mean a thing.

German Let-out

Ernst Verebes, Austrian, brought over to play one of the leading roles in 'Give Me a Ring,' at the Hippodrome, was suddenly let out after six weeks, management claiming it cannot get extension of Labor permit.

Verebes was engaged by Val Parnell, who journeyed to Berlin to see him in 'The Happy Journey.' After engaging actor, the management found he was an actor but not a singer. This necessitated engaging a singer, with Verebes given a secondary role, which did not warrant the salary of $375. Verebes' manager, a German, has threatened to sue for 10 weeks' salary and damages. Verebes has contract with Stanley Scott to play in London in the fall in 'The Happy Journey.'

Big German Film Co. Fails

Paying Off in Installments—1st Bust Under Hitler Regime

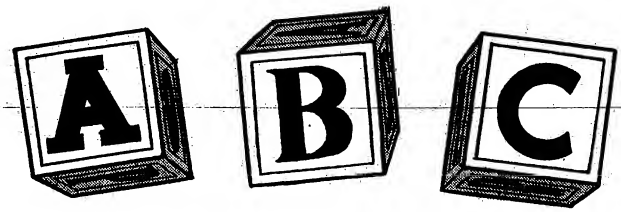
, Aug. 18.

Cinema Gmbh, one of the bigger producing and distributing companies here in the past years, has suspended payments. It's the first big film failure since the entry of the new political regime.

Full amount of Cinema's indebtedness not known yet, but a partial payment plan is being worked out. All creditors who are owed $65 or less will be paid in full, according to the tentative arrangement. Those who are owed up to $165 wil get 80%. All bigger debts will be paid on a 33% basis.

Government figures that by paying out thus, and clearing off Cinema's indebtedness the company will be able to continue functioning again.

AS SIMPLE AS



*Completed pictures are the only ones you can show on your screen**

* *practically all of the* FOX 1933-34 *first-quarter releases are already completed*

REMEMBER

It's pleasant to think back on the profits you made a year ago... 5 years ago. BUT *this year's* profits must come from this year's pictures. *That's* where FOX shines.

NRA MEMBER U.S. WE DO OUR PART

JOIN THE UPSWING WITH FOX

You'll be SEEING these SOON at your FOX Exchange:

PILGRIMAGE — Four-star, four-week hit at $2 Gaiety. Biggest week in weeks at pop. price Radio City Music Hall. Nationwide smash.

•

George O'Brien in Zane Grey's **The Last Trail** with Claire Trevor, El Brendel.

•

JANET GAYNOR & WARNER BAXTER, "Daddy Long Legs" team in **PADDY the Next Best Thing.** Sensational smash at Radio City Music Hall.

•

The Good Companions— Tuneful romance from J. B. Priestley's best-seller. With shapely Jessie Matthews.

•

Charlie Chan's Greatest Case. With **Warner Oland** and **Heather Angel.** Earl Derr Biggers' Charlie Chan adventure.

•

WILL ROGERS in **DR. BULL** with Louise Dresser, Vera Allen. From The Last Adam, James Gould Cozzens' sensational-selling novel.

•

LILIAN HARVEY and **LEW AYRES** in **MY WEAKNESS.** B. G. De Sylva musical hit production. With Charles Butterworth, Harry Langdon, Sid Silvers.

•

THE POWER AND THE GLORY with **Spencer Tracy, Colleen Moore.** Four-star $2 smash at the Gaiety. Jesse L. Lasky production.

•

Walls of Gold. Kathleen Norris' best-seller and American Magazi serial. With **Sally Eilers, Norman Foster.**

•

The Worst Woman in Paris? Jesse L. Lasky production with **Benita Hume, Adolphe Menjou, Harvey Stephens.**

•

LESLIE HOWARD and **HEATHER ANGEL** in **BERKELEY SQUARE.** Jesse L. Lasky production. From John L. Balderston's long-run Broadway stage smash.

•

Lilian Harvey in **My Lips Betray** with John Boles, El Brendel. From the stage hit by Attila Orbok.

•

The Mad Game with **Spencer Tracy,** Claire Trevor, Ralph Morgan.

•

James Dunn and **Sally Eilers** in **Jimmy and Sally.** From the story by Mauri Grashin and James Seymour.

CLARA BOW in **HOOP-LA.** Colorful, exciting carnival background.

•

EXPLOITATION

By Epes W. Sargent

Get an Interview

Most headmasters yell for the reporters as soon as they close their product contracts for the new season. There's always an opening for a notice, but just how much depends both on the amount of advertising done and the reporter's receptive frame of mind.

This year many contracts will be closed late, and it will take some intense selling to get the product announcement over. It's going to call for enthusiasm, and a good way to create that is with a party. That should be easier with the beer flowing, for the guests will stay sober enough to remember.

It would be a good plan to borrow a film for pre-showing if this can be done. Otherwise some good comedy shorts should be laid in and not only the picture editor but the important staff men invited, the party being thrown after the paper has gone to press, if it is a morning sheet. This means around one o'clock, but it will be worth the trouble if the product is skillfully sold through a display of the announcement books and whatever other material offers. Show the picture, serve beer and sandwiches and cigars, throw on the lights and let them look at the picture books. Those who are to write the story should be provided with a synopsis of the bookings. The others are important in that they can help ease the story past the city and copy desks and into a favorable position in the paper. It pays to play with all the men and not merely with the man who is to write the story.

Contest Curves

With the news from Paris, widely spread in the daily press, that curves are coming back, there's a good chance for a new type of beauty contest with the curves in demand. Scores of plump girls, who have felt it would be useless to enter former contests, would welcome the chance to air the curves and proclaim their present fashionablesness, and it's quite [illegible] joy the different angle.

Give it an attractive title such as Buxom Beauty Pageant, get the women's page editors to co-operate in plugging the idea, and the stunt can be sold off to the stores, with displays of the new stout styles. It remains to be seen whether the girls will fatten up just because Paris says so, but there's a chance for a big night which is not affected by the eventual outcome. Incidentally it is a great gag to use in conjunction with a return date of the Mae West picture, but play the picture before the contest and enjoy two good nights.

Counting the Fish

Loew's State theatre is currently using the count-the-goldfish stunt appearing here some weeks ago. There is a vacant store right next the lobby and a large fish globe is placed in the window, backed by a black velvet drape. Usher stands by the window offering blanks on which those interested can register their count. If they're right, or nearly so, they get guest tickets for 'Gold Diggers'.

Packs the sidewalk so long as the usher is there to hand out the blanks and still getting attention when he goes to lunch. Not more than 30 or 40 fish, but they don't stand still to be counted, which makes it interesting.

Tags Library Books

Purely a by-product, but one theatre has an arrangement with three lending libraries to paste on the inside cover a sticker worded: 'When you are tired of reading a book, go to the Joyeuse theatre and see a talking picture. Call Main 1146 for the current program.'

Only costs a pass a week to each library, and the house has it doped out that it should sell some tickets, arguing that a sudden jump in telephone inquiries following adoption of the idea cannot mean anything else.

If the scheme seems to hold up, house is planning to substitute book covers with the message printed on the outside below a print-up for the library.

Sells Books

Chief engineer of a small house wanted to get in some quick money, so he had a supply of books printed up, 10 tickets for an eight admission price. Cover was printed up as one vote for any church society, a list being obtained from the pastor of each church.

Various societies peddled books on consignment, tearing off the cover and asking for covers from books bought at the box office. Society having the largest number of book cover votes Sept. 15, six weeks after the stunt started, will receive $100.

Beauty of the gag is that it not only has the women bouncing around to sell the books, but they have to hand out a sales spiel on how good the shows are going to be this year in order to sell more than one book where the victim has the price of two or more.

In a larger town, with a greater number of churches, it would be a good plan to hang up larger prizes. To play safe, the house can offer a 10% cut for the prize money to go 50-30-20 to the beneficiaries. This will obviate any danger of hanging up a prize larger than the return warrants.

That Business Guide

Requests have been received for copies of the telephone business guide for towns without a red book. Unfortunately the city from which it hailed was not noted and inquiries cannot be referred the originator—unless he sees this and sends in.

Meantime here's the main idea, which will perhaps interest others. Book largely depends upon the size of the town and the number of advertisers. Copy sent in was around 5x6 inches with from one to three headings to the page. Industries such as dry goods, coal and wood, hardware, butchers, dairies, laundries, restaurants, tailors, dressmakers, stationers, and the like. Each advertiser was given a type line four inches (24 ems) wide, with the dealer's name in bold face, his street address in roman and the phone number in italics. Preference is that the phone number follows the name and then the address. Each advertiser is given two lines of six point only 20 ems wide, to set the names into the left hand margin.

Charge was 25c for each classification, the same firm being listed under two or more different heads, if desired, such as coal and ice. Additional 6 pt. lines are 10c each.

This provided a profit, but the charge should be based on local printing costs and the number of copies printed.

Hooking the Team

Following the opening gun on the [illegible] on the football team. Arrange to have all candidates for the high school eleven attend a designated performance and remaining after the show is over to listen to talks by the coach and some faculty member. Plan a ticket sale drive, with a cut to the team for uniforms and equipment, and if the school auditorium is not available, offer your house for the rehearsals of the cheering section. Set this for about ten minutes after the last show and do not require the students to buy tickets. Most of them will, and do it more willingly since it is not required.

Work in with the coaches for pep meetings before important games, along the same lines and at least once give a special film show as a treat; preferably just before the big game. Have the team at the final night show, but use that for the townfolk and invite the students to see the film at a special showing to follow the last regular performance. Means overtime for the house staff, but it means enough goodwill to make that worth while.

That Columbia Contest

Exhibitors who are to play 'Lady for a Day' are going to have a chance to shoot at 10 prizes for the best campaigns, ranging from a bag of golf sticks to radios. And they don't have to do more than make intensive use of the special campaign book gotten out by George Brown for their assistance. Often a cash prize is hung up to cover the fact that there is little help to be had from the press book, but in this instance Brown fairly shovels out ideas, and all the exhibitor has to do is to make his campaign as big and as profitable as possible.

Bond Paper

Lester Edwards, now p.a. for WRNY, sends along a suggestion for a novelty piece that he has worked in the past and which he thinks is adaptable either to radio or the theatre.

It's an advertisement printed on the back of a bond or stock certificate with the essential copy 'This certificate is worthless but if you visit the Blank theatre (dates) you will receive 100% entertainment return on your investment.' For a broadcast the copy is changed to read 'if you will tune in.'

Edwards writes that when he worked the stunt he advertised in the daily paper for not so good shares, offering one cent each, and he got an overplus. In small towns he suggests that a brokerage office can suggest where such paper can be picked up. Probably easier to get now that the Treasury department is gunning for those who buy dead stock to write off on their income taxes. He gets actual stock certificates all signed and sealed. There are bales of the stuff around.

In Absentia

One of the early users of the Tarzan serial has his layout all arranged. He has had a heavy cage built for his lobby and a week before the opening he is going to advertise for a gorilla to use in the cage for exploitation purposes.

Going to start off with a want ad in the local paper, and challenge the sheet to make good its brag 'you can get anything you want if you use our classified ads.' Paper is all set to play up the gag and point out the improbability of anyone in the section having a gorilla to rent. Figured to be worth two or three stories, with a man in a monkey suit taking his place in the cage the opening day and the paper proudly proclaiming it at least got some action for the house. Final story will not tell just what the paper supplied in the hope of driving them to the lobby to see.

Figured that it will be enough to jazz up a 50,000 town, with the man-monkey used as a perambulator for the succeeding chapters.

Bell Plug for 'Dinner'

Hollywood.

trong plugging exploitation campaign preceeded 'Dinner at Eight' opening at Grauman's Chinese, with nine local radio stations using programs on the pic; a special song by Dorothy Fields and Jimmy McHugh; 500 flagpoles with 'Dinner at Eight' pennants; window displays in department and hardware stores; and 60,000 programs passed out by downtown theatres.

Grauman borrowed a collection of hundreds of dinner bells for his forecourt display and tied up with a gasoline brand for 1,100 display boards at local gasseries.

Tossed in a Page

San Francisco.

With U's 'Moonlight and Pretzels' opening at the RKO Golden Gate, Emil Umann, house p.a., tied up with a new local brewery, El Rey, for free beer.

Firm set up a bar in the foyer and handed out 3.2 to plenty of thousands, at the rate of 10 to 12 kegs daily.

To start the tieup Umann and Buck Briant of the 'Chronicle' sold the El Rey on the idea of buying a full page spread in the 'Chronic' plugging the show and the beer.

Just for Fun

To impress a coming title on his patrons' minds, a stunt man had a set of dice about an inch and a half square cut in a carpenter shop, painted white and lettered with a five-word title. Each face carried one letter, and each dice carried the entire title, plus some extra letter on the sixth side. Gag was to toss them out and see if they would fall so the title could be spelled without turning any die over.

Placed on a table in the lobby with a protecting rim to keep the dice from falling off. Sign stated that owing to the lottery laws it was not possible to offer prizes and it was presented merely as an amusement. However, there was no objection offered to side bets so long as the players did not become noisy, and the gag was one of the best attractors the house had used in a long time.

Value of the stunt is that it plants pretty solidly the name of a title to be sold, since they have to concentrate on spelling it out.

How Rust Does It

St. Paul.

Cliff Rust, manager of the local RKO, manages to burn up the burg regularly. When Tom Mix wired from Sioux City that one of his trucks had turned turtle off a wet highway, injuring two of his horses, Rust coined the mishap into timely news copy, with the result that he landed follow-up squibs in the local rags to report upon the complete recovery of the beasts.

When the Mix act arrived in town, Rust cooked up a stunt which got a neat front-page break. Item said that squad cars, hearing much shooting, rushed to 7th & Wabash (a half block from the Orpheum), fearing that the Touhy gang had broken loose but instead found only the Tom Mix troupe doing a bit of old-fashioned cutting-up. The Touhys are held in the local bastille, charged with kidnapping William Hamm, millionaire brewer and theatre corporation head, and had just been mugged the previous day upon their arrival from Chicago.

Free Pretzels

Montgomery, Ala.

Lloyd Towns, mgr. Par, in a hook up with local cracker and cake company, was able to put over in a big way "Moonlight and Pretzels." In the lobby of the theatre, at the opening of this show, a large display of cakes and pretzels was on hand, with a very attractive young girl handing out pretzels to every customer for the theatre.

Quick Action

St. Paul.

In a city-wide blue eagle parade, 50,000 marchers—representing 4,300 local business houses—gave this burg the biggest thrill it's had since the Big Tussle.

Garrick theatre, loop dime grind, copped the lion's share of the good-natured laughs with a banner thus paraphrased: 'NRA tonight; tomorrow all right.'

Clocking a Pic

Rochester.

Old clocks get a dusting off in contest sponsored by Loew's Rochester in connection with 'Turn Back the Clock.' 'Times-Union' co-operated with publicity for idea to bring out plenty of ancient timepieces and create an unusual lobby display. Tickets for the 25 oldest.

Straw Day

Straw hats are due to exit in about three weeks, and their passing should be fitly marked. Plenty of standard stunts will be held over from previous years and will be new in towns where they have not yet been worked.

One new idea is planned for a large store which will give out cards which will serve as entry blanks to a soft hat contest. All who buy a hat from the store will be eligible for an appearance on the stage. Those the audience decides look their best in the new lids will be gathered for the finals and the three best lookers will receive ticket prizes. Store pays for the tickets. Same store has been giving free tickets with each straw bought between Sept. 10 and 15 in previous years and felt the need of a change of pace. It will preface the sales season with a soft hat style show with a dozen models between 16 and 60.

Shooting Passes

To give life to the lobby one exhibitor is cleaning up with the old dart game. He pastes a sheet of white print paper over a soft board backing and on this writes the names of perhaps 50 patrons. Names are not announced in advance and list is changed nightly.

Any person whose name is on the board has two chances to toss a dart into the oblong surrounding his name. If he makes it, he gets a pass. If he misses, he seldom has the front to walk out of the lobby, so he buys and goes in anyway. Rarely takes more than five passes and draws a crowd of several hundred to the theatre to see if their names have been listed. If they're not, they are at least where they can be influenced by the lobby display.

Mostly small house stuff, but good in the nabes as well as the hamlets, though it must be worked where a large proportion of the patrons are known by name.

Feathers Paid Off

Chicken feathers dyed green and red were sent several hundred possible patrons of a medium sized town theatre with the urge that they be worn in hatbands on a specfied day. It was promised that something nice would happen to some of the feather wearers.

Most of the recipients wore the feathers on the designated date because a display advertisement in the newspaper announced that passes would be given some of those met in streets and stores, with a plug for the picture being advertised; which had nothing to do with feathers.

About 50 singles were handed out by two reporters from the newspaper which sponsored the stunt, and these names were listed in the paper the morning the show opened. Figured that each pass brought in one and a half paid admissions, not to mention the advertising value of the feathers on display. Gag, in its environment, really did better than a stunt directly tied to the title.

Bus and Buzzer

Phoenix.

Fox theatre here used two clever gags to ballyhoo 'Baby Face.' First gag was running 1898 model Oldsmobile about downtown streets. Car bore placards which read, 'I'm old but all pepped up to see 'Baby Face' at the Fox theatre.'

As the second stunt a pretty girl was hired to flirt. As the men drew close to her she showed a purse on which was a sticker reading, 'Baby Face at the Fox.'

Minus a Monk

Inquiry of a states righter for a baboon for ballyhoo work for 'Tarzan' stresses the fact that large monks are scarce in the east. Not many even in the zoos, for they are mean spirited beasts with claws that can cut through several thicknesses of cloth at one sweep. Probably plenty of work for a time for anyone who has such a pet, but they all seem to be out on the coast.

$1,000 Starts Season

Seattle.

Big campaign in newspapers for Hamrick houses, Blue Mouse and Music Box, this week for 'fall season super-attractions' opening next; Colman in 'The Masquerader' (UA) at former; 'Midnight and Pretzels' (U) at M. B. A cool $1,000 is the newspaper advertising budget for the week. Just playing the new season and these pixes up with good art by Ted Champion and strong type and words.

BEHIND the KEYS

Galveston.

George W. Spence, former manager R. & R. theatres in Waxahachie and Sherman, appointed manager for R. & R. at Corpus Christi theatres, including Ritz, Palace, Rio and Melba.

Carroll, Ia.

D. J. Smith managing recently reopened Royal.

Reinback, Ia.

W. A. Hawn now at Princess in addition to piloting Rialto, which he owns, at Grundy Center.

Akron, O.

Opening of Palace, now Chatkin-controlled, has been advanced to Aug. 29, according to Manager Jack Roth. Three-a-day policy. Vaude bills split week with Palace, Chatkin house in Youngstown.

San Diego.

Fox West Coast managerial changes have Jean Armand managing the Capitol, Calexico, replacing John D. Howard. Homer Skillion replaces James Wyatt, who has been acting skipper of the local Egyptian. Wyatt continues at the house as assistant manager and doorman.

Kansas City.

The annual convention of the Fox Midwest division of theatre managers was held at Excelsior Springs, Mo., this week. E. C. Rhoden, division manager, was in charge of the meetings and over 100 managers were in attendance.

Among the officials present were Howard E. Jameyson, Wichita; L. J. McCarthy, Kansas City; Lon Cox, St. Louis; Harry McClure, Topeka, all district managers.

Los Angeles.

Studio, 500-seater under construction at Prescott, Ariz., by the Stetson-Arthur-Cabellero interests, is to open Sept. 15. Al Stetson will be in charge.

Bill Hughart has taken over the Central, Lowell, Ariz., and after remodeling and reseating house will rename it the Studio.

Holyoke.

Geo. E. Friary, formerly asst. mgr. of Victory here, goes to Strand, Pittsfield.

Newark.

Al Zimbalist transferred from WB here to be in charge of publicity at St. Louis.

Chicago.

ivoli, Gary (Ind.) taken over from the receivers by Roy Ashbeck, formerly associated with the Chicago Civic Opera.

Chicago.

Irving, northside, now on the Essaness list, Essaness having picked up a lease from the landlord who stepped out of active show business.

Bronx, N. Y.

Sidney Gottlieb is the new manager of the Daly, succeeding Joseph W. Kligler, resigned. Gottlieb comes from the same circuit's Metro theatre.

Moline, Ill.

Charles C. Perry, manager Garden, Davenport, has been named manager of the Fort, Rock Island, succeeding George D. Bickford, resigned. Harry Holsdberg is new manager at the Garden.

Let's GO!

PARAMOUNT
WEEK SEPT. 3-9

Paramount Pictures

Idea of Theatres Turning in Pop Air Programs Apt to Affect Film Shorts

When the Radio City Music Hall a short time ago, and without announcement before or after, tuned in on a radio broadcast and gave its customers the opportunity of listening to the President, a new wrinkle in entertainment may have been started. Although smaller film houses around the country have tuned in particularly popular air programs at various times, the Music Hall is believed the first theatre of deluxe rating to permit radio to break into its program, despite that it was for the President.

Move is credited to NBC with RKO, through S. L. Rothafel, also being the first major theatre company to make such an attempt.

Conjecture would indicate that theatre programs of the future may be arranged to permit for regular scheduling of broadcasts to intervene on theatre programs. Such a practice might threaten film shorts.

Has any Angles

Many angles and complications involved when trying to figure out how it would work. But the fact that a definite attempt has been made to link radio with regular theatre performances may be indicative.

No official details as to whether the Music Hall or RKO intends to further experiment with the idea. M. H. Aylesworth, head of NBC and RKO, is known to be persistently anxious to demonstrate to show biz how radio can be constructive to the theatre.

Injecting broadcasts into theatre programs would mean customers getting a twofold value for the b. o. price. Additionally, it might stifle that inclination of the public to stay home to listen to a radio program [illegible] besides a regular screen, and possibly stage performance.

And when television arrives, and if theatres use it for brief programs, as far as the audience is concerned they'll still be looking at a regular short.

UA-WB PARTNERSHIP DEAL ON ALDINE, PITT

Philadelphia, Aug. 28.

United Artists takes over the Aldine starting Sept. 2 on a partnership basis with Stanley-Warner which will continue to manage the house although UA will have an exploitation man, Charles Perry, here from its New York office.

First picture will be 'The Masquerader,' with 'Bitter Sweet' due to follow and 'The Bowery' and 'The Emperor Jones' next.

House was only open for a few weeks last season but has done well with roadshow pictures in the past.

MG Roadshowing 'Dinner' On Same Basis as 'Hotel'

Metro is laying plans for extensive roadshowing of 'Dinner at Eight', with four dates outside of New York as a starter. These are Chinese, L. A., opening tonight (29); Lyric, Asbury Park, N. J., where picture opened Friday (25); Palace, Saratoga, N. Y., where it opened Sunday (27), and Stanley, Atlantic City, opened Friday (25).

Company hopes to give 'Dinner' two-a-day bookings all over the U. S. and Canada at a minimum top of $1, as it did 'Grand Hotel', holding off on general release long enough to justify the added admission.

Under the 'Grand Hotel' plan, Metro handles some of the roadshowings itself but in most instances sells picture on the two-a-day basis stipulating a $1 minimum scale. Except for the New York Astor showing at $2 the other four engagements started are at a $1.50 top, plus tax.

WB Sets Lee, Solow

Hollywood, Aug. 28.

Robert N. Lee and Eugene Solow are bracketed to adapt 'Five Fragments', a mystery story by George Dye, for Warners.

Henry Blanke will supervise.

Writers' Guild Decides Against Indie Producer

Hollywood, Aug. 28.

First case presented to the Screen Writers Guild against a producer was decided by that body in favor of Adele Buffington, writer, who had a contingent contract with M. H. Hoffman of Allied Pictures. Guild committee decided in favor of Miss Buffington and ordered Hoffman to pay her, otherwise they would consider the producer unfair to the Guild and request their members not to do any work for him.

Hoffman is reported having written the Guild that he would not recognize that organization as representing any of the creative craft unless the major producers also recognized them first.

Labs' Merger as Prelude to More Indie Financing

Hollywood,

Roy Davidge laboratory here and the Pathe lab in the east are settleing a deal whereby the eastern plant will handle release prints for majority of Davidge clients. Daily work will be done in Hollywood by Davidge.

This arrangement affects only producers financed by either of the labs. Considerable saving will be [illegible] charges both ways. Film had to be shipped here for processing, and then back to New York for distribution. Now only film necessary for actual shooting and daily rushes need be sent to Hollywood.

Understood the Pathe lab is anxious to enter film financing in a bigger way than previously. Company must still wait three years to re-enter production itself, under the terms of the sale of Pathe studio to RKO.

Davidge lab intends expanding, here, and will build a new plant at Bronson and Santa Monica boulevard. Finance company is to be formed to work with Pathe in bankrolling producers, chiefly indies.

OHIO BEER TAX FAILS, SOLONS SOCK THEATRES

Columbus, Aug. 28.

The amusement tax fight in Ohio is over.

The theatres were completely routed at a special session of the legislature last week when a straight 10% tax on all admissions, no matter how low they may be, was passed and the law signed by the governor Saturday. Law goes into effect Sept. 1.

The governor stated that this tax replacing the old one affecting admissions of more than 40 cents each only was essential because of the failure of the beer cap tax of two cents per bottle to bring in enough revenue for poor relief. The public cut its consumption of beer more than 50% because of this tax, and now the legislature has reduced it to one cent per bottle.

May Roadshow 'Woman'

The Warner, on Broadway, may be reopened early in September on a two-a-day try with 'I Loved A Woman.'

Warner has been dark for more than a year.

Zeiger's U. S. Vacash

Hollywood, Aug. 28.

Joseph Zeiger, counsel for M. A. Schlessinger's African Theatres, is here for a month's vacation.

During his stay he will make several publicity deals with the studios for exploitation of their pictures in Africa.

First Issue Sept. 6th

'DAILY VARIETY'

PUBLISHED IN HOLLYWOOD

Complete Daily Coverage

OF LAST-MINUTE NEWS OF THE

MOTION PICTURE INDUSTRY

AND

ALL BRANCHES OF SHOW BUSINESS

DAILY (excepting Sunday and Holidays)

Subscription $10 a Year

'Daily Variety' and 'Variety' $12 a Year

'DAILY VARIETY', 6282 Hollywood Blvd., HOLLYWOOD, CAL.

AGAIN AGAIN AGAIN

FOX delivers *new* season hits!

● *First* "Pilgrimage"... four-star $2 *and* popular-price smash. *Then* "The Power and the Glory" Jesse L. Lasky's great money hit. *Now* "Paddy the Next Best Thing" with the unforgettable star team of "Daddy Long Legs." Only FOX manpower... inspired with showmanship... can point to such a record. And *plenty more* Fox hits are on the way.

JANET GAYNOR
WARNER BAXTER
"Daddy Long Legs" stars *in*

PADDY
the Next Best Thing

with Walter Connolly, Harvey Stephens, Margaret Lindsay, Mary McCormic. Screen play by Edwin Burke. Directed by Harry Lachman. From Gertrude Page's novel.

THE POWER AND THE GLORY

SPENCER TRACY
COLLEEN MOORE
Ralph Morgan Helen Vinson

From Preston Sturges' original screen play
Directed by William K. Howard

Jesse L. Lasky *narratage* Production

Look what they're doing:

The POWER and the GLORY
Four-star, $2 hit at the Gaiety, New York. Now in its *third* tremendous week.

PADDY—The Next Best Thing
S. R. O. from the opening show at the mammoth Radio City Music Hall. Hitting a terrific record-breaking pace.

WATCH for these:

WILL ROGERS in DOCTOR BULL. His best by a mile.

LILIAN HARVEY & LEW AYRES in MY WEAKNESS. The money musical of 1933.

LESLIE HOWARD & HEATHER ANGEL in BERKELEY SQUARE. A Jesse L. Lasky Production

NRA MEMBER U.S.A. WE DO OUR PART

JOIN THE UPSWING WITH FOX

Code Admits Evils

(Continued from page 7)

with and neglectful of their duties; the following are hereby severally declared to be unfair, destructive and uneconomical methods of competition and unfair practice for any producer:

(a) To indulge in the practice commonly known as 'raids' on the employees of any other producer;

(b) To secretly or prematurely negotiate with any employee of any other producer;

(c) Secretly, or otherwise, to entice or alienate any employee from his employment, or to interfere therewith, or to advise any such employee to do anything in conflict with or inconsistent with such employee's obligation to perform in good faith any contract of employment; and

(d) To foment dissension, discord or strife between any employee and his employer in order to secure the employee's release from employment or to secure a change in the terms of any contract under which the employee is then employed.

To carry out the foregoing principles and eliminate such unfair practices and unfair methods of competition, no producer shall negotiate with or make any offer for or to any employee of any other producer for the services of such employee at any time prior to thirty (30) days before the termination of such employment, provided:

(1) Such employee is under written contract of employment and the term thereof inclusive of options, if any, is, has been, or may be for a period of at least (12) months, or such contract covers, or may cover employment in or in connection with at least three (3) feature motion pictures, inclusive of options, if any.

(2) The compensation of such employee, if under a term contract, is at least $300.00 per week; and if employed on a per picture basis is at least $5,000.00 per picture.

(3) Such employee is engaged in any of the artistic or creative branches of the motion picture industry.

The term 'contract' as used herein, shall be deemed to include not only any existing contract with any producer, but also any prior contract executed by any parent, subsidiary, or predecessor corporation of such producer, if the employment of the employee under such contracts has been or may be a continuous one.

Should any producer within such thirty (30) day period offer to negotiate with, or make any offer for or to any such employee, of any other producer, for the services of such employee, then on the same day that such offer is made, such producer shall notify the employing producer in writing as to the full and complete terms of the best offer which has been made for such services, and simultaneously shall send a copy of such notice to the Administrative Committee, hereinafter provided for. In such case the employing producer, if he elects to do so, and pro[illegible] entitled to contract with such employee on terms at least as favorable as those offered by the second producer, or on such other terms as may be acceptable to the employee, such employee always having a free and independent choice as to which offer he will accept. Such notice, however, need be given to the first employing producer only upon the condition that prior to the last thirty (30) day period of employment, such first employing producer shall have made a bona fide offer to such employee for a renewal or extension of his contract of employment. All matters relating to the registration of such offers and the determination as to whether they were bona fide, shall be determined by the Administrative Committee hereinafter provided for.

Should any producer desire to continue, renew, or extend the term of employment of any employee, as hereinabove defined, and if he shall have evidenced such desire by making a bona fide offer to such employee prior to the last thirty (30) day period of his employment, and if such offer shall have been rejected, such producer, nevertheless, shall be entitled to notice of offers which may be made to such employe by other producers, during the period hereinafter provided, following the termination of such employment, and should any other producer make any offer for the services of any such former employe of the first employing producer within such period, then, on the same day that such offer is made such producer shall notify the former employing producer in writing of the full and complete terms of the best offer made for such services, and simultaneously shall send a copy of such notice to the Administrative Committee hereinafter provided for. In such case, the first employing producer, if he elects to do so, and again providing the employe consents, shall be entitled to contract with such employe on terms at least as favorable as those offered by the second producer, or on such other terms as may be acceptable to the employe. The period during which the first employing producer shall be entitled to notice of offers made by other producers, as hereinabove provided for, shall be three (3) months from the date of the termination of the first employment, in all cases where the compensation for the employe in connection with the former employment was at the rate of less than $1,000.00 per week; or, if the employe was on a per picture basis, the compensation was less than $10,000.00 per picture. In all other cases, where such compensation was in excess thereof, such period shall be for six months.

It shall be an unfair trade practice for any producer to use coercion to prevent offers being made any employs by other producers.

The Administrative Committee, hereinafter provided for, shall have power and authority to determine good faith of any offer made by first employing producer, so as to entitle said first employing producer to notice of subsequent offers and/or as to whether the period within which notice must be given should be for three months or six (6) months. The Administrative Committee shall also provide appropriate methods and procedure whereby all producers shall be notified in every instance when, and the period during which notices of offers are to be transmitted to the employing, or former employing producer. Said Committee shall also prescribe the procedure so as to prevent any employing, or former employing producer from any unreasonable delay or from withholding any action or decision required under the provisions hereof, to the end that the immediate employment of any person with whom any other producer desires to contract shall not be delayed or prevented.

Nothing hereinbefore contained shall apply to so-called free lance players, writers, directors or other employes who are engaged to render services of an artistic or creative nature in connection with one or two pictures only, unless the actual term of employment of any such employe shall be extended for a minimum period of twelve (12) months.

Any dispute, controversy or question involving the interpretation of any provision of this section of the Code, shall be settled and determined by the Administrative Committee.

The Administrative Committee shall consist of at least five (5) members of the Academy to be selected by the President of the Academy, with the approval of the Board of Governors, each of the five branches of the Academy to have equal representation on such Committee. In the event of the failure of the Academy to designate and appoint the Committee above provided for, such Committee shall be appointed by the Code Authority, hereinafter provided for.

Nine Other Provisos

Nine other articles in which the producers polled a majority in favor are:

No producer shall license for distribution or public exhibition any motion picture in which there is contained any commercial advertising for which compensation was knowingly received unless a full and fair disclosure of such fact is made.

ARTICLE VII

All producers shall in employing the services of actors use the forms of contracts commonly referred to as the 'Minimum Contract for Artists,' the 'Supplemental Contract,' and the 'Day Player Contract,' in such instances as may be required by the provisions of the Basic Agreement signed by a large majority of the representative artists and by producers affiliated with the Association of Motion Picture Producers, Inc., which agreement became effective March 1, 1930.

All producers who have not heretofore subscribed to the 'Writer-Producer Code of Practice,' adopted on April 14, 1932, by the Academy of Motion Picture Arts and Sciences, and made effective May 1, 1932, shall subscribe to such Agreement.

ARTICLE VIII

Section 1. It shall be considered an unfair trade practice for a number of producers who, in the usual and ordinary course of business, rent their respective studios or studio facilities to producers (other than their affiliated companies), to conspire, agree, or take joint action to prevent any responsible producer or producers from renting such studios or studio facilities.

Section 2. It is recognized that most of the desirable and well-known artists are under contract with certain of the major producing companies. As a result, it has become increasingly difficult for other producers to obtain the kind and number of artists necessary in the production of photoplays. This difficulty, however, could be overcome if under proper arrangements artists [illegible] producers. Therefore, and for the purpose of increasing production and employment—

(a) It shall be the general policy of producers, wherever possible without deprivation to themselves, to lend artists to other producers; and in the event that any artists shall be loaned, it shall be upon substantially the same terms and conditions, and under the same salary arrangements as are made with other producers; and

(b) It shall be an unfair trade practice for any producers or other parties interested in the production of motion pictures to make or enter into any agreements or understandings between them by concerted action, or by any other means, to take any steps which shall have for their effect or purpose the interference with or prevention of the use, borrowing or exchanging of artists by any producers who are willing to pay reasonable compensation for the use of such artists.

ARTICLE IX

To eliminate unfair and unethical practices, abuses, and undesirable conditions which have developed in the relations between producers and agents, and between agents and their clients, and to bring about fair conditions and methods of competition:

(1) No producer or any employee of any producer shall directly or indirectly engage in or carry on or be interested in the business commonly known as 'agent,' 'artist's agent,' 'Artists' representative,' or 'artists' manager,' or directly or indirectly operate, conduct, control, manage or be employed in any such business or any so-called 'artists' bureau,' 'artists' agency;' or any other like agency or bureau for negotiating, arranging or securing employment for players, directors, writers, technicians, or any other class of employee engaged in or in connection with the production of motion pictures.

(2) The term 'agent,' 'artists' agent' and 'artists' manager,' as used herein, and hereafter referred to as 'agent' shall mean and include any person, (firm, corporation or association), who, for a fee or other valuable consideration from the employee procures, promises or undertakes to procure or provide engagements or employment for persons in or in connection with the production of motion pictures, or who, for a fee or other valuable consideration from the employee, manages or conducts the business affairs of persons so employed, or counsels or advises such persons in connection with their employment.

(3) The term 'artists' bureau' or 'artists' agency,' as used herein, shall mean and include the business of conducting as owner, agent, manager or in any other capacity an office or other place for the purpose of procuring, undertaking, or attempting to procure engagements or employment for persons in or in connection with the production of motion pictures, and for which services a fee or other valuable consideration is exacted or attempted to be collected from the employee.

B. No agent shall give, offer or promise to any employe of any producer any gift or gratuity whatsoever to influence the action of such employe in relation to the business of such producer. No such employe shall receive or accept, directly or indirectly, for himself or for another, any commission, gift, gratuity, bonus or other thing of value from any person whom he shall employ for and on behalf of such producer, and no person shall give, offer or promise any such employe any commission, gift, gratuity, bonus or other thing of value for employing such person.

C. No agent shall alienate or entice any employe of any producer or interfere with the employment of such employe or advise or counsel any such employe to do anything in conflict with or inconsistent with such employe's obligation to perform in good faith any contract of employment, or foment dissension, discord or strife between any such employe and any such producer for the purpose of procuring, or attempting to procure such employe's release from the employment by any such producer or to secure a change in the terms and conditions of such contract of employment.

D. No agent shall directly or indirectly in any manner whatsoever at any time prior to thirty (30) days before the expiration of any contract of employment between any employe and any producer make to such employe any offer of employment, nor solicit offers from or commence negotiations for the employment of such employe with any other producer.

E. No agent shall make to any producer any false representations as to any material matters affecting or relating to any negotiations with such producer for the employment of any person represented by such agent.

F. No agent shall, directly or indirectly, make or enter into any agency contract with any person to represent such person or agent for the purpose of procuring or arranging for the employment of such person in or in connection with motion pictures, which contract provides (a) for a commission in excess of 10% of the salary or compensation to be paid to such person; or (b) that such agent shall receive a commission or compensation only in the event employment is procured for such person with a producer other than the producer employing such employe at the time of making of such agency contract; or (c) that payment of commissions or compensation to the agent shall be contingent upon the agent obtaining a salary or compensation for the employe in excess of any specified sum.

G. In furtherance of the provisions of this Code and the purposes and objects stated in Paragraph A above, all agents, producers and employees employing the services of an agent shall conform with and abide by the "Code of Practice for Artist-Agent-Producer Negotiations," dated July 29, 1933, of the Academy of Motion Picture Arts and Sciences when and if said Code is duly adopted and made effective by the said Academy, except such provisions of said Academy Code as may be in conflict or inconsistent with or contradictory of any of the provisions of this Code; and excepting further that with respect to Section 8 of the Academy Code, the employee shall be entitled to receive the advice and counsel of the Agent and to have the Agent accompany and represent the employee only at conferences with the producer relating to negotiations for the employment or the extension or renewal of the employment or a modification of the terms of employment of the employee, unless the producer consents to the agent being present at other conferences.

H. No producer shall, directly or indirectly, negotiate or transact any business with, any agent who shall not have subscribed to said Academy Code, if adopted by the Academy, and in the event that after a hearing the.......... ....hereinafter provided for, shall find that an agent has violated any provision of this Code and shall on account thereof declare that producers shall indefinitely or for a limited time refrain from doing business with such agent, all producers shall comply with such decision of the..........................

I. Nothing herein contained [illegible] be [illegible] agent [illegible] or supplement to the said [illegible] Code unless such producer or agent shall have expressly assented thereto.

ARTICLE XI

It shall be considered an unfair trade practice for any producer to negotiate with an artist engaged in a 'legitimate' production, under a so-called 'run of the play' contract, for the services of such artist in a motion picture production which would interfere with or prevent the carrying out of the artists' obligation under such contract and/or disturb, interfere with or prevent the continuance of the run of the 'legitimate' production in which such artist is engaged.

ARTICLE XII

No cartoon producer shall employ any persons during such time as he is employed full time by another.

ARTICLE XIII

No cartoon producer shall make any offer directly or indirectly of money inducement or advantage of any kind to any employee of any other cartoon producer in an effort to entice, persuade or induce such employes to leave or become dissatisfied or to breach any contract covering his employment.

ARTICLE XIV

No cartoon producer shall adapt a cartoon character of another in such manner that the use of the adapted character shall constitute an appropriation by him of the good will of the creator.

WB'S 3RD TECHNICOLOR SHORT

Hollywood, Aug. 28.

Warners started its third Technicolor short, 'To Health With It,' Saturday (26), Edward Cline directing.

Cast has Gordon Westcott, Barbara Rogers, Neely Edwards, Frank Mitchell, Harry Pollock and Jack Durant.

Chicago Theatres Join NRA, but Postpone Benefits to Employes

Chicago, Aug. 28.

All theatres in Chicago went for their NRA signs on Saturday (26). Individual theatres signed petitions asking for a stay and the right to put up the insignia pending the final decision on the national motion picture code. No changes in hours or wages were made at the time.

First move for the insignia was made by the Exhibitors Association, which includes the Balaban & Katz spots chiefly and the other major indie circuits of town. Following the Association's move for their blue eagles, the Allied organization of indie exhibs immediately got into the swim and orderered their own signs for the b. o.

RKO and Warner houses in town have had their posters up for two weeks on orders from their respective home offices.

Chicago Tardy

Chicago is about the last city in the country to get going on the NRA thing, the exhibs around here having held off ostensibly to for the national code ruling. other towns, especially in the east, the exhibs signed their exceptions to the code early this month, drew up their own bill of rules and forwarded them to Washington, and immediately posted their NRA signs pending acceptance or rejection of their individual local codes by the NRA administration.

Exhibs in other towns were leery and feared public reprisals if the NRA signs were not prominently displayed over the box-office. Local exhibs, strangely enough, had no such worries, and according to all reports, there has been no publi[illegible] signia, and there has certainly been no hurtful influence at the register, business being better this summer than it has been in some years.

Hal Roach 25% All Set

Hollywood, Aug. 28.

Hal Roach, despite the strike's handicaps, has completed 25% of his 1933-34 program and is now two months ahead of schedule. It leaves his studio only 30 shorts to go.

TITLE CHANGES VOID NIFTY PUBLICITY

Universal City, Aug. 28.

While some execs on the lot are trying to estimate Universal's intangible loss through title changes, the company is at present on one of the greatest hunts it has ever had for new picture handles.

Every film listed for production, with the exception of two, is due for another title. This despite the advance publicity and paid advertising already read by fans and exhibitors throughout the country.

Largest intangible loss will probably be on 'All-American Girl' which has been re-named 'Saturday's Millions.' Company had a tie-up with 'College Humor' magazine on the picture under its original handle, and obtained national advance publicity with little cost to the company.

Fifth Coming Up

'Ladies Must Love' is the fourth title for 'Lilies of Broadway,' U's coming musical, with few people knowing the present moniker, although 'Lilies' received lots of advance notices during its preparation stages.

Execs estimate the free advance publicity on a pic is worth anywhere from $10,000 to $50,000, with most of this lost when the title is changed at the last minute, the work of the publicity department going for naught.

Two Are Definite

'Only Yesterday' and 'Invisible Man' are only titles set at U now on current production. 'Kid Gloves,' 'Broadway or Bust,' 'Special Investigator,' 'Good Red Bricks,' 'Love Time,' 'Love, Honor and Oh, Baby,' and others will be re-christened.

Studio is offering employees $50 to $100 for title suggestions accepted, but hasn't stirred up much interest. Employees have found that in the past their offerings were rarely accepted, and it was generally a title similar to one submitted by a lesser employee that got the break.

Fox is also in the grip of a title changing epidemic. Studio has five productions starting within the next fortnight that will be retagged. 'There's Always Tomorrow,' 'Hoopla,' 'I Come from Hell,' 'Marionettes' and 'Orient Express' will all be rechristened.

BUYING POOLS' FIGHT FOR EXISTENCE

Chicago, Aug. 28.

Looks like a court battle by the three indie booking circuits to force the exchanges to sell them product for the new season. Distribs so far have refused to do business with the amalgamated buyers, and are offering their pictures strictly to the individual exhibs. With them, it's individually or nothing.

Aaron Saperstein, the buyer of one of three circuits, the Midwest, and head of the local Allied organization, states that the indie circuits are prepared to fight rather than be put out of business, and figures to go to court even if the NRA code should call for a ban on amalgamated buying.

Besides Saperstein, other buying circuits in town are headed by Lou Reinheimer and Jack Rose.

Ohio's 10c Tax Slipped By

State's Minimum for All Film Houses—1st at 41c, Then Rejected 26c

In 35 states the film industry has escaped serious admission taxes but in Ohio, the 36th, the senate and the house could not have trapped exhibitors easier had they deliberately set out to do so. Now it looks as though all tickets registering a dime and over will pay for Ohioan road repairs, etc.

Because they figure it should be an object lesson to the rest of the industry and additional proof that united front must be maintained during legislative troubles, if no others, national lobbyists are now divulging what is purported to have happened behind Ohio's admission tax fight scenes.

It seems that everything was looking well for the industry when the house figured 41 cents was sufficient minimum. But when the admissions matter got to the senate, theatres were seen in an entirely different perspective. It should be 10c.

Up to that time exhibs in Ohio had held the line. But when the tax threatened the lowest bracket some of the grind boys are reported to have broken away and to have sent in offers that the Ohio part of the industry would compromise at 26c.

This only completely smashed the exhibitor tackle formation. By way of reprisal owners charging 26c. and over went on record that if they were to be taxed, the state might just as well make some money and a thorough job by collecting tribute from every ticket sold.

Jury Still Out on Exhibs' 'Gold Diggers' Claim

Philadelphia, Aug. 28.

The Motion Picture Theatre Owners of Eastern Pennsylvania, Southern Jersey and Delaware lost the first round of its battle against Warner Brothers' 50% charge c 'Gold Diggers of 1933' when Judge Finletter in Common Pleas court this week refused to grant an injunction against the Sherwood theatre, playing the picture this week. The suit was at the behest of the Lenox, in the same zoning belt, which is claiming that the picture is part of the 1932-33 release instead of new product as Warners claim in their aim for 50% rental.

Finletter refuses to grant a preliminary injunction until after it is decided in a full equity hearing whether or not the film is a 1932-33 release.

IT'S ALL M-G-M IN FILM BIZ!

Gosh, what excitement—
Leo opens "Dinner at 8" (Twelve Stars!)
At the $2 Astor, N. Y. and its
S. R. O. from the first performance—
Beating "Grand Hotel"

"Tugboat Annie" (Dressler-Beery) terrific!
"Broadway To Hollywood" sensational!
"Beauty For Sale" a riot!

Leo's off on a typical M-G-M spree—Watch!

Indie Exhibs Stuck, Like Campus Lads, To Good Old Alma in Code Times

It took the government-sponsored talk fest in filmdom to prove that some exhibitors feel the same way about their own organizations as collegians do about their dear old alma mater. The fight for all the football axioms is being unraveled for the first time in exhib cheers and bunting this week.

The story is just like hundreds of pictures that the same exhibs play on their hometown screens—the hard working, honest youth with the aged mother being tempted to quick victory and easy money by the older and more worldly-wise.

When the committees were at their height, when things over in the Bar Building began deadlocking and it was becoming more and more apparent that a solid front of indie theatre owners could march onto Washington in better style than a bonus army this—'tis now averred as an actual fact without 'principle' in the code sense to be defined—is what happened:

Committeemen, like all other humans and animals, found it impossible to remain at one sitting over so many hours. When they got Charlie O'Reilly's permission to leave, like the two-fingered boy and the teacher, they would have to walk down a long corridor, then up a flight of dark stairs into another room which was never crowded. In fact this room, before long, became identified as a private conference nook.

It seems, however, that temptations were to be encountered by the righteous [illegible] in the interlude.

'Join us,' whispered Hays spokesmen, 'and the independent will come into his own. We can smash them. Vote our way and everything will be ours in Washington.'

'Never,' replied the righteous, 'never will I desert principle and for what it stands.'

Eventually the power of truth and right became too much for the righteous lads to keep to themselves. Allied Exhibitors, it seems, is the name of the organization accused of the tempting and the Motion Picture Theatre Owners of America is the outfit which resisted.

Ethically, it is conceded, there is nothing wrong in any school, fraternity or exhibitor organization endeavoring to increase its membership at any time.

Studio Placements

Dickie Moore, 'East of 5th Avenue,' Col.

Katherine Alexander, 'Vinegar Tree,' Metro.

Gwen Lee, Greta Meyer, 'Meet the Baron,' Metro.

Ned Sparks, 'Going Hollywood,' Metro.

Lucille Gleason, Robert McWade, 'Solitaire Man,' Metro.

Myrna Loy, Jack Dempsey, 'Prizefighter and the Lady,' Metro.

Ruth Donnelly, Guy Kibbee, Hugh Herbert, 'Convention City,' Warners.

Ernie Nevers, technical director, Ned Sparks, Henry O'Neil, Hugh Herbert, Ward Bond, Nat Pendleton, Phillip Faversham, 'College Coach,' Warners.

Theodore Newton, Hugh Herbert, Henry O'Neil, Robert Barret, Murray Kinnell, Eugene Pallette, Frank Ellis, 'From Headquarters,' Warners.

Eric Blore, [illegible] RKO.

Torben Meyer, 'Cradle Song,' Par.

Muriel Evans, Sarah Padden, Paul Hurst, Ferdinand Munier, Eddie Gargan, Tiny Sanford, 'Christina,' Metro.

Ted Healy and Howard, Fine and Howard, 'Going Hollywood,' Metro.

Florence Roberts, 'Hoopla,' Fox.

Franklin Pangborn, 'Wild Posi [illegible] Roach.

Leroy Mason, Francis Ford, 'Smoky,' Wurtzel-Fox.

Helen Westley, 'Moulin Rouge,' 20th Cent.

Frankie Darro, 'The Wolf Dog,' Nat Levine.

John Miljan, [illegible] Fox.

Harry C. Bradley, [illegible]way Racket,' Metro.

Francis Sayles, 'Golden Harvest,' Par-Rogers.

Illness of Al Smiley puts Art Jacobson into the assistant megger's spot on Paramount's 'Lone Cowboy,' aiding Paul Sloane.

WB Shorts' Previews Oke, Pix Delayed by Strike

Previews of shorts in all Warner exchanges will be held Sept. 6-7. Similar screenings of feature product in October, due to the strike.

Warners expect to have about 15 pictures of the 1933-'34 lineup ready for screening by Oct. 15.

LeRoy Johnson Starts at RKO After Labor Day

John LeRoy Johnson assumes his post with RKO theatres after Labor Day (4). He succeeds Terry Turner in charge of theatre exploitation, under Bob Sisk.

Johnson comes to New York from the Universal studios on the coast, where he headed U's coast publicity. Turner goes to Detroit for Paramount about the same time.

RECLASSIFY FILM BOOKERS

Shorts, Features Separation Ended at Fox, WB

Chicago, Aug. 28.

Fox and Warner Bros. are changing the mechanical setup of the booking procedure with the coming of the new product. New booking system will be similar to that employed by Metro-Goldwyn and Paramount.

It divides the booking time, not by shorts and features, which was the old system, but instead into two sections, key spots and the minor subsequents. Instead of one booker handling shorts exclusively and another the features exclusively, the two bookers will divide the territory.

After the key booker is through with the prints for his territory he passes the books to the booker of the subsequents, which simplifies the method and ensures proper rotation.

Johnston Back East

Hollywood, Aug. 28.

W. Ray Johnston leaves Tuesday (29) for New York.

Monogram Pictures president has been in Hollywood three weeks confabing with Trem Carr.

Litho Makers Wage War on Poster Middlemen as Detriment to Labor

The lithographers through their attorney, Nathan Vidaver, who is counsel also for the P. J. Morgan Litho Co.; J. H. Tooker, Continental Litho of Cleveland, and H. C. Miner, comprising the four principal poster manufacturing firms catering to amusements, charge that an evil which has arisen since 1928 is costing the litho business $750,000 to $1,000,000 in annual wages. Vidaver, on behalf of these accessory people, is petitioning Deputy Administrator Rosenblatt that the litho industry is anxious to abide by the NRA code and eliminate certain third parties, he says, who have greatly reduced the wage-earning possibilities of his clients.

Situation dates back to 1928 when the lithographers were wont to sell posters to distributors at around 10-15c apiece. The distribs, in the usual manner, sold them to exhib clients, along with the film product.

But at that time there came into the field certain vendors who conceived the idea of mounting these lithos on muslin and cardboard and leasing them out to exhibs on their own at a cut-price of 7 to 8c.

This peddling system grew so that in 1929 there were 30 exchanges in the poster renter business. Today there are 45 exchanges renting posters originally made by the litho people, but booked and re-booked to exhibs along with film. The loss to pressmen's wages, ink, paper, etc., from 1930 to 1933 is estimated almost at $1,000,000.

The National Lithographers' Ass'n has condemned these third-party peddlers as an evil in its own code, and the film distributors, in their proposed code of last week, are in accord with the litho companies' code of practice.

It is specifically provided in all standard contracts that the exhibitors cannot rent paper from anybody but the exchange direct, but somehow this clause has been ignored as a more or less general trade custom. The distrib isn't particularly worried because, after all, the main business is selling celluloid, not accessories.

SCOOP!

4 HEADLINES

of importance to exhibitors:

EDWIN C. HILL

Noted radio commentator signs exclusive contract with MASTER ART PRODUCTS for a series: "THE HUMAN SIDE OF THE NEWS"! Flood of inquiries from everywhere attest Exhibitors tremendous interest.

ORGANLOGUES

First two of the '33-'34 product now ready: "ORGAN FESTIVAL" and "A MELODY TOUR" with Lew White, Dick Liebert and Sylvia Froos, featuring unique arrangement of "Stormy Weather" and "St. Louis Blues". All organlogues studded with stellar names, PRE-SOLD to your audiences by nation-wide broadcasts!

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Presenting intimate glimpses of the personalities behind the nation's "hit" songs, plus casts of noted entertainers. Widespread playing time from Coast to Coast proves their popularity! First of 1933-34 product actually features six of America's outstanding song composers in one reel!

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Are YOU superstitious? Why? Do you know why? First release now ready, "Spilled Salt". These amazing films reveal the origin of superstitions in miniature productions that are feature pictures in every thing but length!

MASTER ART PRODUCTS, INC.

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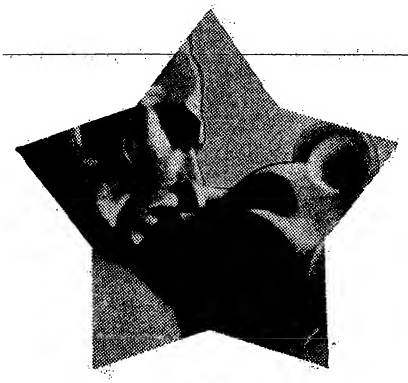
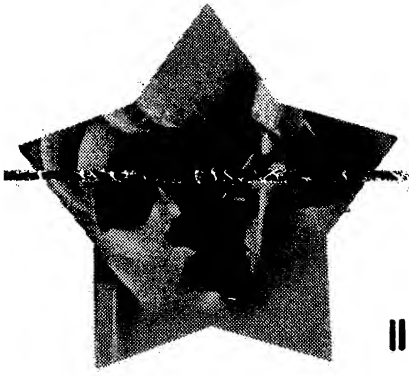
CHICAGO • ATLANTA • ST. LOUIS • DALLAS • LOS ANGELES

● NO PICTURE HAS EVER HAD MORE STARS

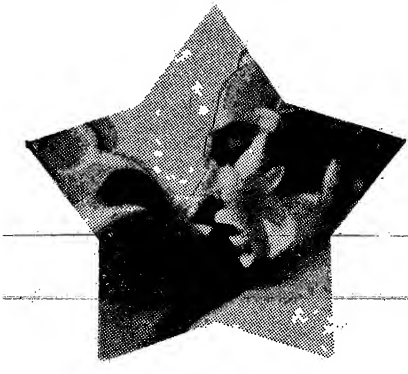


Four Stars is the highest rating any picture can possibly receive and Four Stars is what the N. Y Daily News gives



NOEL COWARD'S "BITTER SWEET"

which the N. Y Post acclaims "the most artistically successful musical the cinema has yet produced"



RELEASED THRU

UNITED ARTISTS

Analysis of Code

(Continued from page 6)

did not present them for distrib perusal, total seven. Of these exhibs, themselves, registered minor exceptions to several.

The seven exclusive exhib demands, some of which the exhibs will have to count in their battle front on code day, are:

ARTICLE 25

Speci

Until such time as a distributor has delivered all of the pictures on the contract, it shall be an unfair trade practice to offer for release any special productions, and in all cases if special productions are made pursuant to the above, the same shall be offered first to this exhibitor having the other productions under contract under the same terms and conditions covering special productions as agreed upon in the original contract.

ARTICLE 26

No exhibitor shall make any disclosure of box office receipts for publication except necessary reports to stockholders, credit and governmental agencies and to other like bodies. No exhibit or distributor shall be responsible for statements made by agents not authorized to do so.

ARTICLE 29

It is an unfair trade practice knowingly and intentionally, directly or indirectly, to obstruct, hinder, impede or interfere with pending negotiations between an exhibitor and any third party in respect to any matter or thing in any way pertaining to or affecting the ownership, management, operation, use or occupancy of any theatre arising out of or in any wise relating thereto, or in respect of any modification, renewal or extension of any agreement affecting the same for the purpose of preventing the consummation of such negotiations or to deprive the exhibitor of the continued management, use and occupancy of such theatre.

ARTICLE 32

Release Dates

Definite release dates for each picture shall be announced by the distributor and availability of such picture shall be made to all runs in accordance with such release dates. Any exhibitor failing to date the picture within 14 days of his release date shall automatically forfeit his clearance rights to the subsequent runs to the extent by which he delayed the dating of the picture.

ARTICLE 34

Code to Apply to Existing Contracts

The provisions of this code shall apply to any existing exhibition contracts for the season 1933-'34.

ARTICLE 35

Damages Non-Delivery

In any legal or arbitration proceeding, where the question of damages for non-delivery of a picture by a distributor is material, it shall be presumed for the purpose of ascertaining such damages, that the gross income of the theatre at which such picture was to have been exhibited on each day on which it was to have been exhibited, would have been equal to the average daily gross income of such theatre over a period of 60 days prior to such non-delivery; provided, that nothing herein shall militate against the right of the specific performance in such cases.

The Four Stumblers

Four clauses in the distributor code where the distribs and exhibs are officially admitted unable to agree and which are now included among the more serious controversial deadlock points are:

ARTICLE XVIII

Any distributors may refuse and agree with other distributors to refuse to negotiate with any person, firm, corporation or association seeking to pool or combine the exhibition requirements of different separately owned theatres for the purpose and with the effect of limiting or reducing competition for the exhibition rights of motion pictures among the exhibitors owning or operating such theatres.

For the purposes of this Article the ownership of theatres shall be deemed to mean the complete ownership or the owning or holding of a substantial interest therein.

ARTICLE XXXV

The unauthorized exhibition of a motion picture and the doing by any exhibitor of acts which are illegal or in violation of the copyright law of the United States or of an exhibition license given such exhibitor an unfair competitive advantage over an exhibitor who is honest, obeys the law and complies with his contractual obligations, misappropriates a portion of the playing time market of the motion picture industry, disrupts other exhibitor's booking and scheduled exhibitions and imposes a burden of expense and waste which must be borne by producers, distributors and exhibitors. Therefore, no exhibitor shall directly or indirectly or by any means whatsoever:

(a) Exhibit any motion picture at any time or place other than on the date or dates and in the places expressly booked and confirmed in writing pursuant to the exhibition license therefor;

(b) Use a print of a motion picture at any theatre other than that specified in the exhibition license therefor;

(c) Use a print of a motion picture at two or more theatres when licensed at only one thereof;

(d) Use the print of a motion picture for any purpose whatsoever other than exhibitions duly licensed and booked; or

(e) Withhold the prompt return of a print of a motion picture for additional exhibitions at any theatre in excess of the time licensed and booked in writing.

ARTICLE XXXVI

No exhibitor shall lease, purchase or otherwise acquire any lithographic poster or any advertising accessory manufactured for or by the producer or distributors of any motion picture, for the advertising or the exploitation thereof by the exhibitor, from any person, firm, corporation or association, other than such producer or distributor. All such lithographic posters and advertising accessories so acquired shall not be sold, leased, or given away by any exhibitor, nor used by any exhibitor for any purpose other than to advertise or exploit the motion picture for which such lithographic posters and advertising accessories were manufactured.

ARTICLE XXXVII

Film Boards of Trade throughout the United States shall continue their operations as local distributor trade Associations for the purpose, among other things, of functioning within the sphere of operations of trade associations and of specifically performing the following: (a) The supervision of the granting by members of the right of exhibition of motion pictures distributed by them without charge at public and quasi-public institutions properly equipped to show sound motion pictures and properly protected against fire hazards, in cases where such institutions house or care for inmates confined in them; and the allocation equally among the members of the number and class of motion pictures to be so supplied. (b) The collection of statistics regarding the number of theatres, their ownership, management, seating capacity, location, policy of operation and character of entertainment. (c) The maintenance of proper relations between distributors and the public. (d) The appearance before legislative boards and committees in connection with any existing or proposed national, state or municipal legislation affecting motion pictures, their production, distribution, or exhibition. (e) The prevention of fraud upon distributors of motion pictures. Membership in any Film Board of Trade shall be open to any distributor maintaining and operating an office for the distribution of motion pictures in the exchange center where such Film Board of Trade is located.

In the above articles the exhibitors' majority flatly opposes distributor refusal to deal with cooperative booking circuits, refuses any consideration of copyright-law violation in the distrib clause on unauthorized exhibition, and the theatre owners take an entirely contrary stand toward the distrib outlook on poster regulations, holding they should in no way be restricted.

Score charges is another point in which the two departments take diametrically opposite views. On this subject the distribs propose:

ARTICLE XLVIII

So long as any producer or distributor shall in the production of motion pictures be required to pay royalties for [illegible] producer or distributor may refuse to contract to license the exhibition of any such motion picture by any exhibitor unless the exhibitor agrees to pay as part of the total negotiated rental a charge designated as a "score charge."

Nothing in this article shall be deemed to abridge or limit the right of any producer or distributor to make any division or divisions of any total negotiated film rental by any name whatsoever.

The exhibs terse answer to this is:

ARTICLE 16

Score Charges

The practice of adding to the negotiated cost of the license to exhibit motion pictures any additional charges is an unfair trade practice.

While exhib and distrib majorities are officially reported to be in agreement on arbitration principles, according to those contained in the 'Optional Standard License Agreement' there is yet to be threshed out between them an understanding on certain of the language.

Language is also an issue in many other clauses. Among them are, in the distributors' code:

ARTICLE XXX

No exhibitor licensed to exhibit a motion picture subsequent to its exhibition by another exhibitor having the right to a prior run thereof shall advertise such motion picture by any means of advertising prior to or during its exhibition by such other exhibitor, excepting in any case where the first exhibition date is less than seven days after the conclusion of the prior run; in such case a review of the picture may be advertised during, but not before the commencement, of such prior run.

Nothing herein contained shall be deemed to prohibit any exhibitor from advertising generally all of the feature motion pictures licensed for exhibition by such exhibitor as a group, but such general advertising shall not refer to any one of such motion pictures at any time prior to its exhibition by any other exhibitor having the first run immediately prior run thereof excepting as hereinabove provided.

ARTICLE XLII

No distributor shall refuse to make a fair adjustment of the license fees for the exhibition rights of a number of pictures licensed in a group for a stated average sum per picture and so stated in the license agreement, if the total number of pictures so licensed by any exhibitor are not delivered by such distributor, provided such exhibitor shall have fully and completely performed all the terms and conditions of such license on the part of the exhibitor to be performed. Any dispute or controversy concerning any such adjustment shall be determined by arbitration provided for in this Code.

ARTICLE XLIII

No distributor shall refuse to deliver to any exhibitor any feature motion picture licensed under an exhibition contract therefor because of such exhibitor's default in the performance of any exhibition contract licensing the exhibition of short subjects of such distributor, or vice versa, in cases where such exhibitor and distributor have agreed to arbitrate all claims and controversies arising under the Optional Standard License Agreement provided for in this Code.

ARTICLE XLIV

Any exhibitor forwarding or delivering to another exhibitor a print of a motion picture at the request or upon the order of the distributor thereof shall, but only for such purposes, be deemed to be the agent of such distributor.

ARTICLE XLV

Where any distributor and exhibitor have agreed to the arbitration of all matters under an exhibition contract which provides that the exhibitor shall play any featured picture specified therein, upon a designated day or days of the week, and the exhibitor seeks to be relieved from such obligation for the reason only of the character of the motion picture so designated, the claim of the exhibitor shall be determined by arbitration, and the distributor, if the arbitrators so determine, shall relieve the exhibitor from the obligation to play the motion picture upon the day or days designated by the distributor; provided that the exhibitor makes such claim within three days after receipt of the notice of availability of such feature picture. In such cases arbitration shall be held upon forty-eight hours' notice if the distributor so desires.

If the arbitrators shall sustain the claim of the exhibitor (a) the distributor shall have the right to designate another picture for the same day or date or to reserve the right to designate another picture for a later date or dates upon the same terms as the motion picture in question; (b) the award of the arbitrators shall not be deemed to apply to any other theatre in the same or any other location.

Where because of an arbitration proceeding or an arbitration award it shall be impractical to serve subsequent run exhibitors in compliance with any notice of availability or confirmed play date given any such subsequent run exhibitors, the distributor shall have the right to change such play dates.

Other clauses, where distribs themselves are in disagreement or where co-ordinators have agreed the issues must be decided in Washington, are covered elsewhere in this issue of VARIETY.

NRA Sets 156 to Wait Ghost Walk on Coast

Los Angeles, Aug. 28.

Amusement industry locally added 156 new names to payrolls during the past two weeks, preliminary reports submitted by 'Colonel' Jack Doyle to the NRA army indicated. Above figures are exclusive of the studios, and are confined primarily to theatres, prizefight and wrestling arenas, film exchanges and home offices of picture house circuits.

Fox West Coast report listed 84 employees, with a total of $2,480 added to the weekly payroll.

The Evening Of March 4th

The Opening Of "Strike Me Pink"

Proved

The Show World Had At Last Discovered

Eddie Garr

America's Newest Personality

A Sensation

Newspapers Recognize Artistry

"WORLD-TELEGRAM," March 6
By Robert Garland

"Night before last at the Majestic theatre, Lupe Velez, formerly of Mexico; Jimmy Durante, formerly of Hollywood, and Hope Williams, formerly of Park Avenue, got together to help Lew Brown and Ray Henderson put over their new revue.

They did nobly, I assure you, aided and abetted by 'the most photographed girls in the world' and a newcomer by the name of Eddie Garr.

Rumor—and programs, too—would have you realize that Mr. Garr was doing impersonations of stage and screen celebrities at the Frolics Cafe in Hollywood when Mr. Brown was on the coast signing Miss Velez and Mr. Durante for his latest show.

It so happened that the producer-composer was so impressed with the lad's ability that he said 'Come East, young man, come East.' Which Mr. Garr did.

And now he's a part—and a pleasant part—of 'Strike Me Pink,' as the Brown-Henderson piece is called. He indulges in imitations that are sharp and humorous, going so far as to pretend to be Maurice Chevalier without a straw hat to his name.

He is nice in sketches also. Especially in the funny satire on Mr. Coward's 'Design for Living,' in which four people, instead of three, insist upon loving one another very dearly."

Walter Winchell
"DAILY MIRROR," March 6

"The new hit, regardless, is chockful of gay and melodious entertainment. Durante delivers the first barrage of laugh-convulsions when he races down an aisle and demands to know why an imposter is representing him in the cast. The imposter is Eddie Garr, a newcomer, whose impersonations are first-rate."

"DAILY NEWS," March 6

". . . and a newcomer, also from Hollywood, is Eddie Garr, who gives recognizable imitations of the movie stars."

Walter Winchell
"DAILY MIRROR," March 6

"Eddie Garr confuses you when he does Ed Wynn, so expert is he at it."

"EVE-POST," March 6

"A long sequence of impersonations of stage and screen luminaries which is topped by Eddie Garr's very funny take-off of Ed Wynn."

"VARIETY," March 7

"Eddie Garr lived up to advance reports. First on, he was made up like Durante, who rushed down an aisle and violently protested he alone was the Schnozzola. Garr went to bat with impersonations. His Chevalier was good, but the impression of Ed Wynn as the Fire Chief put that young man over the plate. Garr is an engaging player with a personality. He was funny in one skit called 'A Smoking Car,' with Velez and him tangled up on the floor."

"N. . . r. Carr does some rather amusing impersonations."

"EVESUN," March 6

". . . , Y. "AMERICAN," Mar. 6

"Such an excellent impersonator—if you still like impersonators—as Eddie Garr."

"EVE. JOURNAL" March 6

"Eddie Garr turns out to be immensely helpful in several strategic points. His one on Wynn was so startling and funny that he won the works."

"The best bit in the picture, ' ,' is contributed by Eddie Garr, currently popular in 'Strike Me Pink.'"—*Irene Thirer*—"DAILY NEWS"—March 14.

Pictures M-G-M's "Hollywood Premiere" • Columbi ' "Obey the Law"

Personally Appearing at the

PARAMOUNT

NEW YORK

THIS WEEK (AUG. 25)

WEEK OF SEPT. 8, PALACE, CHICAGO

Management
HARRY YOUNG
1560 Broadway, New York

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PRODUCTIONS . . . NOT PREDICTIONS!

★

IN A WEEK OF THE WORST WEATHER IN NEW YORK'S HISTORY

"MORNING GLORY"

AT RADIO CITY MUSIC HALL PLAYED TO

149,854 PEOPLE
$101,149 IN MONEY

★

KATHARINE HEPBURN
DOUGLAS FAIRBANKS, Jr.
in
"MORNING GLORY"
with ADOLPHE MENJOU
MARY DUNCAN • C. AUBREY SMITH
Directed by Lowell Sherman from the play by Zoe Akins
A Pandro S. Berman Production
RKO-RADIO PICTURE • MERIAN C. COOPER, Executive Producer

HEPBURN! WOMAN OF MAGIC! HAS ELECTRIFIED THE WORLD!

CALENDAR OF CURRENT RELEASES

Allied

: Pathe Studios, Culver City, Cal. : 729 Seventh Ave., New York, N. Y.

Dude Bandit, The. Western story of retribution. Hoot Gibson. Dir. Geo. Melford. 65 mins. Rel. May 1. Rev. June 27.

Seventh Commandment, The. From the play by Brandon Fleming. Marian Marsh, Theo. Von Eltz, Alan Hale. Dir. Geo. Belford. 64 mins. Rel. Feb. 20.

Fighting Parson, The. Hoot Gibson is mistaken for a revivalist. Marceline Day, Ethel Wales. Dir. Harry Frazer. 66 mins. Rel. May 22. Rev. Aug. 8.

Shriek in the Night, Mystery murder story. Ginger Rogers, Lyle Talbot, Arthur Hout. . Albert Ray. 65 mins. Rel. April 15. Rev. July 25.

Harold Auten

ce: 1540 B'way, N. Y. C.

Companion Wanted. Romance with music and singing, visualizing the dream of a spirited young girl. Annabella, Jean Murat, Duvalles. Dir. Joe May. 88 mins. Rel. June 3. Rev. June 6.

Footsteps in the Night. Based on the mystery novel by Mrs. E. Fraser Simson. Mystery story of a rudely interrupted honeymoon. Benita Hume. Dir. Maurice Elvey. 59 mins. Rel. April 18. Rev. May 16.

Light and Day. Farce comedy of a thief chase in a wax museum. Jack Hurlburt, Cicely Courtneidge. 76 mins. Rev. May 30.

Savage Gold. Commander Dyott's thrilling adventures with savage hunters. Comm. Dyott. Dir. Commander George Dyott. 67 mins. Rev. Aug. 8.

Woman in Bondage. Triangle story with new sides. Betty Stockfield, Owen Nares. Dir. Basil Dean. 72 mins. Rel. Nov. 19, 1933.

Chesterfield

Offices: 1540 Broadway, New York, N. Y.

By Appointment Only. (Invincible.) A man's man who was a woman's doctor. Lew Cody, Sally O'Neill, Aileen Pringle. Dir. Frank Strayer. 65 mins. Rel. July 7.

Dance, Girl, Dance. Musical drama. Alan Dinehart, Evalyn Knapp, Ada May. Dir. Frank Strayer. 69 mins. Rel. Sept. 1.

I Have Lived. A girl's attempt to live down her past. lian Dinehart, Anita Page, Allen Vincent. Dir. Rich. Thorpe. 65 mins. Rel. June 15.

Man of Sentiment. How an old man holds a family together. Marian Marsh, Owen Moore, Wm. Bakewell, Christian Rub. Dir. Rich. Thorpe. 67 mins. Rel. Sept. 15.

Notorious, But Nice. Story to come. Marian Marsh, Betty Compson, Donald Dilloway. Dir. Rich. Thorpe. 67 mins. Rel. Aug. 1.

Columbia

: Gower at Sunset, Hollywood, Cal. Offices: 729 Seventh Ave., New York, N. Y.

Ann Carver's Profession. Woman lawyer saves her husband in a murder trial. Fay Wray, Gene Raymond. Ir. Eddie Buzzell. 71 mins. Rel. May 26. Rev. June 13.

Below the Sea. A thrilling tale of treasure on the ocean floor. Ralph Bellamy, Fay Wray. Dir. Al Rogell. 79 mins. Rel. April 25. Rev. June 6.

Brief Moment. A romance that flared and flickered in one brief, rapturous moment blazing into a great love. Carole Lombard, Gene Raymond, Monroe Owsley. Dir. David Burton.

California Trail, The. A buckaroo hero who combines old world gallantry with dashing twentieth century action. Buck Jones, Helen Mack. Dir. Lambert Hillyer. 67 mins. Rel. March 24. Rev. Aug. 1.

Circus Queen Murder, The. Murder under the 'big top.' Adolphe Menjou, Greta Nissen. Dir. Roy William Neill. 66 mins. Rel. April 10. Rev. May 9.

Cocktail Hour. Girl illustrator narrowly escapes missing the right man. Bebe Daniels, Randolph Scott. Dir. Victor Schertzinger. 73 mins. Rel. June 5. Rev. June 6.

Dangerous Crossroads. A roaring romance of the rails. Chic Sale, Diane Sinclair, Jackie Searle. Dir. Lambert Hillyer. 69 mins. Rel. June 15.

Hat, Coat and Glove. Comedy and unexpected surprises. Warren William, May Robson, Guy Kibbee, Glenda Farrell. Dir. Frank Capra. 102 mins.

Mussolini Speaks. The 1931 address with newsreel shots. Interpolations by Lowell Thomas. 74 mins. Special. Rev. Mar. 14.

Night of Terror. Bela Lugosi and his haunting eyes—blood-curdling suspense—mysterious disappearances. Bela Lugosi, Sally Blane. Dir. Benjamin Stoloff. 65 mins. Rel. April 24. Rev. June 27.

Parole Girl. From Dance of the Millions.' First offender, sent to jail, plots to be revenged on the man who put her there, but it boomerangs Mae Clarke, Ralph Bellamy, Marie Prevost. Dir. Eddie Cline. 67 mins. Rel. Mar. 4, Rev. April 11.

Rusty Rides Alone. Tim McCoy curbs crime at every turn with his ever-faithful police dog pal. Tim McCoy, Barbara Weeks. Dir. D. Ross Lederman. 58 mins. Rel. May 26.

Silent Men. Tim McCoy western or Florence Britton. Ir. D. Ross Lederman. 58 mins. Rel. Mar.

Soldiers of the Storm. The first film featuring the U. S. Border Patrol and the part played by planes. Regis Toomey, Anita Page. Dir. D. Ross Lederman. 69 mins. Rel. April 4. Rev. May 23.

The Woman I Stole. Jack Holt a swaggering overlord of the oil fields who outbluffs doublecrossers. Jack Holt, Fay Wray. Dir. Irving Cummings. 64 mins. Rel. May 1.

Unknown Valley. A full-of-fight western drama, replete with unique situations. Buck Jones, Cecilia Parker. Dir. Lambert Hillyer. 69 mins. Rel. May 6.

What Price Innocence. Story of a girl who didn't know. Jean Parker, Willard Mack. Dir. Willard Mack. 64 mins. Rev. June 27.

When Strangers Marry. Drama against the menacing magic of the tropics. Jack Holt, Lillian Bond. Dir. Clarence Badger. 68 mins. Rel. March 20. Rev. May 30.

Whirlwind, The. A round-up of thrills and action. Tim McCoy, Alice Dahl. Dir. D. Ross Lederman. 59 mins. Rel. March 14.

Woman I Stole, The. A swaggering overlord of the oil fields. Jack Holt, Fay Wray. Dir. Irving Cummings. 69 mins. Rel. May 1. Rev. July 4.

Wrecker, The. The season's timeliest story, with the recent California earthquake. Jack Holt, Genevieve Tobin. Dir. Albert Rogell. 72 mins. Rel. July 10. Rev. Aug. 8.

First Division

: 1600 Broadway, New York, N. Y.

Releases Also Allied, Chesterfield and Monogram

Big Drive, The. A. L. Rule's production of official world war films from all nations on both sides. 78 mins. Rev. Jan. 14.

Black Beauty. Anna Sewell's famous book. Esther Ralston, Alexander Kirkland, Gavin Gordon, Hale Hamilton. Dir. Phil Rosen. 65 mins. Rel. July 15.

Bottoms. Life, customs, morals, habits and whatnot as lived by the penguin birds on 'Penguin Island.' Cherry Kearton produced and directed. Two running times: 38 mins. and 51 mins. Rel. June 15.

Dude Bandit. A clumsy cowhand turns to the disguise of a romantic dude bandit and solves a murder. Hoot Gibson, Gloria Shea. Dir. George Melford. 65 mins. Rel. June 15.

Forgotten. A kindly Jewish immigrant father, cast off in his old age by his sons, brings them to their senses. June Clyde, William Collier, Jr., Lee Kohlmar, Natalie Moorhead, Jean Hersholt, Jr. Dir. Richard Thorpe. 67 mins. Rel. May 1.

Ice Bride. A murder suspect is shipwrecked, with his captors, in the jungles. Anita Page, Charles Starrett. Dir. Harry Hoyt and Albert Kelly. 62 mins. Rel. May 25. Rev. May 30.

Love Is Like That. A seventeen-year-old youngster gets mixed up in a couple of domestic tangles and a near murder mystery. John Warburton, Rochelle Hudson. Dir. Richard Thorpe. 65 mins. Rel. May 1. Rev. May 9.

Oliver Twist. The famous Charles Dickens classic. Dickie Moore, Irving Pichel, William Boyd, Alec Francis, Doris Lloyd, Barbara Kent. Dir. William Cowan. 74 mins. Rel. May 1.

Phantom Broadcast. A radio crooner attains phoney fame when his accompanist secretly does his singing for him. Ralph Forbes, Vivienne Osborne, Paullie Garon. Dir. Phil Rosen. 71 mins. Rel. Aug. 1.

Return of Casey Jones. A young engineer surmounts his difficulties through the spiritual influence of the hero of his boyhood. Charles Starrett, Ruth Hall, Jackie Searle. 67 mins. Dir. J. P. McCarthy. Rel. July 10. Rev. July 4.

Shriek in the Night. A murder mystery in a swanky Park Avenue apartment house. Ginger Rogers, Lyle Talbot. Dir. Albert Ray. 67 mins. Rel. June 15.

Sphinx, The. A deaf mute and his twin brother are implicated in a series of crimes wherein four stock brokers are murdered in the same manner. Lionel Atwill, Sheila Terry, Paul Hurst. Dir. Phil Rosen. 62 mins. Rel. July 3.

Strange People. Thirteen men and women, twelve of whom recognize each other as members of a murder jury, find themselves gathered in the house of the murdered man, near midnight of a stormy night. John Darrow, Gloria Shea, Hale Hamilton. 64 mins. Rel. June 15.

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state consorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage by the New York state censorship, since pictures are reviewed only in actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of exactness 'Variety' will appreciate the co-operation of all managers who may note discrepancies.

Penn-Jersey Exhibs Aver Daylite Saving Cost 'Em 100G in '33

Philadelphia, Aug.

The picture industry the Philadelphia territory has launched a campaign against the Daylight Saving, led by William M. Goldman, territorial manager for the Stanley-Warner company.

Goldman addressed a special meeting of the M. P. T. O. of Eastern Pennsylvania, South Jersey and Delaware at the Bellevue-Stratford [illegible] system of short work weeks brought about by the NRA codes has made unnecessary any daylight saving system to bring added recreational hours. He declared that the daylight-saving idea had cost the film industry a billion dollars since its inception and that the Stanley-Warner cost during the summer months—in the form of depleted audiences—was approximately $100,000 per week.

Bellhop-Shover of Queer Money Nabbed at Theatre

San Francisco, Aug. 28.

Quick eye of Vivian Parker, cashier at RKO's Golden Gate, caught a counterfeiter as he tried to pass a phoney $20 bill on her, and slicker is now heading for a jail term. Miss Parker spotted the fake bill and laid it aside to call Cliff Work, manager, who had the police there in double quick time.

Fellow was identified as Gene Morgan, a Los Angeles bellhop, who worked with a gang of four, three others holding the roll and waiting at the curb in an auto as he tried to pass the phonies. He put one over on the Fox St. Francis before trying the Gate.

Federal grand jury indicted him and he's due to come up for trial shortly.

Rubin May Go RKO

Harry Rubi may swing from Publix, with which he has been associated for many years, into RKO as supervisor of projection and sound for the RKO circuit of theatres. RKO post has been vacant for some time since its previous head was dropped.

With Rubin it is said to be a question of money. In Publix he is chief of the projection and sound department.

BOYD REOPENING LOCUST ST.

Philadelphia, August 28.

A. R. Boyd, of the l'ox, is reported readying the Locust St., his other downtown house, for relighting, Sept. 18 or 25, with 'Berkeley Square' as the probable picture.

Boyd reppened this house with 'Cavalcade' last season and got eight good weeks. Later, three or four weeks of grind policy with indie product at the same house proved disappointing. Locust is strictly a class house.

First National

Studios: Burbank, Calif. Offices: 321 W. 44th St., New York, N. Y.

Central Airport. A triangle in the aviation game. Richard Barthelmess and Sally Eilers. Dir. William A. Wellman. Rel. April 15. Rev. May 9.

Elmer the Great. Baseball story. Joe E. Brown, Patricia Ellis. . Mervyn LeRoy. 64 mins. Rel. April 22. Rev. May 30.

Grand Slam. A burlesque on the popular bridge fad. Paul Lukas, Loretta Young, Frank McHugh, Glenda Farrell. Dir. William Dieterle. 67 mins. Rel. March 18.

Heroes for Sale. Post war activities of American vets. Rich. Barthelmess, Loretta Young. Rel. June 17. Rev. July 25.

Lilly Turner. Side shows and grifters. Ruth Chatterton, Geo. Brent, Frank McHugh. Dir. Wm. A. Wellman. 85 mins. Rel. May 13. Rev. June 20.

Little Giant, The. Robinson as a comedy gangster. E. G. Robinson, Mary Astor. Dir. Roy Del Ruth. 70 mins. Rel. May 20. Rev. May 30.

Mind Reader, The. Mind-reading as a new racket. Warren William and Constance Cummings. Dir. Roy Del Ruth. Rel. April 1. Rev. April 11.

Fox

Studio: Fox Hills, Hollywood, Cal. Offices: 850 Tenth Ave., New York, N. Y.

Adorable. Ori inal. With music. Janet Gaynor, Henry Garat. Ir. Wm. Dieterle. 86 mins. Rel. May 19. Rev. May 23.

After the Ball. British made. Love at a diplomatic ball. Esther Ralston, Basil Rathbone. Dir. Milton Rosmer. 68 mins. Rel. Mar. 17. Rev. Mar. 21.

Arizona to Broadway. James Dunn, Rel. June 23. Rev. July 25.

Best of Enemies, The. Racial conflict comedy. Buddy Rogers, Marian Nixon, Joe Cawthorne, Frank Morgan. Dir. Rian James. 72 mins. Rel. June 23. Rev. July 18.

Bondage. Original. Drama. Dorothy Jordan, Alex. Kirkland. Santell. 67 mins. Rel. Mar. 31. Rev. April 25.

Devil's in Love, The. Harry Hervey novel. Foreign legion yarn. Victor Jory, Loretta Young, Vivienne Osborn. Dir. Wm. Dieterle. 70 mins. Rel. July 21. Rev. Aug. 1.

Five Cents a Glass. Love, music and beer. Buddy Rogers, Marian Nixon. Rel. June 30.

F. . 1. Futuristic plane landing field in mid-ocean. Conrad Veidt, Leslie Fenton, Jill Esmond. Dir. Karl Hartl. 75 mins. Rel. July 28.

Hello Sister. Stage play. Jas. Dunn, Boots Mallory, ZaSu Pitts. 60 mins. Rel. April 14. Rev. May 9.

Hold Me Tight. Love in a department store. Jas. Dunn, Sally Eilers. Dir. David Butler. Rel. May 26. Rev. May 23.

Humanity. Original. Physician who seeks to save his son from a woman's influence. Boots Mallory, Alex. Kirkland, Irene Ware. Dir. John Francis Dillon. Rel. Mar. 3. Rev. April 25.

I Loved You Wednesday. Stage play of four tangled lives. Warner Baxter, Elissa Landi, Victor Jory. Dir. Henry King. Rel. June 9. Rev. June 20.

It's Great to Be Alive. An only man in a world of beautiful women. Raul Roulien, Gloria Stuart, Herbert Mundin. Dir. Alfred Werker. Rel. June 2. Rev. July 11.

Last Trail, The. Zane Gray story. Geo. , Cl. ire Trevor. Dir. James Tinling. Rel. Aug. 25.

Life in the Raw. Zane Grey story Cowboy saves girl's brother from bandit gang. Geo. O'Brien, Claire Trevor, Greta Nissen. Dir. Louis King. 62 mins. Rel. July 7.

Man Who Dared, The. Imaginative biography based on life of Anton Cermak. Preston Foster, Zita Johann. Dir. Hamilton McFadden. 77 mins. Rel. July 14.

Paddy the Next Best Thing. From the stage play. Janet Gaynor, Warner Baxter. Dir. Harry Lachman. Rel. Aug. 18.

Pilgrimage. Mother love from a new angle. From the [illegible] Ruger. Norman Foster, Marian Nixon. Dir. John Ford. 95 mins. (roadshowing time). Rev. July 18.

Pleasure Cruise. Play by Austen Allen. Jealous husband trails his seagoing wife. Frank Tuttle. Rel. Mar. 24. Rev. April 4.

Power and the Glory, The. Episodic narrative of a man's life which opens with his funeral and a friend's defense of his character, which evolves the episodes. Spencer Tracy, Colleen Moore, Ralph Morgan. Dir. Wm. K. Howard. Lasky production. 73 mins. Rel. Oct. 6. Rev. Aug. 22.

Sailor's Luck. Original. Romance of a U. S. Navy gob. Jas. Dunn, Sally Eilers, Victor Jory. Dir. Raoul Walsh. Rel. Mar. 3. Rev. Mar. 21.

Shanghai Madness. Magazine story by F. H. Brennan. River pirates on a Chinese stream. Spencer Tracy, Fay Wray. Dir. John Blystone. Rel. Aug. 4.

Trick for Trick. Stage play of same title. Ralph Morgan, Victor Jory, Sally Blane. Dir. Hamilton McFadden. 68 mins. Rel. April 21. Rev. June 13.

Warrior's Husband, The. Stage play by Julian Thompson. An Amazon who had a heart. Elissa Landi, Marjorie Rambeau, Ernest Truex, David Manners, Dir. Walter Lang. 74 mins. Rel. May 12. (Lasky production.) Rev. May 16.

Zoo in Budapest. Original. Mystery story in a foreign zoo and an animal. Loretta Young, Gene Raymond, O. P. Heggie. Dir. Rowland V. Lee. R. . April 28. Rev. May 2. (Lasky production.)

Freuler Associates

Office: R.K.O. Bldg., New York, N. Y.

Deadwood Pass. Original. Western. Hidden treasure and government agents. Tom Tyler, Alice Dahl, Wally Wales. Dir. J. P. McGowan. Rel. Mar. 15.

Easy Millions. Original. Reputed millionaire loses his job, an inheritance and almost his sweetheart. Skeets Gallagher, Dorothy Burgess. Dir. Fred Newmayer. Rel. June 30.

War of the Range. Tom Tyler western. Ir. J. P. McGowan. 60 mins. Rel. Sept.

Majestic

Offices: idg., Radio City, New York City

Cheating Blondes. (Equitable.) Twin sisters tangled in a murder mystery. Thelma Todd, Raife Harolde. Dir. Jos. Levering. 66 mins. Rel. April 1. Rev. May 23.

Curtain at Eight. Story of a murder mystery by Octavus Roy Cohen. C. Aubrey Smith, Dorothy Mackaill, Paul Cavanagh. Dir. E. Mason Hopper. 72 mins. Rel. Oct. 1.

Gun Law. Western. Jack Hoxie, Betty Boyd. Ir. Lew Collins. 63 mins. Rel. April 15.

Sing, Sinner, Sing. Torch singer marries a millionaire. Paul Lella Hyams. Dir. Howard Christy. 74 mins. Rel. Aug. 1.

Trouble Busters. Western. Jack Hoxie, Lane Chandler. Dir. Lew Collins. 55 mins. Rel. May 15.

The Sin of Nora Moran. Woman is framed to shield the higher-ups. Zita Johann, Alan Dinehart, Paul Cavanagh, John Miljan. Dir. Phil Goldstone. Rel. Sept. 1.

The World Gone Mad. Story behind present-day conditions. Pat O'Brien, Evelyn Brent, Neil Hamilton. Dir. Christy Cabanne. 80 mins. Rel. April 1. Rev. April 18.

Mayfair

Studios: 4376 Sunset Drive, Hollywood, Cal. Offices: 1600 Broadway, New York, N. Y.

Alimony Madness. Story of alimony evils. Helen Chandler, Leon Waycoff. Dir. Breezy Eason. 65 mins. Rel. April 1. Rev. May 9.

Her Resale Value. Story of a disgruntled wife. June Clyde, Geo. Lewis. Dir. Breezy Eason. 63 mins. Rel. April 15. Rev. June 27.

Justice Takes a Holiday. Original. Father love drives a convict back to jail. H. B. Warner, Huntley Gordon, Audrey Ferris. Dir. Spencer Bennett. 63 mins. Rel. Feb. Rev. April 25.

Metro

Studios: ity, Calif. : 1540 Broadway, New York, N. Y.

Another Language. Story of the in-laws from Rose Franken's stage hit. Helen Hayes, Robt. Montgomery, Louise Closser Hale. Dir. Edw. H. Griffith. 70 mins. Rel. July 28. Rev. Aug. 8.

Barbarian, The. Ramon Novarro as an Egyptian guide who is really a prince. Myrna Loy, Reginald Denny. Dir. Sam Wood. 80 mins. Rel. May 12. Rel. May 16.

Beauty for Sale. Faith Baldwin's 'Beauty.' Otto Kruger, Madge Evans, Una Merkel, Alice Brady. Dir. Rich. Boleslavsky. Rel. Sept. 1.

Clear All Wires. Picturization of the recent Broadway hit about a foreign correspondent. Lee Tracy. Benita Hume. Dir. George Hill. 78 mins. Rel. Feb. 17. Rev. Mar. 24.

Devil's Brother, The. Operetta 'Fra Diavolo.' Laurel and Hardy, Dennis King, Thelma Todd, Jas. Finlayson. Dir. Hal Roach. 91 mins. Rel. May 5. Rev. June 13.

Fast Workers. John Gilbert as a skyscraper worker. Robert Armstrong, Mae Clarke, Muriel Kirkland. Dir. Tod Browning. 66 mins. Rel. Mar. 10, Rev. Mar. 21.

(Continued on page 34)

Now Ready!

4 STARS from Liberty Magazine

LADY FOR A DAY

A FRANK CAPRA PRODUCTION

with

WARREN WILLIAM
MAY ROBSON
Glenda Farrell
Walter Connolly
GUY KIBBEE
Ned Sparks
Jean Parker

Screen play by Robert Riskin

From the Cosmopolitan Magazine story by DAMON RUNYON

A NEW PICTURE THAT TAKES ITS PLACE AMONG THE GREATEST!

FRANK CAPRA

Completed!

Shoot

The LADY WILL

LESLIE

Binnie Barnes
W. Graham Brown

Screen

MAN'S CASTLE

A FRANK BORZAGE PRODUCTION

with

SPENCER TRACY—LORETTA YOUNG
Walter Connolly, Arthur Hohl, Glenda Farrell, Marjorie Rambeau, Dickie Moore, Helen Jerome Eddy

From the play by Lawrence Hazard

BORZAGE SAYS: "I predict that this will be a greater picture than '7TH HEAVEN'"

Screen play by Jo Swerling

FRANK BORZAGE

AMAZES SHOW WORLD WITH A STEADY STREAM OF BOX-OFFICE GIANTS

Line Up with the New Leader—COLUMBIA!

COLUMBIA THUNDERS AHEAD

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ng OWARD

with Cedric Hardwicke
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BERT MILLER

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A FRANK CAPRA PRODUCTION
with
ROBERT MONTGOMERY
heading a superb cast

From the Cosmopolitan Magazine story by
Samuel Hopkins Adams

Screen play by
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RED SQUARE

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A LEWIS MILESTONE PRODUCTION

prize-winning director of "All Quiet On The Western Front" and "The Front Page"

Story by LAURENCE STALLINGS
co-author of
"What Price Glory?" and "The Cock-Eyed World"

LEWIS MILESTONE

FRANK CAPRA

COLUMBIA PICTURES

WEST SIDE CHI GETS RELEASE EQUALITY

Chicago, Aug. 28.

After years of battling the exhibs of the west side have finally succeeded in pushing through a revision in the release schedule for Chicago. With the coming of the new product, the town will go into a simultaneous release system which will put all parts of Chi in the same week of picture playing, instead of forcing the west side to follow the north and south sides, as has been the case.

New release schedule just worked out by the Film Board places houses charging 40c at night in B pre-release, theatres at 30c top in the C pre-release; 25c marks the houses in the first week of general release, 20c in the second week. Then comes a drop to the lowest scale houses, those charging 15c which will play in the seventh week of release. The weeks of third, fourth, fifth and sixth are left to the individual deals made between exchanges and exhibs, the more powerful the exhib the better protection he's able to demand.

No Dime Grinds

Lowest scale in town to be sold by the major distribs will 15c, all day. No 10c will get service, except from independent exchanges.

New system of release will mean that the exchanges will be forced to gather additional prints from out-of-town offices, this scarcity of prints being the reason why the simultaneous release has not been in effect before. will mean that the ordinary exchange will have to have about 30 prints on hand instead of about 20. By the placing of all parts of the city in the same week of release, instead of making the west side play a week behind the north and south, the unfair competition which has been the squawk for years is finally done away with.

Exhibs in Legal Battle Over 'Diggers' Showings

San Francisco, Aug. 28.

Warners' 'Gold Diggers' got involved in some legal entanglements before it finally commenced unreeling in Oakland this week. Indie Roxie, operated by Charles Carroll and Joe Blumenfeld, announced the pic as a coming attraction. But Fox-West Coast claimed it had it also.

Carroll and Blumenfeld tised that F-WC was holding up the picture. So F-WC brought an injunction against the Roxie and secured the film for the chain's Paramount, where it is now showing.

Aldine, Philly, for UA

United Artists is going into Philadelphia again, taking over the Aldine on a short term lease with options from the independent interests now in control. It will be a second try for UA as a theatre operator in Quaker town. Company took Keith's over a year ago but dropped it after 18 weeks.

Aldine will become a two-a-day spot for UA product in Philly. First attraction will 'Masquerader,' Sept. 2 for a run.

New'k House Bkpt

Newark, Aug.

Benjamin Shanefield has been appointed receiver for the Sandra Amuse. Corp., operating the National. The company admitted insolvency.

The bill of complaint entered by the Playhouse Advertising Co. and the Savoy Reeland Printing Co., both of New York, states the liabilities are about $16,000, and the assets are $7 in cash and an equity in the equipment of the house.

Geo. Bannan Goes WB

George Bannan, brother of Jack Bannan, assistant to Sam Dembow, Jr., has moved from Publix into Warner ranks.

Formerly stationed in the middle west at Omaha for P-P, Bannan goes into Milwaukee for the Warners to operate the Venetian.

CALENDAR OF CURRENT RELEASES

(Continued from page 31)

Gabriel Over the White House. From an anonymous novel. The U. S. under a dictator. Walter Huston, Karen Morley, Franchot Tone. Dir. Gregory La Cava. 87 mins. Rel. Mar. 31. Rev. April 4.

Hell Below. The submarine heroes of the World War. Robert Montgomery, Jimmy Durante, Madge Evans, Walter Huston. Dir. Jack Conway. 105 mins. Rel. June 9. Rev. May 2.

Hold Your Man. A smart aleck crook who escapes everything but love. Jean Harlow, Clark Gable, Stuart Erwin. Dir. Sam Wood. 89 mins. Rel. June 30. Rev. July 4.

Looking Forward. The story of a great London department store. Based on the English stage success. Lionel Barrymore, Lewis Stone. Dir. Clarence Brown. 93 mins. Rel. April 7. Rev. May 2.

Made on Broadway. Original. Press agent power in politics and society. Robt. Montgomery, Madge Evans, Sally Eilers, Eugene Pallette. Dir. Harry Beaumont. 70 mins. Rel. May 19. Rev. July 11.

Midnight Mary. Gangster story with the trial-flashback used. Loretta Young, Ricardo Cortez, Franchot Tone. Dir. Wm. Wellman. 75 mins. Rel. June 30. Rev. July 18.

Nuisance, The. Lee Tracy as an ambulance-chasing lawyer. Madge Evans, Frank Morgan, Charles Butterworth. Dir. Jack Conway. 84 mins. Rel. June 2. Rev. May 30.

Peg o' My Heart. From the famous play. Marion Davies, Onslow Stevens, Juliette Compton, J. Farrell MacDonald. Dir. Robt. Z. Leonard. Rel. May 26. Rev. May 23.

Penthouse. Arthur Somers Roche Cosmopolitan serial. Warner Baxter, Myrna Loy, Mae Clark. Dir. W. S. Van Dyke. Rel. Sept. 8.

Rasputin and the Empress. The Russian overthrow and its cause. John, Ethel and Lionel Barrymore. Dir. Rich. Boleslavsky. Roadshow time, 133 mins. Rel. March 24. Rev. Dec. 27.

Reunion in Vienna. From Sherwood's stage play. Exiled royalty returns for a last fling. John Barrymore, Diana Wynyard, Frank Morgan. Dir. Sidney Franklin. 100 mins. Rel. June 16. Rev. May 2.

Stranger's Return, The. Phil Stong's story of the middle western farm life. Lionel Barrymore, Miriam Hopkins, Stuart Erwin, Franchot Tone. Dir. King Vidor. 88 mins. Rel. July 21. Rev. Aug. 1.

Storm at Daybreak. Triangular story in a Serbian setting. Kay Francis, Nils Asther, Walter Huston, Phillips Holmes. Dir. Richard Boleslavsky. 78 mins. Rel. July 14. Rev. July 25.

Today We Live. An English girl ambulance-driver during the war. Joan Crawford, Gary Cooper. Dir. Howard Hawks. 115 mins. Rel. April 21. Rev. April 18.

Tugboat Annie. From the Saturday Eve. Post series. Marie Dressler, Wallace Beery. Dir. Mervyn LeRoy. 88 mins. Rel. Aug. 4. Rev. Aug. 15.

Turn Back the Clock. Story of a man who relives his past. Lee Tracy, Mae Clerk, Peggy Shannon. Dir. Edgar Selwyn. 80 mins. Rel. Aug. 25. Rev. Aug. 29.

When Ladies Meet. Based on Rachel Crothers' Broadway success. Ann Harding, Robert Montgomery, Frank Morgan. Dir. Harry Beaumont. Rel. June 23. Rev. June 27.

White Sister The. Based on the famous F. Marion Crawford novel. Helen Hayes, Clark Gable. Dir. Victor Fleming. 101 mins. Rel. April 14.

Monogram

Studi: 6048 Sunset Blvd., Hollywood, Cal. — Office: R. K. O. Building, Rockefeller Center, N.Y.C.

Avenger, The. Vengeance in prison. Ralph Forbes, Adrienne Ames. Dir. Ed. Marin. 72 mins. Rel. Aug. 25.

Black Beauty. Horse story. Alex Kirkland, Esther Ralston. Dir. Phil Rosen. 70 mins. Rel. Aug. 10.

Breed of the Border. Western in which an auto racer turns cowboy. Bob Steele, Marion Byron. Dir. R. N. Bradbury. 53 mins. Rel. Mar. 1. Rev. May 16.

Devil's Mate, The. Convicted murderer who dies in the electric chair ahead of the shock. Peggy Shannon, Preston Foster. Dir. Phil Rosen. 66 mins. Rel. Aug. 15.

Fighting Texan. Oil country story. Rex Bell, Luana Walters. Ir. Armand Schaefer. 55 mins. Rel. Aug. 5. Rev. Aug. 1.

Fugitive, The. A $500,000 mail robbery. Western. Rex Bell, Cecilia Parker. Dir. Harry Fraser. 54 mins. Rel. Aug. 10.

Gallant Fool, The. One ring circus in the cattle country. Bob Steele, letta Duncan. Dir. R. N. Bradbury. 56 mins. Rel. July 29.

Galloping Romeo. Western story. Bob Steele. Dir. R. N. Bradbury. 54 mins. Rel. Sept. 1.

Oliver Twist. Dickens' story. Dickie Moore, Irving Pichel, Wm. Boyd, Doris Lloyd. Dir. Wm. Cowen. 80 mins. Rel. Feb. 28. Rev. April 18.

Phantom Broadcast, The. Radio crooner who sings by proxy. Ralph Forbes, Vivienne Osborne. Dir. Phil Rosen. 72 mins. Rel. July 8. Rev. Aug. 1.

Rainbow Ranch. Adventures of the welterweight champ of the Pacific fleet. Rex Bell, Cecelia Parker. Dir. Harry Fraser. 59 mins. Rel. Aug. 25.

Rangers Code. Texas cattle ranger story. Bobe Steele. Dir. R. N. Bradbury. 55 mins. Rel. Sept. 15.

Return of Casey Jones, The. Railroad story. Chas. Starrett, Ruth Hall. Ir. J. P. McCarthy. 67 mins. Rel. July 25.

Sensation Hunters. Society high life. Arline Judge, Preston Foster. Ir. Chas. Vidor. 75 mins. Rel. Sept. 20.

Skyway. Aviation pilot's ship-to-shore line. Ray Walker, Kathryn Crawford. Dir. Lew Collins. 67 mins. Rel. Aug. 22.

Sphinx, The. Murder mystery with a neat twist. Lionel Atwill, Sheila Tracy. Dir. Phil Rosen. 63 mins. Rel. June 1. Rev. July 11.

Sweetheart of Sigma Chi. College musical. Mary Carlisle, Buster Crabbe. Dir. Ed. Marin. 80 mins. Rel. Oct. 1.

Trailing North. Texas ranger gets far from home, but gets his man. Bob Steele, Doris Hill. Dir. J. P. McCarthy. 55 mins. Rev. June 6.

Paramount

Studios: 5851 Marathon St., Hollywood, Calif. — Offices: 1501 Broadway, New York, N. Y.

Bedtime Story. Original. Chevalier adopts a baby. Maurice Chevalier, Edw. Everett Horton, Helen Twelvetrees. Dir. Norman Taurog. 85 mins. Rel. April 21. Rev. April 25.

College Humor. Comedy. Bing Crosby, Jack Oakie, Rich. Arlen, Mary Carlisle, Burns and Allen. Dir. Wesley Ruggles. 6624. Rel. June 30.

Dead Reckoning changed to Turn Aboard. Original sea story by Robt. Presnell of a Flying Dutchman of today. Shirley Gray, Chas. Ruggles, John Halliday, Verree Teasdale. Dir. Paul Sloane. 6046. Rel. Mar. 24.

Disgraced. Story of betrayed love. Helen Twelvetrees, Bruce Cabot. Ir. Earle C. Kenton. 5740. Rel. July 7. Rev. July 18.

Eagle and the Hawk, The. The story of the Royal Flying Squadron in the World War. Frederic March, Jack Oakie, Cary Grant, Carole Lombard. Dir. Stuart Walker. 74 mins. Rel. May 19. Rev. May 16.

Gambling Ship. Explanatory title. Cary Grant, Benita Hume. Louis Gasnier. 6331. Max Marcin. Rel. June 23. Rev. July 18.

Girl in 419, The. Mysterious beauty in a hospital drama. Jas. Dunn, Gloria Stuart, David Manners. Dir. George Somnes, Alexander Hall. 65 mins. Rel. May 26. Rev. May 23.

Her Bodyguard. A musical comedy star and her hired sleuth. Wynne Gibson, Edmund Lowe, Johnny Hines, Marjorie White. Dir. Wm. Beaudine. Rel. July 21. Rev. Aug. 8.

I Love That Man. (Rogers production.) Romantic drama. Edmund Lowe, Nancy Carroll. Dir. Harry Joe Brown. 74 mins. Rel. June 9. Rev. July 11.

International House. Farce comedy. Peggy Hopkins Joyce, W. C. Fields, Rudy Vallee, Stuart Erwin, Sari Maritza, Burns and Allen, Cab Calloway. Dir. Eddie Sutherland. 68 mins. Rel. June 2. Rev. May 30.

Jennie Gerhardt. From the Theo. Dreiser story. Sylvia Sidney, Donald Cook, Mary Astor. Dir. Marion Gering. 95 mins. Rel. June 16. Rev. June 13.

Lady's Profession, A. Story by Nina Wilcox Putnam. Speakeasy prop. masquerading as riding master. Geo. Barbier, Sari Maritza. Dir. Norman MacLeod. Rel. Mar. 3. Rev. Mar. 28.

Mama Loves Papa. Trials of a henpecked. Chas. Ruggles, Mary Boland, Lilyan Tashman, Walter Catlett. Dir. Norman McLeod. Rel. July 14. Rev. July 25.

Man of the Forest. Western. Harry Carey, Randolph Scott, lille. Dir. Henry Hathaway. Rel. July 14.

Midnight Club, The. London jewel thieves. Geo. Raft, Clive Brook, Guy Standing, Alison Skipworth. Dir. Geo. Somnes and Alex Hall. Rel. July 28. Rev. Aug. 1.

Murders in the Zoo. Original by Philip Wylie and Seton I. Miller. rama largely held to a zoological garden. Chas. Ruggles, Lionel Atwill, Gail Patrick. Dir. Edw. Sutherland. 5557. Rel. Mar. 17. Rev. April 4.

Pick Up. (Schulberg.) A girl of the people and a service station sheik. Sylvia Sidney, Geo. Raft. Dir. Marion Gering. Rel. Mar. 31. Rev. Mar. 28.

Song of the Eagle. Beer problem from the angle of an honest brewer. Chas. Bickford, Rich. Arlen, Jean Hersholt, Mary Brian. Dir. Ralph Murphy. 65 mins. Rel. April 28. Rev. May 2.

Song of Songs. From Suderman's story and Sheldon's play. Marlene Dietrich, Brian Aherne, Lionel Atwill. Dir. Rouben Mamoulian. 70 mins. Rev. July 25.

Story of Temple Drake, The. From Wm. Faulkner's 'Sanctuary.' The story of an oversexed girl. Miriam Hopkins, Jack La Rue, Wm. Collier, Jr. Dir. Stephen Roberts. 68 mins. Rel. May 12. Rev. May 9.

Strictly Personal. (Rogers.) Original by Wilson Mizner and Robt. T. Shannon on the matrimonial agency racket. Marjorie Rambeau, Eddie Quillan, Dorothy Jordan. Dir. Ralph Murphy. Rel. Mar. 19. Rev. Mar. 21.

Sunset Pass. Zane Grey western. Tom Keene, Randolph Scott, Kathleen Burke. Dir. Henry Hathaway. 46 mins. Rel. May 26.

Supernatural. Original. Odd story of a transferred soul. Carole Lombard, Randolph Scott, Vivienne Osborne. Dir. Victor Halperin. 65 mins. Rel. May 12. Rev. April 25.

Three Cornered Moon. From the stage play. Domestic problems of a mildly insane family. Claudette Colbert, Rich. Arlen, Mary Boland. Dir. Elliott Nugent. 70 mins. Rel. Aug. 4. Rev. Aug. 15.

Under the Tonto Rim. From the Zane Grey story. Stuart Verna Hillie, Ray Hatton. Dir. Henry Hathaway. Rel. Mar. 24.

R.K.O. Radio

Studios: Hollywood, Calif. — Office: R.K.O. Bldg., Radio City, N.Y.C.

Bl rain, The. A small town barber becomes a big time gambler and crook. George E. Stone, Fay Wray, Phillips Holmes, Lilian Bond. Dir. George Archainbaud. 72 mins. Rel. June 16. Rev. Aug. 8.

Christopher Strong. From Frankau play. Story of a daring English aviatrice. Katherine Hepburn, Colin Clive, Billie Burke. Dir. Dorothy Arzner. 77 mins. Rel. Mar. 31. Rev. Mar. 14.

Cross Fire. Action western. Tom Keene, Betty Furness, Edgar Kennedy. Dir. Otto Brower. 55 mins. Rel. June 30.

Diplomaniacs, The. Wheeler and Woolsey are sent by an Indian tribe to bring peace to the Geneva Conference. Dir. Wm. Seiter. 59 mins. Rel. May. Rev. May 2.

Double Harness. A girl who got her man. Ann Harding, William Powell. Dir. John Cromwell. 70 mins. Rev. July 25.

Emergency Call. Exposing racketeering in city hospitals. Bill Boyd, Wynne Gibson, William Gargan. Dir. Edward Cahn. 61 mins. Rel. May 19.

Great Jasper, The. Novel by Fulton Oursler. Dix as a motorman who turns palmist. Rich. Dix, Wera Engels, Edna May Oliver. Dir. J. Walter Ruben. 83 mins. Rel. Mar. 3. Rev. Feb. 21.

India Speaks. Travelog of India with Richard Halliburton as narrator. Dir. Walter Futter. 77 mins. Rel. April 28.

King Kong. Original. A 50-foot ape is captured in the wilds and creates havoc when it escapes while on exhibition in New York. Fay Wray, Robt. Armstrong. Dir. Merian C. Cooper. 100 mins. Rev. April 7.

Man Hunt. Junior amateur detective captures jewel thieves. Junior Durkin, Mrs. Wallace Reid, Virginia Henry. Dir. Irving Cummings. 64 mins. Rel. Mar. 24. Rev. May 9.

Melody Cruise. Musical novelty which takes place on a world cruise. Charlie Ruggles, Phil Harris, Greta Nissen, Helen Mack. Dir. Mark Sandrich. 76 mins. Rel. June 23.

Morning Glory. Backstage story of a country girl's rise and fall. Katherine Hepburn, Doug. Fairbanks, Jr., Adolphe Menjou, Mary Duncan. Dir. Lowell Sherman. 70 mins. Rel. Aug. 18. Rev. Aug. 22.

No Marriage Ties. From an unproduced play. Satire on advertising agencies. Richard Dix, Elizabeth Allen. Dir. J. Walter Ruben. 75 mins. Rel. Aug. 11. Rev. Aug. 8.

Our Betters. From Maugham's play. English high society. Constance Bennett, Gilbert Roland. Dir. Geo. Cukor. 84 mins. Rel. Mar. 17. Rev. Feb. 28.

Professional Sweetheart. The story of a radio singer who is forced to live up to her publicized angelic character when her greatest desire is to be naughty-naughty. Ginger Rogers, Norman Foster, Gregory Ratoff, Zasu Pitts. Dir. William A. Seiter. 73 mins. Rel. June 9. Rev. July 18.

Scarlet River. Picture company films a western film. Tom Keene, Dorothy Wilson, Roscoe Ates. Dir. Otto Brown. 64 mins. Rel. Mar. 10. Rev. May 30.

Silver Cord, The. The mother love carried to excess. Irene Dunne, Laura Hope Crews, Joel McCrea, Frances Dee. Dir. John Cromwell. 76 mins. Rel. May 19. Rev. May 9.

Son of the Border. Action western. Tom Keene, Julie Haydon, Creighton Chaney. Dir. Lloyd Nosler. 55 mins. Rel. May 5.

Sweepings. Novel. Biographical study of a merchant prince. Lionel Barrymore, Alan Dinehart, Gloria Stuart. Dir. John Cromwell. 77 mins. Rel. April 14. Rev. Mar. 28.

Tomorrow at Seven. Novel murder mystery. Chester Morris, Vivienne Osborne, Frank McHugh. Dir. Ray Enright. 62 mins. Rel. June 2. Rev. July 4.

United Artists

Offices: 729 Seventh Ave., New York, N. Y.

I Cover the Waterfront. Adaptation of Max Miller's best seller about his exploits in the San Diego harbor. Claudette Colbert, Ben Lyon and Ernest Torrence. Dir. James Cruze. 70 mins. Rel. May 12. Rev. May 23.

Masquerader, The. Based on John Hunter Booth's adaptation of Katherine Cecil Thurston's novel. Cousins of identical appearance change places, with intriguing political and romantic results. Ronald Colman, Elissa Landi. Dir. Richard Wallace. 75 mins. Rel. Aug. 18.

Samarang. Love amid the pearl divers in Malaysia. Native cast. Dir. Ward Wing. 60 mins. Rel. June 23. Rev. July 4.

Secrets. Stage play. Man tries to hide from his wife secrets she pretends not to know. Mary Pickford, Leslie Howard. Dir. Frank Borzage. 83 mins. Rel. April 16. Rev. Mar. 21.

Yes, Mr. Brown. Farce comedy with music, laid in Vienna. Jack Buchanan, Margot Grahame and Elsie Randolph. Dir. Jack Buchanan. 69 mins. No date set.

Universal

Studio: Universal City, Calif. — Offices: 730 Fifth Ave., New York, N. Y.

Be Mine Tonight. Comedy-drama. Love story unfolded in scenic beauty of Swiss Alps. Starring Jan Kiepura. Dir. Anatol Litwak. 85 mins. Rel. Mar. 23. Rev. April 18.

Big Cage, The. The Original. Man against beast, different from jungle films. Clyde Beatty, Raymond Hatton, Anita Page, Andy Devine. Dir. Kurt Neumann. 78 mins. Rel. Mar. 3. Rev. May 16.

Cohens and Kellys in Trouble. Comedy. Famous team in story with nautical background. George Sidney and Charlie Murray. Dir. George Stevens. Rel. March 23. Rev. April 18.

Destination Unknown. Adventure on a rum runner adrift in the Pacific. Pat O'Brien, Ralph Bellamy, Betty Compson. Dir. Ray Garnett. Rel. Mar. 2. Rev. April 11.

Don't Bet on Love. Comedy-drama. Lew Ayres, Ginger Rogers. Dir. Murray Roth. 62 mins. Rel. July 13. Rev. Aug. 1.

Fiddlin' Buckaroo. Western. Ken Maynard. Dir. Ken Maynard. Rel. July 20.

Fighting President, The. Newsreel assembly of the life of F. D. Roosevelt. Screen lecture by Edwin C. Hill. Special release. Rev. April 11.

Her First Mate. Comedy. Summerville-Pitts. Dir. Wm. Wyler. Rel. Aug.

Hidden Gold. Tom Mix pals with bank robbers to locate hiding place of their loot. Judith Barrie, Ray Hatton, Eddie Gribbon. Dir. Arthur Rosson. 58 mins. Rel. Nov. 3. Rev. Mar. 28.

King of the Arena. Ken Maynard in a circus rown, Robt. Kortman. 6 reels. Rel. June 18.

King of Jazz, The. Reissue, with Paul Whiteman. Murray Anderson. 9 reels. Rel. June 1.

Kiss Before the Mirror, The. Powerful drama of human emotions. Nancy Carroll, Paul Lukas, Frank Morgan, Gloria Stuart. Dir. Jas. Whale. 67 mi Rel. May 4. Rev. May 10.

Lucky Dog. Touching and dramatic story of devotion that exists between a man and his dog. Chic Sale. Dir. Zion Myers. Rel. April 20.

Moonlight and Pretzels. Musical. Mary Brian, Roger Pryor, Leo Dir. Brice-Freund. Rel. July 27.

Out All Night. Comedy. Slim Summerville-Zasu Pitts. Rel. April 13. Rev. April 11.

Rebel, The. Napoleonic story in the Austrian Tyrol. Vilma Banky, Trenker, Victor Varconi. (Foreign made.) Dir. Luis Trenker, Knopf. Rel. June 1. Rev. Aug. 1.

Rustlers' Roundup, The. Action Western with Tom Mix, Di Henry MacRae. 56 mins. Rel. Mar. 16.

Secret of the Blue Room. Mystery drama. Lionel Atwill, Paul Lukas, Gloria Stuart. Dir. Kurt Neumann. Rel. July 20.

Warner Brothers

Studi: Burbank, Calif. — Offices: 321 W. 44th St., New York, N. Y.

Baby Face. The story of a hard-boiled girl who reached the top. Barbara Stanwyck, Geo. Brent. Dir. Alfred E. Green, 71 mins. Rel. July 1. Rev. June 27.

Captured. From Philip Gibb's war time novel set in a German prison camp. Leslie Howard, Doug. Fairbanks, Jr., Paul Lukas, Margaret Lindsay. Dir. Roy del Ruth. 72 mins. Rel. Aug. 19. Rev. Aug. 22.

Ex-Lady. An experimental marriage strikes a snag. Bette Davis, mond, Frank McHugh. Dir. Robert Florey. 67 mins. Rel. Rev. May 16.

42d Street. A musical production with the theatre as the background. Bebe Daniels, Warner Baxter, Ruby Keeler, George Brent, Ginger Rogers, Dick Powell, Guy Kibbee. Dir. Lloyd Bacon. 89 mins. Rel. ar. 11. Rev. 14.

(Continued on page 35)

CALENDAR OF CURRENT RELEASES

(Continued from page 34)

Girl Missing. Two girls cleverly foil a kidnapping plot. Glenda Farrell, Ben Lyon, Mary Brian, Peggy Shannon. Dir. Robt. Florey. 69 mins. Rel. Mar. 4. Rev. Mar. 21.

Golddiggers of 1933. New version of Avery Hopwood's stageplay done as a super-musical. Warren Williams, Joan Blondell. Dir. Mervyn LeRoy. 94 mins. Rel. May 27. Rev. June 13.

Keyhole, The. A woman finds herself the wife of two men. Kay Francis, George Brent, Glenda Farrell. Dir. Michael Curtiz. Rel. Mar. 25. Rev. April 4.

Life of Jimmy Dolan, The. From a recent novel. Prizefighter finds regeneration. Doug Fairbanks, Jr., Loretta Young, Aline McMahon, Guy Kibbe. 89 mins. Rel. June 3. Rev. June 20.

Mary Stevens, M.D. Story of a woman doctor. Kay Francis, Lyle Talbot, Glenda Farrell. Dir. Lloyd Bacon. 71 mins. Rel. July 22. Rev. Aug. 8.

Mayor of Hell, The. From Iselin Auster's drama. Reform school background. Jas. Cagney, Madge Evans, Frankie Darrow. Rel. June 24. Rev. July 4.

Narrow Corner, The. From the story by W. Somerset Maugham. South Sea locale. Doug Fairbanks, Jr., Patricia Ellis, Ralph Bellamy, Dudley Digges. Dir. Alfred E. Green. 67 mins. Rel. July 8. Rev. July 18.

Picture Snatcher, The. Semi-gangster story of a news photographer. Jas. Cagney, Patricia Ellis, Alice White, Ralph Bellamy. Dir. Lloyd Bacon. 70 mins. Rel. April 19. Rev. May 23.

Private Detective 62. From a fiction story. William Powell, Margaret Lindsay. 67 mins. Rel. June 17. Rev. July 11.

Silk Express, The. Mystery drama of silk shipments. Niel Hamilton, Allen Jenkins, Dudley Digges. 61 mins. Rel. June 10. Rev. June 27.

Telegraph Trail. Difficulties encountered in the building of the telegraph. John Wayne, Frank McHugh, Marceline Day. Dir. Tenny Wright. 55 mins. Rel. Mar. 18. Rev. April 4.

Untamed Africa. Thrilling African adventure. Under supervision of Wynant D. Hubbard, F.A.G.S. Rel. April 8.

Working Man, The. Original. Romance in the shoe business. Geo. Arliss, Bette Davis. Dir. John Adolfi. 77 mins. Rel. May 6. Rev. April 25.

World Wide

Offices: 1501 Broadway, New York, N. Y.

(Releasing Through Fox)

Constant Woman, The. From Eugene O'Neill's play 'Recklessness.' Conrad Nagel, Lelia Hyams. Dir. Victor Schertzinger. Rel. April 23.

Lone Avenger, The. Original. Ken Maynard western. Muriel Gordon. Ir. Alan James. 61 mins. Rel. May 14. Rev. July 4.

Phantom Thunderbolt. Ken Maynard western in which he helps Coyote Gulch get the railroad by cleaning out a gang. Francis Lee. Dir. Alan James. 61 mins. Rel. Mar. 5. Rev. June 27.

Study in Scarlet, A. Sherlock Holmes story. Reginald Owen, June Clyde, Anna May Wong. Dir. Edw. L. Marin. 73 mins. Rel. May 14. Rev. June 6.

Miscellaneous Releases

Cougar. (Sidney Snow.) Jay Bruce captures mountain lions with bare hands. 70 mins. Rev. May 30.

Faithful Heart, The. (Helber.) British made. Romantic story of a faithful love. British cast. 65 mins. Rev. Aug. 22.

Hell's Holiday. (Superb.) Compilation of war scenes. 90 mins. Rev. July 18.

High Gear. (Goldsmith.) Auto race story. Jackie Searle, James Murray, Joan Marsh. Dir. Leigh Jason. 65 mins. Rev. April 18.

Is Private Secretary. Girl converts her father-in-law to approval of his son's marriage. Evalyn Knapp, John Wayne. Dir. Phil H. Whiteman. 68 mins. Rel. June 10. Rev. Aug. 8.

Laughing at Life. (Mascot.) Story of a gun-running adventurer. Victor McLaglen, Conchita Montenegro, Ruth Hall. Dir. Ford Beebe. 71 mins. Rev. July 18.

Sleepless Nights (Remington). British made story on farcical lines. Polly Walker, Stanley Lupino. Dir. Thos. Bentley. 63 mins. Rel. July 21. Rev. July 25.

Sucker Money. (Kent.) Exposé of fortune telling. Muscha Auer, Phyllis Barrington. Dir. Dorothy Reed and Melville Shyer. 65 mins. Rev. April 11.

Taming of the Jungle. (Invincible.) Animal training methods. Rev. June 6.

Tarzan the Fearless. (Principal.) Feature and eight subsequent two-part chapters. Buster Crabbe, Jacqueline Wells. Dir. Robt. Hill. 60 mins. for feature. Rel. July 19. Rev. Aug. 15.

What Price Decency. (Equitable.) From a stage play. Jungle background for story of a girl tricked by a mock marriage. Dorothy Burgess, Alan Hale. Dir. Arthur Gregor. 60 mins. Rev. Mar. 7.

Foreign Language Films

: Because of the slow movement of foreign fil , this list covers one year of releases.)

(Most of these available with English titles.)

Barberina, die Taenzerin von Sansouci. (Capital) (Ger.). Musical comedy. Lil Dagover, Otto Gebuehr. Dir. Carl Froelich. 83 mins. Rel. Nov. 20.

Berlin-Alexanderplatz (Ger) (Capital). Strong crime drama. H einrich George, Maria Bard. Dir. Phil Jutzi. 90 mins. Rel. May 1. Rev. May 16.

Ing Gentleman Maudit (Protex) (French). Mystery drama. Rene Lefevre, Harry Baur. Dir. Julien Duvivier. 78 mins. Rel. Jan. Rev. Jan. 24.

Das Nachtigall Madel (Capital) (Ger). Love in Hawaii. Ir. Leo Lasky. 80 mins. Rel. Jan. 15. Rev. Jan. 31.

Das Schoene Abenteuer (German) (Protex). Romantic comedy. Kaethe von Nagy. Dir. Reinhold Schunzel. 83 mins. Rel. Dec. 1. Rev. Dec. 13.

David Golder (French) (Protex). Drama. Harry Baur. Dir. Julien Duvivier. 90 mins. Rel. Oct. 1. Rev. Oct. 25.

Der Bali (German) (Protex). Domestic comedy. Dolly Haas. Dir. Wilhelm Thiele. 83 mins. Rel. Oct. 9.

Der Brave Suender (Ger) (European). Fast comedy. Max Pallenberg. Dir. Fritz Kortner. 90 mins. Rel. April 1. Rev. April 4.

Der Falsche Ehemann (German) (Protex). Farce. Dir. Johannes Guter. 85 mins. Rel. Oct. 1. Rev. Oct. 23.

Der Hauptmann von Kopenick (Kinematrade) (Ger). Comedy. Max Adalbert. Dir. Richard Oswald. 96 mins. Rel. Jan. 15. Rev. Jan. 24.

Der Schwartze Hussar (Protex) (Ger.). Costume romance. Conrad Veidt, Dir. Gerhard Lamprecht. 90 mins. Rel. Dec. 1. Rev. Jan. 3.

Dos Noches (Hoffberg) (Spanish). Musical. Conchita Montenegro. Ir. Carlos Borcosque. 65 mins. Rel. May 1.

Donna d'Una Notte (Portale) (Italian). Court adventure. Francesca Bertini. Dir. Marcel L'Herbier. 85 mins. Rel. March 1. Rev. March 14.

Drei Tage Mittelarrest (German) (Capital). Fast German farce with all-star cast. Dir. Carl Boese. 80 mins. Rel. May 1. Rev. May 23.

Drunter und Drueber (Ger.) (Germania). Musical comedy. Dir. Max Neufeld. 85 mins. Rel. Dec. 15. Rev. Dec. 20.

Ine Liebesnacht (German) (Capital). Farce. Harry Liedke. Dir. Joe May. 82 mins. Rel. May 1. Rev. May 23.

Ine Nacht in Paradies (Kinematrade) (Ger). Musical comedy. Anny Ondra. 90 mins. Rel. Feb. 1. Rev. Feb. 28.

Eine Tuer Geht Auf. (Protex) (Ger.). Mystery thriller. Ir. Alfred Zeisler. 68 mins. Rel. Feb. 1. Rev. Feb. 7.

False Uniforms (Russ.) (Amkino). Lopashinski. 63 mins. 18. Rev. Nov. 29.

rau Von Der Man Spricht (German) (General). Mady Christians. Melodrama. Dir. Viktor Jansen. 75 mins. Rel. April 15. Rev. May 2.

Friederike (Kinematrade) (Ger). Dramatic operetta based on Goethe's life. Mady Christians. 90 mins. Rel. March 15. Rev. Feb. 28.

Gefahren Der Liebe (German) (Madison). Sex drama. Tony Van Eyck. Dir. Eugen Thiele. 65 mins. Rel. May 1. Rev. May 2.

Gitta Entdeckt Ihr Herz. (Capital) (Ger). Musical comedy. itta Alpar, Gustav Froelich. Dir. Carl Froelich. 90 mins. Rel. Oct. 4.

Gloria. (German) (New Era). Transatlantic aviation drama. Gustav Froehlich, Brigitte Helm. 75 mins. Rel. Nov. Rev. Nov. 1.

Hertha's Erwachen (Protex) (Ger.). Delicate life problem. Dir. Gerhard Lamprecht. 95 mins. Rel. March 10. Rev. March 14.

Heute Nacht Eventuell (Ger.) (General). Musical comedy. Dir. E. W. Emo. 80 mins. Rel. July 1.

olzapfel Weiss Alles (German) (Capital). Comedy. Felix Bressart. Dir. Viktor Janson. 85 mins. Rel. Jan. 1. Rev. Jan. 17.

orizon (Russ) (Amkino). Jewish search for home. Dir. Lev Kuleshov. 62 mins. Rel. May 10. Rev. May 16.

Hyppolit a Lakaj (International) (Hungarian). Fast farce. Dir. Szekely Istvan. 77 mins. Rel. Jan. Rev. Jan. 17.

Ich Will Nicht Wissen Wer Du Bist (Interworld) (Ger). Musical. Dir. Geza von Bolvary. Hald, Froehlich. 70 mins. Rel. Feb. 15. Rev. Feb. 21.

Owner-Operator Badly Burned in Booth Blaze

Rochester, Aug. 28.

Harold Harper, owner and machine operator of the Hub theatre, Sea Breeze, was seriously burned when the film blazed up during a performance. He escaped from the booth, closing the door, ordered the theatre cleared and the fire department notified before he collapsed.

The audience refused to believe there was a fire and clapped uproariously at resumption of the show. With arrival of firemen, however, the house was cleared without trouble. Meanwhile, Clarence Banham and Kenneth Weisenborner, theatre aids, put out the fire in the booth with an extinguisher. Harper was taken to a hospital, where his was reported as fair.

Accessories Given More Attention by Major Distribs—Drive on Bootleggers

Unless major producer-distributors do something about their accessory business, it is going to be taken up by mushrooming bootleg and independent poster houses. According to poster sources, the advance made by the indies during the past year, together with the backward trend, calls for action in some direction.

More seemingly concerned about its accessories sales than any of the other majors, Fox is preparing to increase business. Its program not only calls for a stiffer fight against the indie and bootlegger concerns, by whatever means seems most effective, but an effort to increase the use of accessories.

During the past few years exchanges have not concentrated hard enough on ad sales. That appears to be a general condition and answers for the many contests majors evolve to pep up those departments in their branches.

Chai

Another condition that has arisen, partly through intensive chain operation, has been the inclination of operators and managers to use less and less poster or other material. Blame for this is laid in many cases at the doors of advertising men and press agents in the theatres. Always looking for a big break on stories in newspapers, they have weaned many a manager away from posters, window cards, etc., so that more ad money could be thrown the way of local dailies.

Re-educating the theatres to the use of accessories is one of the problems confronting Fox in its ad sales push as well as others interested.

Other is the indie and bootleg firms, whose demise it is estimated would mean an instant increase of about 35% in the business of poster houses supplying majors as well as latter on ad sales.

One of the difficulties, solution of which has not been found to date, comes up as a result of the sale outright by majors of accessories as against the renting system of the indies.

Stright indie houses rent and re-rent the same accessory material as long as lasting. Bootlegging comes in through the bootleggers sending someone to major exchanges to pick up samples which they reproduce and rent.

Island of Doom (Russ) (Amkino). Two men and a woman on a desert isle. Dir. Timonshenko. 90 mins. Rel. July 15. Rev. July 18.

Ivan. (Garrison) (Russ.). Transformation of peasants. Dir. 83 mins. Rel. Feb. 1. Rev. March 7.

Kameradschaft. (Asso. Cinema) (Ger). Sensational drama. Alex Granach, Ernst Busch. Dir. G. W. Pabst. Time, 78 mins. Rel. Nov. 8.

Keine Feier Ohne Meyer (Ger.) (Germania). Musical farce. Siegfried Arno. Dir. Carl Boese. 83 mins. Rel. Oct. 28. Rev. Nov. 3.

Korvettenkapitaen (Ger.) (General). Military farce. 75 mins. Rel. April 1.

Le Bal (French) (Protex). Domestic comedy. Dir. Wilhelm Thiele. 83 mins. Rel. Oct. 1. Rev. Oct. 4.

Laubenkolonie (Ger.) (General). Max 80 mins. Rel. May 15. Rev. June 6.

Lockende Ziel, Das (Ger.) (Bavaria). Musical. Richard Tauber. Dir. Max Reichmann. 85 mins. Rel. June 15. Rev. June 20.

Liebling von Wien, Der (Ger.) (European). Stolz musical. Willy Forst. Ir. Geza von Bolvary. 75 mins. Rel. June 1. Rev. June 13.

Ljubav i Strast. (Yugoslav) (Croat). Drama of life among N. Y. imigrants. Rake) Davidovic. Dir. Frank Meiford. 60 mins. Rel. Dec. 15.

Luise, Koenigin von Preussen. (Asso. Cinema) (Ger). istorical. Henry Porten. Dir. Carl Froelich. Time, 92 mins. Rel. Oct. 4.

Lustigen Musikanten, Die. (General) (Ger.) Musical farce. Camilla Spira. Dir. Max Obal. 80 mins. Rel. May 30.

M (Ger) (Foremco). Powerful dramatic study. Peter Lorre. , Fritz Lang. 95 mins. Rel. April 1. Rev. April 4 and April 18.

Marius (Paramount) (French). Marseilles satire. Dir. lexander Korda. 103 mins. Rel. Jan. 1. Rev. April 25.

Maedchen in Uniform (Filmchoice) (German). Poignant drama. Thiele, Wiecke. Dir. Richard Froehlich. Rel. Jan. 10. Rev. Sept. 27.

Man Brauch Kein Geld. (Capital) (Ger). Musical farce. Dir. Karl Boese. Rel. Nov. 10.

Men and Jobs (Russian) (Amkino). An American engineer looks at Russia. Dir. A. Macheret. 70 mins. Rel. Jan. 1. Rev. Jan. 17.

Mensch Ohne Namen (German) (Protex). Poignant drama. Werner Krauss. Dir. Gustav Ucicky. 95 mins. Rel. Nov. 1. Rev. Nov. 16.

Mond Uber Morokko (Protex) (Ger). See Chg Gentlemen Maudit.

Morgenrot (German) (Protex). Submarine warfare's cruelty. Dir. Gustav Ucicky. 80 mins. Rel. May 15. Rev. May 23.

Moritz Macht Sein Glueck. (German) (Capital). Farce. Siegfried Arno 55 mins. Rel. Dec. 15. Rev. Jan. 17.

Namensheirat. (German) (FAF). Drama. Dir. 90 mins. Rel. Jan. 1. Rev. Jan. 17.

Noc Listopadowa (Polish) (Capital). Historical romance. Ir. J. Warneckl. 95 mins. Rel. May 1. Rev. May 2.

On Demande Compagnon (Fr.) (Auten). Musical romance. Ir. May. 85 mins. Rel. June 1. Rev. June 6.

Paris-Beguin (Protex) (Fr). Musical. Jane Marnac. Augusta Genina. 90 mins. Rel. Dec. 15. Rev. Jan. 17.

Pension Schoesler (Schneider) (Ger). Comedy with music. Berliner, Tiedtke, Schultz. Dir. George Jacoby. 90 mins. Rel. Sept. 17. Rev. Sept. 20.

Pirl Mindent Tud (Arkay) (Hung.). Farce. Ir. Stephen Szekely. 75 mins. Rel. Jan. 15. Rev. Jan. 31.

Poil de Carotte (Auten) (French). Drama of adolescence. Harry Baur. Dir. Julien Duvivier. 90 mins. Rel. May 15. Rev. May 30.

Potemkin (Russ) (Kinematrade). Sound version of Eisenstein's classic. 70 mins. Rel. April 4.

Return of Nathan Becker (Worldkino) (Russian) (Yiddish). Comedy. Dir. Shpis and Waiman. 72 mins. Rel. April 1. Rev. April 25.

Scampolo (Kinematrade) (Ger.) Cinderella romance. Dolly Haas. Ir. Hans Steinhoff. 93 mins. Rel. April 1. Rev. April 11.

Schutzenkoenig, Der (Ger.) (Heritz). Max Adalbert, Gretl Theimer. Dir. Franz Seitz. 90 mins. Rel. April 15. Rev. May 9.

Shame (Amkino) (Russ). Problems of new Russia. Vladimir Gardin. Ir. Sergei Yutkevitch. 75 mins. Rel. March 1. Rev. March 14.

Song of Life (Ger.) (dubbed English) (Embassy). Art and photography predominant. Dir. Granowsky. 70 mins. Rel. April 1.

Soviets on Parade. (Russ.) (Kinematrade). Historic record of current Russia. 55 mins. Rel. Feb. 1. Rev. March 7.

Theodor Koerner (Ger) (General). Historical drama. Dorothea Wiecke. Dir. Karl Boese. 80 mins. Rel. May 1. Rev. May 16.

Traum von Schonbrunn (Ger.) (General). Musical. Martha Eggerth. Dir. Johannes Meyer. 85 mins. Rel. May 15. Rev. June 6.

Trois Mousquetaires, Les (General) (French). Duma's classic with songs. Dir. Henri Diamont-Berger. 128 mins. Rel. May 1. Rev. May 9.

Uiani, Uiani, Chiopcy Malowani (Polish) (Zbyszko). Musical comedy. 100 mins. Rel. Jan.

Ulica (Capital) (Polish). Life of the newsboys. Time, 73 mins. Rel. Aug. 25. Rev. Jan. 31.

Victoria und Ihr Hussar (Kinematrade) (Ger). Viennese operetta. Michael Bohnen. Dir. Richard Oswald. 90 mins. Rel. April 1. Rev. April 11.

Walzerparadies. (Ger.) (Capital). Musical comedy. Charlotte Susa. Ir. Friedrich Zelnik. Rel. March 1. Rev. March 7.

Weekend in Paradies. (Capital) (Ger). Farce. Otto Wallburg, Elsie Elster, Trude Berliner. Dir. Robt. Land. 81 mins. Rel. Nov. 1.

Wenn die Soldaten (Schneider) (Ger). Military musical. Otto Wallburg, Paul Heidermann, Ida Wuest. Dir. J. Fleck. 85 mins. Rel. Oct. 27.

Whither Germany? (Kinematrade) (German). Di cultles of life. Hertha Thiele. Dir. S. T. Dudov. 71 mins. Rel. April 15. Rev. April 25.

Yidishe Tochter (Yiddish) (Quality). Old-fashioned Yiddish drama. Yiddish Art and Vilna Troupes. 75 mins. Rev. May 23.

Yiskor (Yiddish) (Gloria). Revamp of silent. Maurice Schwartz. Dir. Sidney Goldin and George Rolland. 80 mins. Rel. May 15. Rev. June 6.

Yorck (German) (Protex). Historical drama. Werner Krauss, Rudolf Forster. Dir. Gustav Ucicky. 90 mins. Rel. Nov. 1. Rev. Nov. 27.

Zapfenstreich Am Rhein. (Whitney) (Ger.). Musical farce. Charlotte Susa, Siegfried Arno. Dir. Paap Speyer. 90 mins. Rel. Feb. 1. Rev. Feb. 7.

Zirkus Leben, (German) (FAF). Circus drama. Liane Haid. Dir. Heinz Paul. 70 mins. Rel. Dec. 15. Rev. Jan. 3.

Zwei Herzen und Ein Schlag (German) (Protex). Operetta. Lilian Harvey. Dir. Wilhelm Thiele. 90 mins. Rel. Sept. 1. Rev. Sept. 13.

Key to Address

Amkino, 723 Seventh Ave.
Associated Cinema, 154 W.
Bavaria Film, 25 Spruce St.
Capital Film, 630 Ninth Ave.
Charles Heritz, 25 Spruce St.
Embassy Picts., 729 Seventh Ave.
European Film, 154 West 55th.
Filmchoice, 33 West 42d.
Foreign American, 111 West 57th.
Foremco, 1560 Broadway.
Garrison Films, 729 Seventh Ave.
General Foreign Sales, 729 7th Ave.
Germania, 22-33 19th St., Astoria.
George Schneider, 575 Riverside Dr.
Gloria Films, 630 Ninth Ave.
Harold Auten, 1560 Broadway.
Internat'l Cinema, 1499 First Ave.
Interworld Films, 1540 Broadway.
J. H. Hoffberg, 729 Seventh Ave.
J. H. Whitney, 350 East 72d.
Kinematrade, 723 Seventh Ave.
Madison Picts., 111 West 57th.
New Era, 680 Ninth Ave.
Portale Films, 630 Ninth Ave.
Protex Trading, 42 E. 58th.
Quality Picts., 630 Ninth Ave.
Worldkino, 1501 Broadway.
Zbyszko Film, 274 Madison Ave.

METRO'S SUITS VS. L.A. EXHIBS

Los Angeles, Aug.

Damage suits aggregating $34,122 have been filed in Superior court here by Attorney Paul Z. Ziegler on behalf of Metro-Goldwyn-Mayer against independent exhibs owning and operating five subsequent run houses, mostly in the eastern part of town.

Suits, which charged exhibition of dual features, changes of admission price without due notification to the distrib, and other asserted contract violations, followed cancellation of Metro pictures into the houses the previous week.

Actions are against the Largo, $5,952; Irving Seligman and Harry M. Popkin, operating Crystal and Jewell, $10,755.50; Jack Berman, National, $5,336.50; Eastland Theatres, operating the Meralta and Joy, $6,497.50, and Ray Robbins, Brooklyn, on Brooklyn ave., $5,581.

Allegations

Metro exchange alleges that the defendant exhibs have refused to correctly account for percentage engagement receipts, that pix have not been run as per agreement, and that plaintiffs have not been given access to b. o. accounts.

Court actions are based on certain provisions of the current exhibitor-distrib contract which provides that where an exhibitor does not account to the distrib for his share of the actual gross of a percentage-played pic, distrib can at its option terminate all service contracts with the theatre, and demand any monies that may be due on contract regardless of whether or not pictures have been played.

iegel Faces Wage Suit

Los Angeles, Aug. 28.

Fred W. Siegel, former operator of the National Theatre in Stockton, Calif., is named in a series of unpaid wage claims filed with the Labor Commission here.

Total amount alleged due is $282, with three projectionists, a janitor and sign writer making the complaints, after theatre owners reclaimed their property.

Universal Dares To Be DIFFERENT Again!

—and comes across with a picture that has TREMENDOUS crowd-pulling power on the score of its idea alone. And that idea—the greatest curiosity-arouser in years—has been so developed and so dramatized and so presented on the screen as to make this one a SHOWMAN'S PUSH-OVER—just bustin' wide open with exploitation possibilities . . . PLAN ON PLAYING IT TO BIG BUSINESS SOON!

The INVISIBLE MAN

From the story by

H.G. WELLS'

With Gloria Stuart, Claude Rains, William Harrigan, Dudley Digges, Una O'Connor, Henry Travers, Forrester Harvey. Screenplay by R. C. Sherriff. Produced by Carl Laemmle, Jr. Directed by James Whale. Presented by Carl Laemmle.

Variety House Reviews

Albee, Brooklyn

(Continued from page 17)

five Chinese, who do bends, tumbling juggling and all the rest of the Chinese acro routine. One of the boys, unnecessarily, does a poor tap dance about center of the act, which might as well be dropped.

Evans and Mayer are too strong for number two but handle the assignment credibly. They're as entertaining as always and Miss Evans' voice impresses even stronger than in the past.

Lowe does his stuff in center. Short comedy skit with a dame in a bedroom. Plenty blue, but that's evidently what they expect. Okay, except that long, tiresome and unnecessary curtain speech which ruins whatever good effect he made previously.

Clifford and Marion in next to shut have a pretty easy time with their comedy turn. Again the act's too blue, some of those gags being set-ups for Minsky's. But the couple know how to handle themselves and impressed nicely.

The girls close the show. Twenty-four, most of them pretty good looking. They are staged by Alexander, Oumansky and their fault, in this opening show, is that they do entirely too much. Three lengthy numbers, with costume changes, and the Lovey Sisters between the two changes. Sisters are cute singers and dancers. Numbers are okay but might have been shortened or spread through the show, or both. They'll be allright when the house figures out how to use them in easier and less labored fashion.

Kauf.

ACADEMY, N. Y.

If they come looking for excitement here this week they won't garner much of it from the stage bill. With the exception of the opener, a slick little perch act, it's one of those pot-pourris that could be in the front parlor with a fairly good time had by all. The Pat Rooneys would furnish the reunion angle, as they do here, Al Verd and his blonde aide would make things diverting with their fiddles and clowning. Interludes and the group who bill themselves the Roxy Ensemble would help raise the roof with their warbling.

In addition to 'Pilgrimage' (Fox), and a newsreel, the 14th streeter dishes out only four acts for the first half of the current stanza. Saturday's unveiling matinee found the combination meandering along and the responses generally lean, even though the attendance was a pretty hefty one.

Three Kanes, opening, did well by themselves. Theirs was a neat performance of perch balancing, climaxed by a foot standout along the upper reaches of the pole while the understander balanced it on his forehead. Act is smartly dressed, and the two men in the turn sell it effectively. Al Verdi, minus Coscia, made it evenly merry in the deuce spot. As usual, the violinist's mugging reaped the giggles and the string dueting tickled the ears of those whose tastes were in that direction.

For the Pat Rooney family it was a walkaway. After father and son had piled their routine and collected unanimously and heavily, there was an encore with Mrs. Rooney joining them for a couple of waltz steps. Her appearance made it double in spades for the act here. If there's anything that they cotton big to at the Academy it's the family idea.

It may have shaped up as a little too much class for this spot but anyway, the combination of seven women and five men in the Roxy Theatre Ensemble (which of the Roxy's wasn't specified) managed to fare only moderately. The plantation number winding up with 'Old Man River' passed unremarked, the 'Schnitzelbank' novelty did likewise, the 'Vagabond King' chorus started to bring 'em to life and the 'Italian Street Song' brought the affair to a snappy finish and enough approval to mark the curtain. *Odec.*

IMPERIAL, TORONTO

Toronto, Aug. 25.

With the cooling plant refusing to function and the public address system going on strike, plus last minute changes in bookings, FP-Can's deluxer finally emerged from the chaos in time to prove to the customers who were fortunate enough to attend the last show on the opening date that the current prez is the ace offering caught in many weeks.

In this house of ever-changing policy, the present arrangement has the Imperial buying from Boris Morros the acts which include Harry Kalcheim books for Par. Marjorie Alton is on the producing end for the Toronto house, the lass slipping down to New York once every three weeks, going over with Kalcheim the acts for the subsequent three weeks and then going through the books and picking her sets which come out of Par's store-house. Then Miss Alton goes into the throes of creation, conceives the idea for the show, spots the acts and builds up the production number. Then Jack Arthur makes those changes that lie within the province of the house-manager. First thing you know, you have a show.

Bill opens with the line girls in sailor suits before a battleship backing in three for hand routine on stools that showed very nice synchronization and built up to the entrance of Davey Kraft in sailor suit for his stair dance, the lad's fast tapping and interpolated acrobatics scoring. Finish has the line for a novelty deck-swabbing routine and traveller closing for Walter Walters and Co. in a double ventriloquial act. Pair are new here but cash customers quickly noted the similarity of set-up and gags used by Valentine Vox and Ethel Walters, fairly frequent visitors. This tempered the reception to some degree, the natives not knowing the inside details of the family squabble and possibly not even catching the name of the act. Pair did a nice job, however, right down to the baby cry finale. Line girls are back in tricky black, white and gold costumes for high-kicks and a cape effects, only shoes, belts and gloves showing. Very effective if not new and leads nicely into the radium ballet of Ayres, Renee and Co., femme and three males, one of the latter invisible, for suspensions and transfers that puzzle the peasants. This was the act that didn't make any appearance until the last show. Other substitution had Davey Kraft on instead of Teddy, Mary and Eddie, another dance trio.

Emile Boreo holds the next-to-closing spot, still doing his hat work, foreign dialect stuff and the Wooden Soldier routine. The Russ stopped the show and, for an encore, went dramatic with a recitation dealing with a shell-shocked pollu. This got the biggest hand of the evening, thanks to some nice support from the pit boys as they came in with the French national anthem crescendo. Traveller parts for production number, a full-stage garden set with lighted French windows and line easing on in ankle-length gowns and droopy hats for quartet step-outs and parasol drills before doing a plano bit. Feature is 'Double Harness' (Radio). *McStay.*

CHICAGO

Chicago, Aug. 26.

May 1. Balaban & Katz holds meeting to discuss what to do about the World's Fair. Orders new scarlet uniforms for all doormen.

June 1. World's Fair has been open four days. Business is lousy. Looks like all the native Chicagoans are spending their days, nights and amusement budgets at expo. B&K tells exchanges must have early release on all pictures.

July 7. Balaban & Katz sorry it gave Harry Richman percentage deal. Tourists started arriving over long July 4th week-end and Richman needed wheelbarrow to cart away his share. No more percentage deals.

July 27. Expo open two months. Theatre business very good.

Aug. 7. Big vacation month starts. Daily attendance at exposition getting bigger every day.

Aug. 4. Sally Rand, World Fair fan dancer, opens. Chicago theatre goes crazy, hits $62,000. John Balaban and Bill Hollander decide they can afford a vacation.

Aug. 11. Sally Rand holdover. All the tourists want to see Chicago theatre, stockyards, NBC studios, and spot where Jake Lingle was killed. John Balaban and Hill Hollander decide a nice fishing trip in Minnesota would be just right.

Aug. 18. Sally Rand holdover, uses brighter lights and smaller fans. Cab Calloway moaning low as gross hits new high $70,000. John Balaban and Bill Hollander caught 14 rock bass in seven performances.

Aug. 25. Sally Rand held over. Chicago theatre sold out at 10:30, first overture at 10:45. World's Fair mobs wait docilely in line nearly two hours to see Amos 'n' Andy. House dizzy with seven performances a day and $75,000 gross in sight. Simple gags of radio team convulse simple audience. Robert Royce stumbles on and off stage, but knows how to sing. Vincent Lopez repeats cute orchestra number used in 'Big Broadcast.' Fritz and Jean Hubert, constant repeaters, delighted new friends. Cherniavsky did nip-ups conducting overture in pit. John Balaban and Bill Hollander admit business is bigger than the fish they caught.

Sept. 1. Balaban & Katz decides it can afford to join the NRA. Four married. *Land.*

Downtown, Detroit

Detroit, Aug. 26.

Return to vaude for this RKO house with hopes to continue for the balance of the season. Under Chicago booking with Nate Blumberg supervising. House has been handicapped plenty in the past by bad shows under the RKO label. With the new deal it looks like it is going places. Depending always on the shows booked.

This week a local newcomer is the name. Whether Milton Berle is b.o. here is a question now. After the current week there will be no question. While he is comparatively unknown here as yet, except through the N. Y. columnists, after this week he will be a landsmann.

Assisting Berle this week is a happy thought in Venita Gould. This woman played here several years ago. With a series of impersonations that are timely, she tops theme off with a Mae West that is breath taking. Working with Berle in a skit, she has them gasping. In addition, Lillian Miles and John and Mary Mason and the Three Speed Demons are on the bill.

Through it all, Berle works and is on the stage almost constantly. While Gould and Miles are okay, it is Berle's show. Miss Miles works with Berle for gags and also sings. This girl will go places.

Mistake in the entire show was booking an unknown like Berle in for only one week.

Picture 'Morning Glory' (Radio). Biz fair. *Lee.*

RKO GOLDEN GATE

San Francisco, Aug. 23.

Whether the reason be U's Moonlight and Pretzels' or KFRC's 'Blue Monday Jamboree,' the Gate is hitting the peaks this week and likely to strike its best gross since the Al Pearce radio gang on stage six weeks ago.

'Jamboree' has been emanating from KFRC on the Don Lee-CBS waves for about six years, and is only two-hour variety show on the Coast. It plays to a studio audience on Monday nights, when the first hour is sponsored by Shell Oil, but this is the program's first Frisco theatre date in some time.

Manner of presenting the show is open to argument. Instead of the hackneyed idea of an m. c. bringing on performers in rotation while each works into a mike there's an attempt at a semblance of a story. Harmony and chatter team of Murray and Harris are detectives trying to find a murderer and quiz each act in an attempt to clear up the mystery. Show was staged by Danny Dare, Hollywood dance director, and pretty slow in spots. Some of the comedy is pretty feeble stuff and a good many of the gags are well known, but at least it's a different idea. No mike used, all working right to the customers.

Much of the show's punch comes from Doakes and Doakes (Hardy and Betty Gibson, vet vaudesters), whose tintype comedy smacks of plenty trouping, and adds a solid sock to bolster up the hour's show.

Murray and Harris are the m. c.'s, doing a couple of their harmony numbers as well. Ronald Graham baritones 'Ol' Man River' in a potent voice and gets over. Arnold Maguire does a blackface on roller-skates with Murray Bolen as straight. Pedro Gonzales (Eugene Hawes) with Mexican dialect chatter, also straightened by Bolen, takes care of the talking on the show. Madeline de Michele with two fast accordion numbers, Yeomanettes with a pair of harmony trio offerings, and Consuelo Gonzales chirping a couple of Spanish tunes, handle the singing assignments. Murray and Harris team with the Yeomanettes to comprise the Noodlebugs, song quintet which has two good tunes, the last a production number with lighting and scrim effects aiding considerably.

Four vaude acts over okay. Rita Ruben trio, feloiw and two girls, click with toy soldier and nautch number, Old man, foiled by gal, puts over Harris and Redman. Johnson Bros. and Lynch with their familiar Indian club juggling are regulars around here. Ruth and Lester, acro team, open neatly. Nick Sturiale and orchestra in pit.

Maybe the free beer given away in the lobby is helping; at any rate, upper foyer is jammed with customers seeking a gratis quaff of three point two, supplied by a local brewery which also bought a full page in 'Chronicle' to plug its beer and the show in a deal put over by Emil Umann, house p.a. *Bock.*

STATE, L. A.

Los Angeles, Aug. 24.

Booking of Gus Arnheim and his Beverly hotel band as the stage attraction for the third week of 'Tugboat Annie' was a wise bit of showmanship, even if the product, as [illegible] a capacity mob fell short of what is to be expected at this house. The Arnheim band is jakc, and most of the added talent under ordinary circumstances might be rated oke, but unfortunately, it was a case of too much 'microsities' or 'radioitis' or some kind of stage fright or something that spelled disaster for the opening performance.

Most of the talent demonstrated in no unmistakable terms that they were making their initial stage appearance, and away from the close proximity of the mikes were totally at a loss. It was just another indication of the way lack of stage presence can handicap even the best radio bets when they are called upon to face a picture house audience.

Stage is crammed with mikes, least five, and possibly more, being in evidence. But even this profusion of radio equipment fails to help. Result was a nearly ruined performance, which in addition to being badly routined, was overboard on novelty attempts.

Arnheim has a corking band but apparently tries to get too much out of the boys in the way of individual efforts 'down stage.' Then, too, he's got a drummer who despite a lot of ability, persists in clowning, mugging and chewing wads of gum all the way through, finally climaxing his performance by a xylophone rendition.

Assisting the band are Jimmy Newell, a swell tenor but lacking in stage appearance; Meri Bell, a deep-throated blues warbler; Shirley Ross, Hollywood high school grad, chock full of personality and ability to put over hot vocals, and the Selbys, dancers.

House outdid itself providing an attractive stage setting as a background for the Arnheim outfit, but judging by today's opening performance the entire routine will have to be changed if best results are to be obtained. *Edwa.*

Poli's Nephew, Vanni, Supervising Fox-P Chain

Worcester, Mass., Aug. 28.

The first move of Adelmo Vanni, nephew of S. , who was named last week to supervise the Fox-Poli houses in New England, to affect Worcester was the appointment Saturday of Linwood Curtis as manager of the Elm St. theatre. Curtis managed the Plaza theatre for eight years, and later directed activities of the Majestic, Bridgeport; Poli-Palace, Waterbury, and theatres in Taunton and Attleboro. He comes here from Attleboro.

Ralph W. McGowan is managing the Poli-Palace here, and Robert R. Portic has been named his assistant. No change was made at the Plaza, the other Poli house in Worcester.

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The Sensation of the Year
POPS and LOUIE
Were Held Over AGAIN
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(Weeks Aug. 11 and Aug. 18)
APPEARING
Friday, Week. Aug. 25, on Opening of the
PARAMOUNT, BROOKLYN, NEW YORK
Appeared as Guest Artists with
RUDY VALLEE
Direction N.B.C.

May I take this occasion to publicly thank Mr. Louis K. Sidney and Mr. Marcus Schenck for having invited me to play the Capitol Theatre this week. Their assistance and co-operation is inspiring
8/26/33 Hemme Haydn

BOB HOPE
•
CAPITOL, NEW YORK
This Week (Aug. 25)
•
LOEW
Chas. Yates

Hollywood Productions

Week of August 28

(Pictures now filming, or about to start, are listed below alphabetically by studios. Symbols are: D—Director, A—Author, C—Cameraman.)

CALIFORNIA

'Carnival Lady'
(Ken Goldsmith)
(1st week)
D—Howard Higgin
A—Harold Tarshis
Wellyn Tottman
C—Eddie Kull
Cast:
Boots Mallory
Alan Vincent
Donald Kerr
Rollo Lloyd
Gertrude Astor
Pauline Garon

COLUMBIA

'A Man's Castle'
(5th week)
D—Frank Borzage
A—Lauren Hazard
C—Joe August
Cast:
Loretta Young
Spencer Tracy
Marjorie Rambeau
Walter Connolly
Arthur Hohl
Glenda Farrell

'Above the Clouds'
(3d week)
D—Roy Wm. Neill
A—Geo. B. Seitz.
C—John Stumar
Cast:
Richard Cromwell
Robert Armstrong
Dorothy Wilson

'East of Fifth Avenue'
(2d week)
D—Al Rogell
A—Lew Levinson
Jo Swerling
C—Ben Kline
Cast:
Dorothy Tree
Wallace Ford
Mary Carlisle

'Man of Steel'
(1st week)
D—Lambert Hillyer
A—Chester Erskine
Ed. Paramore
Seton I. Miller
Cast:
Jack Holt
Fay Wray

DAUMOUR

(Pyramid)
'Back Page'
(2d week)
D—Anton Lorenze
Jo Lerning
A—Harry E. Chandlee
Douglas Churchill
Cast:
Peggy Shannon
Russell Hopton
Claude Gillingwater
Edwin Maxwell
Bryant Washburn
Richard Tucker
Rockliffe Fellows
David Callis
Sterling Holloway
Sidney Bracy
Tola Nesmith
Harry Clarke
Maude Truax
Otto Hoffman
Phil Tead

FOX

'Smoky'
(3d week)
D—Eugene Ford
A—Will James
Paul Perez
C—Dan Clark
Cast:
Victor Jory
Irene Bentley

'Walls of Gold'
(4th week)
D—Kenneth McKenna
A—Kathleen Norris
Lester Cole
Edmund Sullivan
Wallace Seward
C—Geo. Schneiderman
Cast:
Norman Foster
Sally Eilers
Ralph Morgan
Rochelle Hudson
Rosita Moreno

'There's Always Tomorrow'
(1st week)
D—James Cruze
A—Ann Tameron
Sonya Levine
Ralph Spence
Cast:
Will Rogers
Zasu Pitts
Florence Desmond
June Vlasek

'Hoopla'
(1st week)
D—Frank Lloyd
A—Kenyon Nicholson
Cast:
Clara Bow
'As Husbands Go'
(1st week)
D—Hamilton MacFadden
A—Rachel Crothers.
Cast:
Warner Baxter

INTERNATIONAL

(Bernstein)
'Cane Fire'
(1st week)
D—Lois Weber
C—Alvin Wycoft
Cast:
Mona Maris
Hardie Albright
Virginia Cherrill
David Newell

METRO

'Dancing Lady'
(11th week)
D—Robt. Z. Leonard
A—James Warner Bellah
P. G. Welson
Allan Rivkin
C—Oliver Marsh
Cast:
Joan Crawford
Franchot Tone
Clark Gable
Madge Evans
Frank Morgan
Grant Mitchell
Ted Healy
Winnie Lightner
Jean Howard
Ferdinand Gottsch
Nerine McKinney
T. Roy Barnes
Fred Astaire
Robt. Benchley

'Tarzan and His Mate'
(5th week)
D—Cedric Gibbons
C—Chas. Clark
Cast:
Johnny Weissmuller
Maureen O'Sullivan
Neil Hamilton
Rod LaRocque
Doris Lloyd
Frank Reicher

'The Late Christopher Bean'
(5th week)
D—Sam Wood
A—Sidney Howard
C—Bill Daniels
Cast:
Marie Dressler
Lionel Barrymore
Jean Hersholt
George Calleris
Beulah Bondi
Helen Mack
Helen Shipman
Russell Hardie
H. B. Warner
Ellen Howe

'Queen Christiana'
(5th week)
D—Rouben Mamoulian
A—S. N. Behrman
Salka Viertel
C—Bill Daniles
Cast:
Greta Garbo
John Gilbert
Lewis Stone
C. Aubrey Smith
Elizabeth Young
Akim Tamiroff
Ian Keith
David Torrence
Lawrence Grant
Reginald Owen
Edward Norris
Barbara Barondess

'Hollywood Party'
(3d week)
D—Russell Mack
A—Edmund Goulding
Howard Dietz
Cast:
Marie Dressler
Joan Crawford
Jean Harlow
Jimmy Durante
Lupe Velez
Jack Pearl
Charles Butterworth
Jean Hersholt
Albertina Raasch Ballet
Eddie Quillan
Polly Moran

'Meet the Baron'
(3d week)
D—Walter Lang
C—Al Siegler
Cast:
Jack Pearl
Jimmy Durante
Charles Butterworth
Ted Healy and Stooges
Lyda Roberti
Jimmy McHugh
Dorothy Fields
Doc Rockwell
Gloria Hatrick
Zasu Pitts

'Solitaire Man'
(3d week)
D—Jack Conway
A—Bella and Sam Spewack
C—Roy Overbaugh
Cast:
Herbert Marshall
Elizabeth Allan
May Robson
Ralph Forbes
Mary Boland
Lionel Atwill

'Bombshell'
(3d week)
D—Victor Fleming
A—Caroline Francke
Mack Crane
C—Hal Rosson
Cast:
Jean Harlow
Lee Tracy
Frank Morgan
Una Merkel
Ivan Lebedeff
Martha Sleeper
Ted Healy
Pat O'Brien
Etta Moten
Isabel Carey
Wilbur Mack

'The Prize Fighter and the Lady'
(3d week)
D—Howard Hawks
A—Frances Marion
C—Ted Tetzlaff
Cast:
Max Baer
Myrna Loy
Primo Carnera
Walter Huston
Vince Barnett
Jack Dempsey

'Cat and the Fiddle'
(2d week)
D—Wm. K. Howard
A—Jerome Kern
Otto Harbach
C—Geo. Folsey
Cast:
Ramon Novarro
Jeanette MacDonald
Charles Butterworth
Vivienne Segal
Frank Morgan

'Sequoia'
(2d week)
D—Chester Franklin
Nick Grinde
A—Joseph Vance Hoyt
C. Gardner Sullivan
Frank R. Adams
Anne Cunningham
C—Clyde DeVinna
Bob Lyons
Cast:
Joan Parker
David Landau
Willie Fung
Olin Howland

'Going Hollywood'
(1st week)
D—Raoul Walsh
A—Donald Ogden Stewart
C. Gardner Sullivan
Cast:
Marion Davies
Eli Dersay

PARAMOUNT

'The Way to Love'
(9th week)
D—Norman Taurog
A—Clone Fewier
Honl. Clazor
Claudo Binyon
Frank Butler
C—Charles Lange
Cast:
Maurice Chevalier
Ann Dvorak
Edward Everett Horton
Arthur Pierson
Mina. Gombell
Blanche Frederici
Nydia Westman
George Rigas
Douglas Dumbrille
Sidney Toler
Grace Bradley
Arthur Housernan
Jason Robards
Mutt (dog)
Geo. Hagen
John Miljan
Billy Bevan

'The Way to Love'
(9th week)
(French version)
D—Norman Taurog
A—Jean Boyer
C—Chas. Lange
Cast:
Maurice Chevalier
Jacqueline Francell
Marcel Valleo
Bruce Wyndham
Germaine Aussey Noel
Adrienne D'Ambricourt
Leonie Pray
George Hagen
Georges Renavent
Emile Chatard

'Duck Soup'
(9th week)
D—Leo McCarey
A—Bert Kalmar
Harry Ruby
Arthur Sheekman
Nat Perrin
C—Henry Sharp
Cast:
Four Marx Brothers
Raquel Torres
Louis Calhern
Margaret Dumont
Verna Hillie
Leonid Kinsky
Edmund Breese
Edwin Maxwell

'I'm No Angel'
(6th week)
D—Wesley Ruggles
A—Mae West
C—Leo Tover
Cast:
Mae West
Cary Grant
Edward Arnold
Russell Hopton
Kent Taylor
Gertrude Michael
Gregory Ratoff
Dorothy Peterson
Wm. Davidson
Ralf Harolde
Nigel de Brulier
Irving Pichel
Geo. Gruggeman
Nat Pendleton

'Golden Harvest'
(8th week)
D—Ralph Murphy
A—Nina Wilcox Putnam
Casey Robinson
C—Milton Krasner
Cast:
Richard Arlen
Chester Morris
Genevieve Tobin
Roscoe Karns
Burton Churchill
Elizabeth Patterson
Julie Haydon
Chas. Sellon
Frederick Burton

'Design for Living'
(7th week)
D—Ernest Lubitsch
A—Noel Coward
Ben Hecht
C—Victor Milner
Cast:
Fredric March
Gary Cooper
Miriam Hopkins
Edward Everett Horton
Franklin Pangborn
Emile Chautard
Isabel Jewel

'Tillie and Gus'
(3d week)
D—Norman McLeod
A—Nunnally Johnson
John McDermott
Walter DeLeon
Francis Martin
C—Ben Reynolds
Cast:
W. C. Fields
Alison Skipworth
Baby LeRoy

'Captain Jerico'
(2d week)
D—Grover Jones
Wm. S. McNutt
A—Max Miller
Jones and McNutt
C—Al Gilks
Cast:
Richard Arlen
Frances Fuller
Charles Grapewin
Sir Guy Standing
Baby LeRoy
Gertrude W. Hoffman
Matsuo
Wm. Brawley

'White Woman'
(2d week)
D—Stuart Walker
A—Norman Reilly Raine
Frank Butler
Samuel Hoffenstein
Gladys Lehman
C—Harry Fischbeck
Cast:
Carole Lombard
Charles Bickford
Charles Laughton
Kent Taylor
Percy Kilbride
Charles B. Middleton
James Bell
Claude King
Ethel Griffies
Jimmie Dime

'Cradle Song'
[1st week)
D—Mitchell Leisen
Nina Moise
A—Marc Connelly
Frank Partos
Cast:
Dorothea Wieck
volyn Venable
Kent Taylor
Louise Drosser

'Lone Cowboy'
(1st week)
D—Paul Sloano
A—Will James
Robert Sherwood
Wm. McGuire
C—Gregg Toland
Cast:
Eddie Cantor
Gloria Stuart
Ruth Etting
Alan Mowbray
David Manners
Ed. Arnold

(Century)

'lood Money'
(3d week)
D—Rowland Brown
A—Rowland Brown
Hal E. Long
C—James Van Trees
Cast:
George Bancroft
Judith Anderson
Frances Dee
Etienne Girardot
Chick Chandler

'Broadway Thru a Keyhole'
(3d week)
D—Lowell Sherman
A—Walter Winchell
Gene Towne
Graham Baker
C—Barney McGill
Cast:
Constance Cummings
Russ Columbo
Texas Guinan
Blossom Seeley
Abe Lyman and Band
Paul Kelly
Barto and Mann
Gregery Ratoff
Stuart Erwin
Hugh O'Connell
Eddie Foy, Jr.
Andrew Toombs
C. Henry Gordon

UNIVERSAL

'Only Yesterday'
(14th week)
D—John M. Stahl
A—John M. Stahl
Alfred Hickman
Geo. O'Neill
C—Merritt Gerstead
Cast:
Margaret Sullavan
John Boles
Reginald Denny
Billie Burke
Edna May Oliver
Jimmy Butler
Benita Hume
George Meeker
Marie Prevost
Franklin Pangborn
Gay Seabrook
Ruth Clifford
Walter Catlett
Edgar Norton
Robt. McWade
'Peanuts' Byron
Jean Hart
Herbert Certhell
Caryl Lincoln
Hugh Enfield
Julia Kays
Mary Doran
Richard Tucker
Jack Richardson
Mrs. Wilfred North
Robert Ellis
Florence Lake
Astrid Allwyn
June Clyde
Betty Blythe
Barry Norton
Sidney Bracey
Dorothy Christy
Frank Beal
Jean Sordi
Cissy Fitzgerald
Sheila Manners
Crauford Kent
Ferdinand Munier
Mabel Marden
Oscar Apfel
Onslow Stevens
Marian Nixon
Wm. Collier, Sr.
Alan Dinehart
Warren Hymer
Ed. Van Sloan

WARNER

'Havana Widows'
(4th week)
D—Ray Enright
A—Earl Baldwin
C—Geo. Barnes
Cast:
Joan Blondell
Aline MacMahon
Guy Kibbee
Frank McHugh

'House on 56th Street'
(5th week)
D—Robt. Florey
A—Sheridan Givney
C—Ernest Haller
Cast:
Kay Francis
Gene Raymond
Margaret Lindsay
Frank McHugh

'From Headquarters'
(2d week)
D—Wm. Dieterle
A—Robt. Lee
Peter Milne
C—Wm. Reese
Cast:
George Brent
Margaret Lindsay
Eugene Paliette
George E. Stone

'Son of the Gobs'
(2d week)
D—Lloyd Bacon
A—Al Cohn
Paul Gerrard Smith
Cast:
Joe E. Brown
Johnny Mack Brown
Jean Muir
Frank McHugh
Thelma Todd
Onslow Stevens
Tom O'Brien
Natalie Moorhead
Lucille Powers
Baby McLane
Berton Churchill
Joyce Compton
Noel Francis
James Flavin
Leon Waycoft
Arthur Hoyt
Geneva Mitchell
Dorothy Grainger
Bert Roach
Vivien Oakland

'Kid Gloves'
(3d week)
D—Kurt Neumann
A—Wm. McGuire
C—Chas. Stumar
Cast:
Chester Morris
Alice White
Helen Twelvetrees
Grant Mitchell

'Perils of Pauline'
(Serial)
(2d week)
D—Ray Taylor
A—Ella O'Neill
C—Richard Fryer
Cast:
Evalyn Knapp
Robt. Allen
James Durkin
John Davidson
Sonny Ray
Frank Lackteen

'Special Investigator'
(1st week)
D—Ed. Marin
A—Prescott Chapli
Norbert Brodi
Cast:
Jackie Cooper

RADIO

'Beautiful'
(3d week)
D—Al Santell
A—Humphrey Pearson
Myles Connolly
Mildred Cram
C—Lucien Andrio
Cast:
Ann Harding
Robert Young
Nils Asther
Sari Maritza
Donald Reed

'Little Women'
(11th week)
D—Geo. Cuker
A—Louisa May Olcott
Sarah Y. Mason
Victor Heerman
C—Henry Gerrard
Cast:
Katharine Hepburn
Joan Bennett
Frances Dee
Jean Parker
Paul Lukas
Edna May Oliver
Doug Montgomery
Henry Stephenson
Spring Byington
John David Lodge

'Without Glory'
(6th week)
D—Gee. Archinbaud
A—Jane Murfin
Albert Shelby Levino
C—Chas. Rosher
Cast:
Constance Bennett
Gilbert Roland
Vera Lewis
Wm. Wagner
Douglas Dumbrille

'Aggie Appleby'
(5th week)
D—Mark Sandrich
A—Joseph O'Kesselring
Humphrey Pearson
Ed. Kaufman
C—J. Roy Hunt
Cast:
Charles Farrell
Wynne Gibson
Wm Gargan
Zasu Pitts
Betty Furness

'Flying Down to Rio'
(2d week)
D—Thornton Freeland
A—Louis Brock
Ann Caldwell
Harvey Thew
Erwin Gelsey
C—C. Roy Hunt
Cast:
Dolores Del Rio
Ginger Rogers
Raul Roulien
Fred Astaire
Gene Raymond

UNITED ARTISTS

(Goldwyn)
'Nana'
(4th week)
D—Geo. Fitzmaurice
A—Edwin Justic Mayer
Lenard Birnesky
C—Ray June
Cast:
Anna Ston
Warren William
Phillips Holmes
Pert Kelton
Moffat Johnson

(4th week)

'Roman Scandals'
A—Geo. Kaufman
D—Frank Tuttle

NEW ONES WITH MEGLINS

Hollywood, Aug. 28.

Dallas Fitzgerald is producing a series of shorts using the Ethel Meglin Kiddies. Two reelers will be state righted.

First picture, The Dance Parade, has been completed. Fitzgerald made a series with the Meglin kids three years ago.

Calif. Exhibs' Meet Ends Abruptly Over Twin Bill Proviso

Los Angeles, Aug. 28.

Because of failing to provide for the double bill question, a meeting of the Independent Theatre Owners of Southern California broke up abruptly on Friday (25) when Gus Metzger and Ben Berinstein found themselves up against a stone wall on the dual feature proposition. In the original questionnaire sent to exhibitors in Southern California, the two exhibitor leaders neglected to include a provision for the return to double features with many theatre men objecting.

Result is that new questionnaires are being sent out including the query, 'Do exhibitors want to retain double features?' On first ballot only 90 of the 500 theatres in this territory signed favoring the return to singles. Vote under NRA requires 60% or around 260 houses. So far no circuits have been included in the vote.

PAR'S DIVISION TO L.

Los Angeles, Aug. 28.

Offices of M. H. Lewis, western division manager for Paramount Pictures, have been moved from San Francisco to the Los Angeles exchange headquarters here.

Lewis' shift leaves only Universal of the major distribs maintaining division headquarters in 'Frisco.

Feld-Chatkin-Katz's Monarch Chain Staffed by Ex-Publixites

4th Lincoln Circuit Stand Goes to Indies

Lincoln, Aug. 28.

Independent Theatres takes another house Friday (1), assuming the lease on the Orpheum and gain the fourth stand locally.

House was formerly under management of J. H. Cooper interests here and is owned by Col. F. D. Eager. Indie TC is headed by G. L. Hooper, formerly exhib in Topeka, and Cal Bard, with Geo. Monroe, Jr., acting as city mgr.

Stage show policy planned after the patronage of the house has been built up by the low-adm. route with pics.

Arthur Landau Returns To Small Agcy—As Pard

Hollywood, Aug. 28.

Arthur Landau, who left the Edward Small agency five years ago to operate on his own returns to that organization as a partner in the concern, September 1.

Landau is a specialist among the agents in the handling of writers and story material besides handling Marie Dressler and Jean Harlow.

Landau also severed connections with the M. S. Bentham agency of New York, whom he was representing here and vice versa.

Title Changes

Monogram has switched 'Two Little Arms' to 'Broken Dreams.'

With six theatres as a starter and others in negotiation, the Milt Feld - Dave - Harry Katz combination has organized itself as Monarch Theatres, Inc., and commenced to build up an operating organization, taking in several executives formerly with them in Publix. Included are James C. Bolger, former v.p. of the United Cigar Stores, who came from that company into Paramount Publix as head of the real estate department. He will be in charge of all realty and insurance for Monarch.

E. G. Jennett, who was an accounting executive in Publix, joins on as head of that division for Feld-Chatkin-Katz trio. Samuel Spring is general counsel.

Feld is president, Chatkin v.p. and Harry Katz, secretary-treasurer. Sam Katz, who has insisted all along that 'only the boys' actively identified with theatres, does not appear in any connection.

Monarch will headquarter in New York, but Chatkin will continue in Cleveland for close supervision of three houses in Ohio and a fourth in West Virginia. Feld and Katz, notably Feld, will spend much time between New York and the field.

Stage Shows

Always strong for stage shows, Feld and his associates are depending strongly on combination policies in three out of the five theatres so far acquired. These include the Indiana, Indianapolis, taken over Friday (25); Palace, Akron, opening today (Tuesday) and the Palace, Youngstown, O., which makes its bow with vaudeville Friday (1).

Sandor luck and Felicia Sorel have been signed to stage the shows at Akron and Youngstown, with Wesley Eddy, formerly with Publix, musical director and m.c. in Akron and Bobby Gillette m.c. Youngstown. Lawrence Golde (William Morris agency) is booking the talent from New York.

Jack Roth, former district manager in Iowa, will manage Akron and Ed C. Prinser, who had a large group of houses in Ohio, will be in charge of the Youngstown theatre. For latter UA, Par, Radio and Col product has been contracted. The same lineup has been signed for the Par, Steubenville, which Monarch opened Aug. 1 as its first operation. Maurice A. Baker, Publix district manager for New Jersey before decentralization, has this house.

The Circle and Indiana, Indianapolis, will be personally supervised by Feld, who will attend the Indiana opening Friday (1).

Ace Berry, another former Publix operator, will be Indianapolis city manager for Monarch, while A. W. Baker, who was in Texas for Publix, will manage the Circle and Ed J. Weisfeld, for years with Saxe Bros. in Milwaukee and last four years in charge of presentations in Detroit for Publix, will supervise the Indiana. Holden Swiden, formerly managing de luxe houses in Kansas City, Denver and Chicago, will be manager.

Lou Forbes, featured Publix conductor in many de luxe houses over a period of years, will be in charge of music at the Indiana, Merle Clark as organist.

New Snatch Angle, Mgr. Forced to Give Up $2,000

Hollywood, Aug. 28.

Hal Batz, manager of the Fox Wilshire was kidnapped Sunday (27) as he was leaving the theatre, brought back to the house and forced to turn over $2,000 to holdup men.

Aug. 28.

As he was counting the $1,200 weekend receipts of the naborhood El Rey, Earl Williams, manager, was stuck up by two armed yeggs.

Pair bound up Williams, and also his wife, who was in the office at the time. Then they escaped in Williams' car, which cops later found without the currency.

FILM STARS' RADIO FRIGHT

NBC Launching Talent Drive; Will Ask Acts to Sign Optional Contracts

Instructions have been given at NBC to start on an intensive quest for talent after Labor Day. As part of the plan the Monday night auditions will be resumed week of Sept. 11.

Network finds that the major portion of its time has already been tied up by commercials, it has available very little talent it can submit for the programs to fill the open spots. Practically 90% of the talent set for fall entry on NBC has been booked from sources other than the network's artists' service.

As a protection against competition or interference from outside agents, NBC is asking acts coming in for auditions to signature what it terms 'optional contracts'. The network thereby reserves the exclusive sales rights on such talent for air purposes for from anywhere to 60 days to six months. Agreement also prevents an act from taking any sort of radio or stage engagement unless cleared through the NBC Artists' Service. Network will waive the stage angle, but still wants its commission in the event the turn had a recognized agent at the time it receives an audition.

Report NBC Boosting WJR to Around $700 As Rate Card Unit

Though it has agreed to pay the station a better cut from network business than it has been getting, NBC hasn't as yet settled on a new rate for WJR, Detroit. Understanding is that the figure will be around $700 whereas WJR is now listed on the NBC card rate at $350 an hour.

When the web rate is jacked up WJR will become available on either NBC's red (WEAF) or blue (WJZ) link. According to the present listing only a client using the blue loop may have this Detroit outlet. Arrangement when changed will be similar to that now prevailing for WLW, Cincinnati. Latter was granted a special cut on the net's intake for it several months ago. This took WLW out of the class of stations collecting $60 from NBC for an hour's commercial, $25 for the half-hour and $12.50 for a quarter hour.

The additional divvy allowed WJR and the raising of its rate will not affect the total charge for NBC's blue network. The difference will be made up by paring down the fees on the blue card against some of the stations owned or operated by NBC.

In recent months advertisers wanting to include WJR in their hookups have had to pay this station the difference between the $50-$25-$12½ clip it collected from NBC and the station's local card rate.

Settlement of the WLW and WJR situations has cleared up NBC's two major station worries as to being able to guarantee coverage.

ASSO. PROD. TITLE RADIO-BORROWED

Hollywood, Aug. 28.

Title of 'associate producer,' borrowed from the film studios, now gets into radio.

KFWB, Warner Brothers' station, will tag this handle to Tom Breneman, now manager of KFVD-KFAC, who goes to the Hollywood station Sept. 1.

Besides exec'ing, Breneman will produce three of his former programs, 'In-Laws,' now a serial at KFAC; 'Tom and Wash,' which he used at NBC and a former KFWB feature 'Radio Periscope.'

Drop Prisoners' Songs

Because the station has changed its viewpoint, WIBM, at Jackson, Mich., 100-watter, won't pick up any more programs from the Michigan State Penitentiary.

Press dispatch sent by the outlet declares its shift in policy in regard to prison entertainment is influenced by the sharp upturn of crime in Michigan.

CRC Surrounded by Cries of Favortism And Many Protests

Toronto, Aug. 28.

One of the toughest radio jobs extant is connected with the Canadian Radio Commission. Any artist on a CRC program is judged a member of 'the clique.' Those on the production or writing end allegedly either don't know their jobs or are studio favorites.

Despite the noticeable pick-up in entertainment quality since the recent formation of the federal radio-governing body, the Canadian Radio Commission continues the target for mud-slinging on the part of some sponsors and artists. Latest major sponsor to signify its intention of staying off the air in Canada is Wrigley, President Allan Ross stating: 'I am totally out of step with Commission ideas.' The statement gives no details of the complaint.

Wave length protests are many, but the CRC maintains that no further arrangements are possible. Claim of opponents is that expensive programs are going out to small 100-watt stations and no further.

Would-be radio artists, disgruntled at audition reports, are adding to the clamor. Point is that there are only a certain number of programs available for artist placements. But what isn't generally known is that the CRC has its own staff of warblers and musicians retained on weekly salary and, for the sake of economical expenditure of the taxpayers' money, these are used as often as possible.

These artists are receiving lower salaries than they could total in free-lancing, but they prefer the steady job which obviates travelling expenses, agents, etc.

Add to this the flag wavers who can't understand why British song hits aren't broadcast in preference to American melodies.

Mae West Influence Creeping Into Radio

The Mae West influence, already felt in women's styles, interior decoration and the current cinema cycle, next will hit radio.

Program recreating mood and atmosphere of the gay '90's has been auditioned and is being considered for a commercial, sponsored cooperatively by an association of bicycle manufacturers.

Campbell-Ewald is the agency and program is produced and managed by Kathrine Wellingbrook. It features John Seagle and Percy Helton. Seagle, son of the opera singer and teacher, Oscar Seagle, is baritone of the Cities Service Cavaliers and also of the Wildroot (WEAF) program. Helton is leading man of the current stage play, 'One Sunday Afternoon.'

Studebaker Returning

Studebaker Motors is auditioning for a musical program at CBS.

Though rated as the first of the auto trade to use broadcasting, the account hasn't had a network connection in several years.

REFUSE MILLION IN AIR SALARIES

Screen Celebs Dodge Impossible Figures—Ad Agents Say It's Due to Inferiority Complex

OFFER GARBO $10,000

Hollywood, Aug.

Fear of radi costing Hollywood film names around $1,000,000 a year.

Figure represents the dough that the mike-shy picture celebs could garner during 12 months if they'd 'Yes' the i istent advertisers' reps who come out here ig time film talent and return east either talking to themselves or else carrying contracts with second best names which they palm off as 'Just as good.'

Such out-and-out picture names as Garbo, Dietrich or Constance Bennett could virtually write their own tickets if they'd consent to go on the air, but agents who have tried to get them for radio have so far drawn goose eggs.

Agents say that the film names they want have used every conceivable excuse to dodge the ether thing. The agents diagnose it as an inferiority complex and fear of doing their stuff before an unseen audience without the helping hand of a director.

lame Bosses, Too

Agents also blame some studio bosses for encouraging the inferiority complex. Claim is that the stars are being told that radio appearances will help kill off their screen popularity unless they can measure up successfully.

Also the producers' fear of squawks from theatre exhibitors as to the film names helping to keep people at home via the air.

Strictly Screen Names

It is the cinema stars whom radio commercials are now angling for, not stage people who have been prominent on the air. Currently the prize catch would be considered Garbo who is reported to have been offered as high as $10,000 for one program and which the Swedish girl is said to have snubbed.

Bennett and Dietrich are being quoted at $5,000, with Wallace Beery and Marie Dressler around that figure. Mae West is supposed to have been offered $3,000 and to have answered, '$10,000 or nothing.'

Not all the picture producing companies are lining up with their stars in their refusal of radio offers, however. Fox is still the hardest lot to crack but Metro is stated to be bending toward the ether. Warners, Paramount, Radio, and Universal are all listed by the advertisers' representatives as willing to play-ball—but getting the players, that's different.

RADIO WRITERS PLAN THEIR OWN GUILD

Radi scriptists are getting up their own NRA code and their own Radio Script Writers' Guild with Attorney Reuben Caidin representing a number of these authors. A meeting is set for Friday (1) of this week.

Caidin has ideas of a minimum scale; no contingency assignments; protection against piracy; registration of ideas or titles (a service already in effect via VARIETY), retention of all rights by the radio author and not by the broadcaster, and other plans for the welfare of ether authors.

Attorney Caidin plans to affiliate with the Authors' League after his Guild gets going.

NBC's Program Balancing Idea, Short Shots in Between Long Commercials, Liked If Workable

NBC program department thinks the time has come to heed better routining of the network's schedule. Vaude idea it has in mind would apply both sustaining and commercial programs. Now that practically all its choice evening time has been sold the web is of the opinion that sustaining entertainment lacks plan and purpose.

An evening's schedule should be plotted along vaude lines is the idea. Quarter hour stanzas should represent the acts which would work in 'one' on a stage while the half hour or longer periods should go to full stage turns and these short and more extended programs should alternate. This would give contrast, tempo, variety and a full evening of well-balanced entertainment, says the web.

The NBC program department advocates fast 15-minute interludes to bridge the Vallee-Fleischmann, Maxwell House Show Boat and Paul Whiteman-Al Jolson (Kraft-Phenix) full hour stretches which follow each other Thursday nights. Theory is that these commercials come under the heading of full stage acts and by splicing them with snap 15-minute programs the balance and pace would be improved. It is all based on the contention that network broadcasting will eventually have to adopt the balancing idea.

Will It Work?

Program impresarios for ad agencies say the idea is okay but doubt if it is workable. There are many factors against it. An air advertiser picks the amount of and exact time, the type of show and talnet. He's also interested what stations can be cleared for him. If one web cannot furnish the required outlets the account goes to the chain which can meet the requirements.

The important angle, the agency men point out, is the clock. A commercial with a coast to coast hookup prefers a later spot for its show to originate out of New York and it's not likely it will cut down or expand its running time or shift around to an earlier period to accommodate a schedule balancing idea.

Ripe for Freak

Some trade sources hold that the next click radio will produce ill be a freak singing voice also endowed with a talking personality. Time is ripe, according to this line of speculation, for some one to launch a mystery warbler stunt for a buildup. It's a perfect opportunity, they say, in view of the fact that listeners have shown little excitement over air warblers since the joust for fame between two crooners.

What they expect to hear is some one with an extraordinary basso profundo who will startle with his lower octaves and also direct with an amiable dish of homey chatter. Radio has offered every type of tenor and baritone but as yet no basso has garnered standout attention.

Fan Can't Remember When Libeled, Court Gives Case the Air

NBC's first libel suit brought by a listener went by the board in the New York Supreme Court last week. The dial thumber, Joe DiMarco, could not recall on what program or day he had ben slandered, so Justice Hofstadter granted the motion for dismissal entered by the network. DiMarco had asked damages of $50,000.

In his complaint DiMarco said he was listening in on WJZ, about two months ago when he heard the m.c. on program announce that the next song was entitled, 'Listen to the Romance of Joe DiMarco Going to the Poorhouse.'

The network, in answering, said it could do nothing about defending the allegation until it knew just what the title of the program was and the night of the broadcast. It also asked for a more detailed transcript of the defamatory words DiMarco claimed had been uttered about him.

Action was ordered dropped with the proviso that DiMarco could bring it up again upon the payment of $10 costs.

CROONLESS COLUMBO

Possible Sustainer for NBC—Studying as Straight Baritone

Return of Russ Columbo on a sustaining arrangement is under discussion at NBC. Columbo, who has been taking vocal lessons on the Coast with the intention of eliminating the crooning to become straight baritone, will, if the proposition is okayed, originate his broadcasts from Los Angeles.

One of the items holding up NBC's decision is the matter of line charges. To pick Columbo up from Los Angeles would entail a line charge from that city to San Francisco, regular originating point for NBC's Coast programs. Chain's program department wants to make sure that the budget will allow for this extra tap.

ON BOTH WEBS

E. Davis baking powder is spreading it's 'Mystery Chef' over both NBC and Columbia this fall. Taking two morning spots a week with each web.

For NBC the starting date is Oct. 4 with 15 stations involved. The CBS bow is set for Oct. 2 and 10 outlets.

NO POISON INVOLVED IN MILLS-ROCKWELL SPLIT

Irving Mills and Tommy Rockwell have severed their mutual partnerships and dissolved Mills-Rockwell, Inc., under which they operated as a booking combine. For the time being, however, they continue to occupy the same office suite.

Mills resumes full booking control over and financial interest in Cab Calloway, Duke Ellington and the Blue Rhythm band. Rockwell quits the partnership with Bing Crosby, Mills Bros., Victor Young and the Don Redmond band under his direct management. Which of the former partners Phil Bloom, theatre booker, and F. C. O'Keefe, penciler of one-night stands, are to be associated with is yet to be decided. It is being presumed that O'Keefe, because of his stock interest in the Casa Loma Orchestra, Inc., will go Rockwell.

Mills and Rockwell pooled their interests a little over a year ago and within a few months developed into one of the top agencies among those concerned with booking radio attractions. During the partnership Rockwell also brought in under his wing Ruth Etting and the Boswell Sisters.

While continuing to occupy the same offices Mills and Rockwell will co-operate in the booking of each other's attractions with Rockwell on the radio end and Mills on night club and stage placements. It's an amicable split.

Radio Reports

WALTER SHUTTA, ETHEL BESTOR'S ORCH.
Comedy, Songs, Music
30 Mins.
COMMERCIAL
WJZ, New York

Nestle's Chocolateers are back on the air, this time with Walter O'Keefe as m. c. and principal funster; Ethel Shutta, comedienne, and the Don Bestor orchestra in place of the former Phil Spitalny band. Latter has since shifted over to Golden Rod Beer.

It's a highly commercial half hour which should catch on quickly with the ether fans. It packs a lot into the half hour, and is galted for variety and paced with an energetic tempo. It's showmanly to the core, particularly in the O'Keefe-Shutta interludes, and with the Bestor general-musical back-up it can't help but impress the Nestle trade-mark on the public consciousness.

For a sophisticated, fly and flip comedian like O'Keefe, he is highly assimilable for mass consumption. Enjoying a reputation as a class funster, he has cocked his wit down to the mass plan, and registers handily.

The sales' spieling is reminiscent of the self-kidding, colloquial Ben Bernie school; i. e., the ad end is worked into the script by the principals themselves along comedy angles, although there's the straight and very legit sales talker for the supplementary spiels.

O'Keefe's address is crisp and very engaging. He calls Miss Shutta by her single professional name and colloquially shifts into calling her Mrs. Olsen and inquiring about George and the family, etc.

He lends a little touch of inside stuff to his rendition of 'I'm a Night Owl' by doffing a curtsy to Lawrence Schwab for permitting the advance etherization of that number, written by Herman (Dodo) Hupfeld from 'Take a Chance', he kids the composer for being the original self-inspiration of 'Night Owl' and then cues into 'My Temptation,' the Bestor's orchestral rendition. 'Temptation' in turn is utilized as a means to build up the Nestle chocolate tempetation for Mrs. Olsen and all the Olsen tribe, and so it goes, all getting over in fetching manner.

Miss Shutta's 'Sing High, Sing Low' was her best solo opportunity. She registered well throughout, although 'Louisiana Lullaby' is not to her metier.

O'Keefe calls himself the 'Broadway Hillbilly,' an odd enough billing. He nor Miss Shutta are new to the commercial ether. Bestor has been on the air extensively before also, although sustaining; this is his first commercial. The new alignment sounds a natural for a Friday night high-spot at 8-8:30 p.m. EDST via WJZ-NBC. *Abel.*

PAUL VIA
Band, Songs
Sustaining
WJZ, New York

CBS has its Vincent Sorey, and NBC now has a counterpart in Paul Via. It had to come sooner or later. NBC hided its time until it found a pretty good imitation, and that about covers the Via combo. Only difference in the repertoire of the two Latin-American units is that one leans strongly toward the Argentinian composition while the newcomer, Via, draws for the greater part on Cuban sources.

High point of the Sorey performance is usually some cowboy lament from the Argentine pampas, the dance portions of the program stressing the tango. But Via prefers a hillbilly chant from the Cuban canebrakes and mixes his rumbas, tangoes and boleroes with equal abandon. Instrumentally the Sorey sample stands above the attempted match up at NBC. Same goes for the warbling portions of the respective acts. Voice of the soloist with Via is too thin and reedy. Via's is a Thursday evening booking. *Odec.*

MUSICAL STOREHOUSE
Salvatore Santaella's orchestra, Glennon Hardy, Peter Grosso, Anatole Breseaux, Myra Davis, Manuel Emanuel
COMMERCIAL
KMTR, Hollywood

This daily half hour presents a novel way of putting over an otherwise straight musical program. Material consists wholly of tunes from past outstanding musical comedies, well done by Santaella's orchestra and the various singers. Novelty is the manner of presentation.

Glennon Hardy is supposedly the keeper of a 'musical storeroom,' and nightly shows visitors around the mythical place. This allows for a short description of the pieces, reminiscences on the composers, etc., which act as an introduction to the numbers. Program very popular on this station and has not lacked for sponsors. *Stan.*

'FACES ON THE FRONT PAGE'
William E. Benton
Character Analysi
COMMERCIAL
WEVD, New York

What Benton has to sell classes with phrenology, palmistry and the Lombrosian theories of criminology. Benton makes claim to a talent for reading character from the face. He's doing it for S. Fox, furrier.

Benton lays down a meandering hodge podge about the pecularities of the individual pan and the character traits they denote and when he finally gets down to cases palms off a generality or two about some screen name and lets it go at that. That Hollywood angle is one to which he makes frequent resort. It's sure-fire boobychology. On one program he recalled a visit which he said he had made to the home of Harold Lloyd and told of the fine blendings of character he had found in the faces of the attending picture celebs.

Not overlooking the fellow who is paying the bills, Benton manages a drag in a comparison of the human face to that of the animal or vice versa. That observation then leads to the subject of animal skins and from that point to the matter of differences in the texture of hairs or furs.

Benton makes mention of analyzing snapshots mailed into him but never actually gets around to citing names. This mail angle is what really provoked an FRC frown two years ago.

Much of the plug matter is interpolated here without the slightest finesse. It's the usual procedure for the announcer to break into the middle of Benton's remarks with the assertion that listeners will now have read for them a Miss T. Z. who bought a coat from the Fox emporium.

That the Benton routine should garner the attention of the class that the commercial is after there's little gainsaying. *Odec.*

HENDRIK DE LEEUW
Lectures
Sustaining
WEVD, New York

Hendrik deLeeuw's most recent book is 'Cities of Sin,' an expose of prostitution and white slavery in the Orient. Aside from his deLeeuw is Hollander, lays claim to a reputation as an ethnologist, an Oriental authority and a traveler in the byways of the Far East. He talks over the air as frankly and tersely as he writes.

His lectures are directed to the more adult and cultured listener and no matter what the subject he makes it colorful and gives it highly illuminating viewpoint. Despite a slight impediment of speech his is a delivery which holds attention once he gains it. He's on for 15 minutes each Friday evening.

Included among his programs have been talks on social, sex and religious customs of less civilized peoples and whose contents frequently have allowed room for the bluenoses, if they chanced to be listening in, to pull a censorship howl. Case in point was his lecture on strange marriage and sex customs in which he was anything but euphemistic when it came to telling about the quaint way some of the semi-civilized tribes, particularly in India, had in using religon as a cloak for license. But with deLeeuw the narrative had all the patent intent of a clinician.

His lecture of last Friday (25) concerned itself with the suicide customs of Japan, such as hari kari and the shinu, the latter the resort of thwarted lovers. It wasn't a pretty word picture, but his tracing of hari kari to the recent trial of the Japanese cadets for the assassination of a premier, with the records showing the readiness of these youths to sacrifice themselves for the national honor, gave the subject a current interest. *Odec.*

BOB GRANT'S ORCHESTRA
Sustaining
WGY, Schenectady

You'd expect programs from the swanky Piping Rock in Saratoga Springs to be of big time calibre, particularly in view of the name artists newspaper-advertised, along with the notation about 'broadcasts over WGY and WGLC (Glen Falls). However, on most shots the entertaining is left to Bob Grant's Embassy Club orchestra, which does not sound unusual as its music comes over the air.

Unit apparently is smaller than the average hotel-inn band broadcasting local, it seldom uses a vocalist or presents a novelty. Thus, the half hour programs are very quiet, tending to drag. On the early-evening ones Grant plays as long as 20 minutes, mainly in slow tempo, without inserting a vocal. This may satisfy dancers but it is not likely to hold a listening audience. The vocalist, infrequently heard, has a fair voice, while the orchestra's rhythm is okay.

Management should put on Helen Morgan and the Yacht Club Boys more often and for longer periods. As is, the broadcasts are a weak advertisement for the Piping Rock. *Jaco.*

ROLFE'S CROONING CHOIR (15)
Phil Dewey, James Shields, Countess Albani
Lou Katzman's Orchestra
30 Mins.
Sustaining
WJZ, New York

Variety half hour labeled 'Hands Across the Border,' a Thursday night 10-10:30 p.m., E.D.S.T., interlude wherein NBC ties in with the Canadian Radio Broadcasting Commission for a Canadian-American network of good will. B. A. Rolfe's Crooning Choir of 15, Countess Olga Albani, Phil Dewey, James Shields and Louis Katzman conducting the orchestra are the artists participating.

It's a well balanced half hour, the prime feature being the debut of maestro Rolfe's advent into choral work, with a crooning ensemble of 15 which backs up Messrs. Dewey and Shields in solo and concert renditions. Olga, Countess Albani as she is heralded, is not new, her soprano registering with engaging light classics. James Wallingford is the announcer.

Both the male soloists, baritone and tenor respec, have solo opportunities and take full advantage. Apart from an occasional Rex Battle, who maestros a concert ensemble from the Royal York hotel, Toronto, there is little enough U. S.-Canadian ether amity. On an average perhaps there's more trans-Atlantic stuff, or hookups with South America throughout the year than with the neighboring Dominion. In view of the close affiliation between the two more of this should be in order. *Abel.*

THE BURGOMASTERS
Orchestra and Trio
COMMERCIAL
WGY, Schenectady

Quite an array of talent for a local 15-minute commercial. And more than enough advertising. It brings before the mike Felix Ferdinando's orchestra, playing an engagement outside of Troy, and the Three Shades of Blue, a WGY-NBC trio. Sponsor is the Fitzgerald Brewing Co. of Troy.

Besides the theme, Ferdinando's boys play two numbers and the trio sings a pair. Remainder of time is consumed in spiels by Tom Lewis and in a talk by a company official. Ferdinando's unit dishes out a smooth brand of dance music, with a trumpeter and the pianist doing the fanciest serving. A rather clear-voiced chap vocalizes, the Kid who soprano's on ork's sustainers not being heard.

Trio, apparently all tenors, warbles pops and standards in that trick, slick manner familiar to radio listeners. They have fine arrangements and excellent piano accompaniment. Program would be more cohesive if trio joined with the orchestra for one number. With a cut in the advertising this could easily be arranged; in fact, it's possible under present schedule.

Lewis handles his assignment well, although his announcing lacks the freshness displayed before he started a long string of p.a.'s. *Jaco.*

EVA LE GALLIENNE
Dramatic Readings
Sustaining
WJZ, New York

Eva Le Gallienne has a theory that browsing among the classics will stimulate an interest in their reading and study. So declares the announcer on this Wednesday evening stint. He asks listeners to tell what they think of the idea by mail.

For the series it has marked out for Miss Le Gallienne NBC couldn't have done much better in picking out an exponent. Added to the Le Gallienne capabilities, there's her repertory theatre rep. Her first two readings took in 'Peter Pan' and 'Alice in Wonderland.' Last Wednesday (23) it was 'A Midsummer Night's Dream,' with the support of Josephine Hutchinson, of community theatre background, and some incidental music. Miss Le Gallienne made of both an interesting and pleasant 20 minutes.

Narrative portions were skillfully blended with the character part excerpts from the fantasy, while the intoning of some of the more frequently quoted verses was of a quality that falls pleasantly on the ear. A dramatic interpretation finely attuned to poetic cadence and meaning. *Odec.*

MUSICAL NEWSY,
Orchestra and News,
Sustaining,
KFWB, Hollywood

This program grew out of an announcer's efforts to think of something new to say in introducing a straight orchestral hour. So Don Allen, the announcer, tied up the idea of gagging news in place of a straight announcement in such a way that the news material would tip off the selection to follow.

News material consists of human interest and comedy stuff and gagged so that the topping line is always the title of the number to be played. Ingenuity angle and the fact that Allen doesn't reach too far for his gags, puts this one over. Previously sponsored by Union Oil period is now a sustainer. *Ston.*

Inside Stuff—Radio

Lay reaction to George M. Cohan's radio debut is that his robust style of working was a relief from the crooner stuff and the formula vocalizing heard around.

Show bunch much surprised by the keen interest evidenced in the advent of Cohan who seemingly holds a niche all his own in the public mind.

Cohan is opposed to having his 'The New Deal' song published although he may change his mind. It was in similar manner that Cohan lightly took 'Over There' which he wrote as a World War patriotic contribution and, commercially, figured it might help out his old pal, the late William Jerome.

It has been rather forgotten that Jerome first published the number, the late Leo Feist insisting that his firm's trade-mark adorn the Cohan march song. Mr. Feist paid Cohan $25,000 outright for the number, the largest single cash prize on any song. The original Cohan song manuscript incidentally is now an official U. . government possession, preserved in Washington with official archives.

If their use were preferred by the client, number of stations which carried the 'Chandu' serial last season will be prevented from broadcasting the disced version of 'Red Davis', the new Beechnut show, because of an NBC policy. Network has okayed the supplementing of the live show, which starts on the blue (WJZ) link Sept. 12, with recorded spot broadcasts of the 'Davis' installments provided they be restricted to NBC affiliates.

Another tag attached to the stenciling of 'Davis' script is that the work may only be done by RCA Victor, an NBC affiliate. As to spotting the discs the food packer is free to do its own picking, within the NBC allied ranks, but the booking must be done through the local station division of the NBC sales department with the network collecting 15% from each of the outlets.

Restrictions imposed will keep Beechnut from placing the discs with the major part of the station lineup which cleared the 'Chandu' affair. These are either connected with CBS or have no network affiliation whatever.

Contract given Lulu McConnell by the Joseph Katz agency, for Ex Lax, runs three years, the longest deal of its kind handed out in radio since the Amos 'n' Andy tieup with Pepsodent. Only out allowed the chocolate medicator is that if advertising budget conditions make it impossible to continue on the air.

Agreement given Isham Jones for the same program, which starts on CBS Sept. 25, guarantees that bandman 39 weeks. The options appended give the account first call on him for air purposes for the next two years. CBS is now dickering for a New York hotel spot in which to station Jones during the first 39 weeks of the contract. It's between the Biltmore and Commodore.

Because of her chance to do some film shorts on the Coast Miss McConnell had asked that she be picked up from Los Angeles, but the agency rejoined that the origin be New York or else. For her air debut she'll do the bridge sketch which she has played in vaude and of which she's made a film version.

Al Smith joining the new group operating WMCA, N. Y., as chairman of the board, marks the first open alliance of a national political figure with the business end of broadcasting. Others of the status have served radio in a legal capacity, but taking an active part in the operation of a network or station is without precedent. Through his assignment as chief counsel Newton D. Baker is a member of the RCA board. Former war secretary is also head legal adviser for the National Association of Broadcasters.

Among the former N. Y. governor's fellow members on the board of the Federal Broadcasting Corp., the new operating company for WMCA, are such Wall Street personalities as Clendenin J. Ryan, Jr., John Hay Whitney, Allen A. Ryan, Jr., Howard G. Cushing, A. Newbold Morris, Robert Thayer, Bethuel M. Webster and Walter S. Mack, Jr.

Latest case of rivalry between NBC and Columbia has been inspired by the NRA ballyhoo. Tug-of-war now on between the webs for the first and exclusive rights to top financial and political speakers for the cause with GBS two up so far.

Arrangement prevailing provides that the network suggest the speaker and the task of delivering is left to the NRA publicity division. CBS named Al Smith for the previous Monday (21) and got him. Next one suggested by CBS was John D. Rockefeller, Jr., and after the NRA administration closed this for last Saturday night (26), NBC stepped into the situation with a request that it be permitted to splice in on the Rockefeller broadcast. NRA answer was that policy is first designating first served, and the Rockefeller plea for NRA went CBS exclusively.

NRA administration's attitude toward sampling and givcaways, broadcasters believe, will find these angles eliminated from ether merchandising by Oct. 1. In passing on the various trade documents that have come before it the NRA code analysis board has made it a point of insisting that a clause banning any form of sampling be included.

By the time the broadcasting code receives Washington's approval it is also expected that the taboo will be extended to contests. During the preliminary meetings on the drafting of radio's code, reps from the national web declared themselves as having no objections to the no contest idea.

While W. Stuhler was on the agency's staff at the time, he was not concerned with the production of 'March of Time' program by Batten, Barton, Durstine & Osborne last season. Don Stauffer, who with Stuhler is now in the radio department of the Young & Rubicam agency, was brought in on the 'Times' program's preparation last year as an aid to Arthur Pryor, Jr., head of the BBD&O radio end. When the show returns to CBS, under the Remington Rand banner Oct. 6, Pryor and Herbert Stanford will be the directors.

Blind ad in the N. Y. 'Times' two weeks ago calling for an all around radio expert, and which drew a buzz from broadcast and advertising circles, was inserted by the Campbell-Ewald agency.

Ad was for a man to serve as contact for the agency's radio department in the Detroit office. Reginald Thomas, formerly on the radio staff of N. W. Ayer, got the job.

Ed Wynn's Amalgamated Broadcasting System last week was advised by the New York musicians' union that it didn't like the idea of the ABS locking the doors of its studios during auditions and rehearsals.

Its business agents, said the union, had complained that they had been unable to get in to check on the musicians at work.

East and Dumke's connection with the Texaco show (NBC) is on a week to week basis with the oil refiner still undecided whether to bow off the air until Ed Wynn is ready to return. Unlimbering of the East and Dumke act in the Texaco niche takes place tonight (29).

Selection of WKBF, Indianapolis, which joins NBC this Saturday (1), is optional for advertisers on either the blue (WJZ) or red (WEAF) networks. Rate in either case has been set at $190 an hour. Outlet is licensed to operate on 1,000 watts.

Ducking Stage Dates

CBS Talent Wants to Be on Hand for Commercials—Kate Smith's Road Troupe

To be immediately available for commercial auditions several acts on the CBS list have asked that network's booking office to pass up dating them into theatres for the present. Other air turns with the same affiliations are limiting their stage personals to houses in the metropolitan area.

Example of the first category is the Boswell Sisters, who turned down the week of Aug. 25 at Steel Pier, Atlantic City. Salary offered the trio was $3,500.

Stoopnagle and Budd are an exception in having decided to stop passing up theatre coin for the advantage of being on hand in New York. They have taken a three weeks' tour, opening this Friday (25) at the Michigan, Detroit, and following with Indianapolis and Toronto.

Kate Smith's present plans call for her going out with a road show as soon as her contract with La Palina has terminated (12). She's asking her old stage salary of $7,500, troupe to include Nat Brusiloff as band leader, the Presser Sisters and a comedy turn.

None of the top names on the CBS list have yet been signatured for a fall commercial with the exception of Edwin C. Hill. Besides those already mentioned the unattached include Mort Downey, Bing Crosby and the Mills Bros.

HAD TO TAKE SATURDAY NITE SPOT FOR PEARL

Delay in deciding about going back on the air this fall left Lucky Strike no alternative but to accept a Saturday night spot, if it had to be NBC's red (WEAF) link. There was no hour's niche available on that loop for any other evening of the week. Cig account finally agreed on the Saturday 9-9:30 spot on the red network, and unveils with Jack Pearl Oct. 7. Pearl last season filled a Thursday eve. spot on the same link.

Al Goodman will likely have the orchestral assignment. Howard Claney set for the announcer role. Entailed are 46 stations from coast to coast.

Coast Trio Uses Break-In Billing for N. Y. Debut

First instance of a radio act resorting to hideaway billing while breaking in around New York is the 'Pappy, Zeke and Ezra' trio, currently on WMCA, N. Y. Out on the Coast, where the turn had something of a rep, act was known as the 'Beverly Hillbillies.'

On their arrival in New York the threesome tried to crash the networks but got no further than a one-time broadcast on the Fleischmann Thursday night series. Advice given them was that their routine required revamping for the more urban element on this side of the continent and also to lift it out of the usual hillbilly groove. Trio then changed billing and made the indie station, WMCA, connection two weeks ago. They've been doing late evening programs a week.

NBC auditioned them last week as the California Beverly Hillbillies and is now plotting a schedule for them.

Virginia Society Woman Auditioning Commercially

Richmond, Va., Aug. 28.

Corn Cob Pipe Club program, originating here and networked by NBC, had as guest vocal artist last Wednesday (23), Mrs. Lucille Turner, prominent Lynchburg, Va., society woman. Mrs. Turner has done much original research in Negro music, unearthing and transscribing melodies said to be older and more authentically Negroid than the better known spirituals.

As a result of her Richmond broadcast Mrs. Turner was invited to New York and arrives there Tuesday (29) for a commercial audition.

Drops 'Chandu' to Put 'Red Davis' Over WJZ

Beech-Nut Gum brings back the 'Red Davis' serial on NBC Sept. 25. Decision to give it a hookup came after the sketch was given a four weeks, tryout on WEAF, N. Y., exclusively. It was put in mothballs last Friday (25).

Return will have the script on the blue (WJZ) skein on a three-a-week schedule.

Beech-Nut's contracting to play along with the 'Red Davis' show means that its resumption of 'Chandu' through spot broadcasting is out. Food packer's sponsorship of the latter affair rated it a champ run of its kind (disc). Kept it on almost two years and spent over $800,000 for time and recordings. Though the mystery was taken off in May, Beech-Nut maintained an option on it by paying the regular royalty through the summer. Option expired last week.

WGN, SANS COLUMBIA, WILL BE LONE WOLF

Chicago, Aug. 28.

Station WGN, which will sever relations with the Columbia Broadcasting System Nov. 1, is reported preparing to embark upon an aggressive campaign to put itself across as the leading independent station of Chicago. This Chicago 'Tribune' outlet is expected to shortly announce a new competitive schedule of rates low enough to give it a flying start in the effort to corral choice local commercials.

At the same time, and to strengthen itself in the matter of listener interest, WGN will go after strong programs. A deal with the Chicago Symphony orchestra, which organization has been off the air for three years except for some special World's Fair broadcasts, is on the fire.

WGN is the contract holder and originator of three important NBC network shows, 'Clara, Lu and Em' (Super-suds), 'Singing Lady' (Kellogg), and 'Little Orphan Annie' (Ovaltine).

That the situation may result in a new NBC connection is logical, but reported here as improbable. WGN went Columbia in '31, but was previously NBC. Right now NBC requires no additional outlets here.

CHI MEETS DOC BRINKLEY

Iowa Kilocycle King Barges Into Town on Yacht

Chicago, Aug. 28.

Doc Brinkley's activities in town during his first week place him among the champ busy guys.

First he arrived on his private yacht, strangely named 'Doc Brinkley'. Upon his arrival he had a short wave receiver put on board so that he could get messages out on the lake from the cable and telegraph companies. He spent some leisure time in buying an aeroplane.

He made a deal with RCA Victor to record 26 platters for spot broadcasting, the first attempt by the Doc to invade stations other than his own, XER, Mexico. Doctor John R. Brinkley is making his own speeches on these discs which will sell his hospital service down in Milford, Kans.

He celebrated his 20th wedding anniversary with a theatre party.

He established his personal representative, Howard Wilson, in town as station rep for his Mexican station. Furthermore, with the new highly powered Atlanta 'Journal' station's 50,000-watt WSB offering interference to the Mexican outlet, Brinkley is now considering moving his XER wavelength.

COUNTING AIR PENNIES

Chicago, Aug. 28.

Question of Lavoris' return to the air this fall is unsettled. Gargle has sponsored 'Easy Aces' for the past two years but with that team now costing around $1,800 weekly, and network time on top of that, the account evidently has financial qualms on the matter.

CAMEL'S NAME TRIO

Downey, Stoopnagle and Budd, Mills Bros. Will Solo

Camel cig lineup looks as though it will be built around Mort Downey, Stoopnagle and Budd and the Mills Brothers with Jacques Renard heading the band. It will be three half-hour periods a week and CBS the release.

Downey and Renard were part of the old Camel combination. New series will use only one of the above named attractions on each of the three weekly spots but Renard will operate throughout.

NBC PROBING SOME INSIDE CHISELING

Under investigation at NBC currently is the chiseling of a couple of employees, one in the artists' service and the other in the production department. Those conducting the probe have been quietly gathering information from acts.

Each of the lads under scrutiny apparently has his own method, according to the info already collected, and only on rare occasions have they co-operated. The artists' service man was apparently more interested in collecting direct from the performer while the production individual, whose authority to pick talent was usurped and not assigned, preferred to ring in through an agent on the outside.

The artist service employee handled it as follows: An act picked for a sustaining spot would be sent him to signature a contract. In the course of talking it over the staff employee would remark that although $75 has been allowed for the turn it would be necessary for the act to share out of this for the expenses entailed in handling the turn. The usual clip on the $75 salary would be 50%. The act would also be informed that the booking was still subject to the employee's confirmation.

The Routine

If the act wanted to know what the expenses were for, the artists' service attache would explain that he referred to 'taxis, stenog service, etc.' And if the performer still didn't bite he was told to go upstairs and see about music.

Immediately upon arrival there, and before seeing anyone, the act would get a phone call through the reception clerk. It was the artists' service employee downstairs who merely asked, 'Have you got me yet?' If the answer wasn't satisfactory he would tell the act that he had thought it over and decided that the act's program wouldn't balance with the schedule around it and it would be best to drop the proposition of coming on the network for the time being.

As for the production man his job, as originally assigned, was that of putting a sustaining show together after it had been outlined and cast. In due time he horned in on the casting. His practice has been to ask an act elected for a program who was its agent. 'That fellow', the act would then be informed, 'can't do anything for you'. And with that the turn would be advised to tie up with so-and-so who, the production man would assure, could do much better as far as NBC was concerned. If the act took the tip it stayed on the program. Otherwise, its next appearance was its last.

Young Commutes

For the five weeks of his Johns-Manville, Inc., contract, Victor Young will commute between New York and Chicago. Deal requires that Young do his broadcasting with Floyd Gibbons Wednesday nights out of Chicago while Young's Pond cosmetic show will bring him back to New York Fridays. The Young-Gibbons affair starts Sept. 25 on the 8:30-9 p.m. niche over NBC's red.

Stanza will have Gibbons doing a new Century Exposition of Progress routine plus the m.c.'ing for a different celeb other than from show business each week. Hookup will take in 40 stations with a rebroadcast for the west coast at 11 p.m., CST.

See Knell of Time Brokers as Bowen Firm Favors 'Exclusive' Plan

WFAB Loses 1st Round To WINS—Title Suit

WFAB, New York, last week lost the first round in its legal tilt with WINS, Hearst outlet, over the exclusive right to a program title. Pending trial of the suit WFAB had asked for a temporary injunction restraining WINS from continuing to use the label 'Irish Echoes' on a commercial stanza. Supreme Court Justice Steuer ruled the affidavits presented by WFAB did not warrant the injunctive relief.

Commercial involved is Dr. Bert Haines, dentist, who has been backing the program on WINS for two months.

In his ruling denying the injunction, Justice Steuer declared that while it is possible to acquire a right in a name used to describe a radio presentation which would be protected by injunction, he didn't think anything should be done about it until the case had been tried on its facts.

WFAB's action is the first of its kind brought by one station against another in the New York area.

MINOR STATION KICKS HOLDING UP AIR CODE

Holding up completion of the broadcasting industry's code are the problems that have been brought up by the minor stations for recognition in the covenant. Draft as it now stands has received the okay of the national webs and the outlets numbered among the National Association of Broadcasters.

It is expected that the instrument will be polished off and ready for a going over by the NRA code analysis board and Sol Rosenblatt by Thursday (3). Meantime the broadcast code committee has pledged itself to keep both its discussions and the clauses adopted for the trade's constitution strictly entre nous.

Actors' Betterment association has called a meeting of radio talent for this week to discuss proposals for the code from the actor standpoint.

G-M WAITING

Motor Co. Will Wait to Determine Full Air Program

Outside of the program already set for Chevrolet, General Motors' air plans for the fall are unsettled. Firm is watching the general business drift the next few weeks before deciding if and how much to spend. Chevrolet period, with Jack Benny, resumes Oct. 1 on NBC's red (WEAF) link.

Stanza plugging Buick, on the same loop Monday nights, has three more weeks to go. Same for the Don Ross-Pontiac program and the Oldsmobile whirl with Ted Husing and Barbara Maurel on CBS. A possibility that the Buick and Oldsmobile sessions will be extended for another five weeks. Each of these three shows started on an eight-week basis.

KYA Squares Dailies

San Francisco, Aug. 28.

Frisco's bi-weekly 'Shopping News' bowed out of its current events broadcast over NBC's KYA last Saturday (26) and that station is now restored to full standing in local dailies.

Dailies yanked the station out of daily schedules and publicity columns as a result of the throw-away publication's nightly news events. But now broadcaster is back in.

News period continues as sustaining.

COAST GETS 'SAM'

Barbasol swings out to the coast when it brings 'Singin' Sam' back to Columbia Sept. 12. Don Lee outlets along the Pacific will augment the basic CBS network previously used for the warbler.

Edwin C. Hill, who makes his debut for the same commercial the day before (11), will be limited to CBS' basic loop. Hill is on the even days of the week and 'Sam' for the odd excluding Sundays.

Disappearance of the time broker as a fixture in the spot broadcasting business is expected in radio circles within the next few months. Predictions being made are that by the first of the year every station of any consequence will ally itself exclusively with some one station representative with such relationship to be similar to that existing between newspapers and their advertising reps. Each station rep will deal for a restricted group of outlets and no others, according to the forecast.

Tendency in this direction made itself evident about a year and a half ago when the exclusive station rep idea took form among a couple of time brokerage firms in Chicago. In due time the plan gained ground among the freelance spot broadcasting bookers in New York.

That the freelance booking proposition seems doomed is indicated by the fact that of the few holding to the theory the top firm, Scott Howe Bowen, Inc., has submitted to a list of major stations a plan embracing the exclusive representation idea. Hithertofore it's been the Bowen policy to act as a booking go-between for any and all stations even though it had some stations that it represented exclusively. This firm would get radio business from an advertiser, or its agency, and then place it with the station in each town that the broker (Bowen) deemed would bring the best results for the job required.

Bowen summoned a group of station owners to New York a couple of weeks ago and outlined his project to them. This meeting broke up with the understanding that another gathering would be held here this week to consummate the proposition. Tied up with the proposed switch in the Bowen policy is an extensive press advertising campaign plugging the stations allied with his firm on an exclusive basis.

Stage Intermission as Broadcast Chance for Olsen-Johnson in Chi

Chicago, Aug. 28.

Olsen and Johnson will broadcast for Swift's Brookfield butter from the little theatre in the Civic Opera building, the program to also be heard in the Erlanger theatre during intermission of 'Take a Chance.' After the broadcast the comics will dash back to the Erlanger and continue their stage performance in that show.

Swift program is to be on Friday nights over Columbia. Contract specifies that the first 13 weeks shall be broadcast from Chicago. Olsen and Johnson feel that 'Take a Chance' can stick here through most of that period. Swift was on the air over NBC last year with Thurston, the magician. J. Walter Thompson agency negotiated.

King's Jesters, plus a femme threesome, will work with the comics, who will impersonate a couple of demented newspaper reporters. A pet cow, Brookside, named for Brookfield butter, will be used as a character and to help make the advertising plugs palatable.

Radio Negro Lad Victim In Chicago Stabbing

Chicago, Aug. 28.

James Mitchell, age 15, colored lad employed by Quin Ryan in the Listerine toothpaste program over WGN, was in the Cook County hospital last week. Lad was brought in by a policeman suffering from knife stabbings in the abdomen. After several days he was patched up and went home.

Mitchell is known on the radio as Wishbone.

MILLER'S SPREAD

Freddie Miller, doing a morning spot on WABC, N. Y., stretches out on a CBS link Oct. 3 for the same pay check, National Oil Products.

Net schedule calls for Tuesday and Friday mornings.

OUTSTANDING PROGRAMS ON THE AIR

NATIONAL

(Taking in chain programs of coast-to-coast or regional hookups. Listing artist, chain and key station, time—EDST, out of New York—and days, if more than once weekly, commercial and advertising agency on the account. The time difference according to geographical location can be figured out for local reference accordingly.)

(This and Next Week, Aug. 29 to Sept. 4)
(All Time EDST)

TUESDAY (AUG. 29)

Kate Smith (La Palina), 8:30-8:45 p.m., CBS-WABC. Also Wed. & Thurs. (Batten-Barton, etc.).

Julia Sanderson and **Frank Crumit**, **Parker Fennelly**, **Jack Shilkret** orchestra, 'Blackstone Plantation,' 8-8:30 p.m., WEAF-NBC (Blackstone Cigars).

Raymond Paige's orchestra and soloists, California Melodies, from Don Lee chain on the west coast via WABC-CBS, 10-10:45 p.m.

The Goldbergs, with **Gertrude Berg**, **James Waters**, 7:45-8 p.m., NBC-WEAF. Also Wed., Thurs., Fri. & Mon. (Pepsodent) (Lord & Thomas agency).

Amos 'n' Andy, 7-7:15 p.m., NBC-WJZ. Also Wed., Thurs., Fri. & Mon. Rebroadcast for the midwest and west 10 p.m., CDST (Pepsodent).

Ciara, Lu 'n' Em, **Louise Starky**, **Isabelle Carothers** and **Helen King**, 10:15-10:30 a.m., NBC-WJZ. Also Wed., Thurs., Fri. and Mon. (Palmolive) (Lord & Thomas agency).

Little Orphan Annie, 5:45-6 p.m., NBC-WJZ. Also Wed., Thurs., Fri & Mon. (Ovaltine) (Blackett-Sample-Hummert).

Ben Bernie orchestra, with **Jackie Heller**, 9-9:30 p.m., NBC-WEAF (Blue Ribbon Malt) (Matteson-Fogarty-Jordan agency).

Lowell Thomas, 6:45-7 p.m., NBC-WJZ. Also Wed., Thurs., Fri. & Mon. (Sun Oil Co.) (Roche, Williams & Cunningham agency).

Household Musical Memories, **Edgar A. Guest**, **Alice Mock**, **Josef Koestner** orchestra, 10-10:30 p.m., NBC-WJZ. (Household Finance Corp.) (Charles Daniel Fry agency)

'Skippy,' 5-5:15 p.m., CBS-WABC. Also Wed., Thurs., Fri. & Mon. (Phillips Dental Magnesia) (Blackett-Sample-Hummert).

Boake Carter, 7:45-8 p.m., CBS-WABC. Also Wed., Thurs., Fri. & Mon. (Philco).

WEDNESDAY (AUG. 30)

Fanni rice, **George Olsen** music (Chase & Sanborn Tea), WEAF-NBC, 8-8:30 p.m. (J. Walter Thompson agency.)

Harry S. Perlmutter (Jos. Greenwald Inc. **Lou Welch**), WJZ-NBC, 8:30-8:45 p.m. (Feenamint) (McCann-Erickson).

The Poet Prince, NBC-WJZ, 11:15-11:30 p.m.

Irvin S. Cobb and **Al Goodman's** orchestra, 9-9:15 p.m., CBS-WABC (Good Gulf). Also Fri., same time (Cecil, Warwick & Cecil).

Guy Lombardo's orchestra and **Burns and Allen**, 9:30-10 p.m., CBS-WABC. (White Owl cigar) (J. Walter Thompson).

Fred Waring's Pennsylvanians and **'Mandy Lou,'** 10-10:30 p.m., CBS-WABC (Old Gold) (Lennon & Mitchell).

Edwin C. Hill, news, :45 p.m. CBS-WABC.

One Man's Family, sketch by **Carlton E. Morse**, with **Anthony Smythe**, 9:30-10 p.m, NBC-WEAF, originating from NBC San Francisco studios.

Morton Downey, 7-7:15 p.m., CBS-WABC. Also Fri.

'Dance of the Ice Cubes,' **Howard Marsh**, **Snow Queens**, **Jacques Renard**, directing, 10:30-10:45 p.m., CBS-WABC (Frigidaire). With **Jane Froman**, Fri., same time.

Richard Himber, orchestra, from Essex House, 7:30-8 p.m., NBC-WJZ.

Ethel Waters, m., NBC-WJZ.

THURSDAY (AUG. 31)

Rudy Vallee-Fleischmann variety program, **Lew Cody**, **Frank Fay**, **Vera Brodsky** and **Harold Triggs**, **Joe Morrison**, WEAF-NBC, 8-9 p.m. (Fleischmann's Yeast) (J. Walter Thompson).

Cap'n Henry's Show Boat, including **Chas. Winninger**, **Lanny Ross**, **Annette Hanshaw**, **Muriel Wilson**, **Molasses 'n' January**, **Don Voorhees** orchestra, WEAF-NBC, 9-10 p.m. (Maxwell House Coffee) (Benton & Bowles).

Floyd Gibbons, the World's Fair Reporter, NBC service from Chicago to WJZ, 8:45-9 p.m.

Columbia Revue, variety hour with **Freddie Rich's** orchestra, 9:30-10 p.m., WABC-CBS.

Concert Footlights, **Mario Cozzi**, **Joseph Littau**, directing, 7:15-7:45 p.m., NBC-WJZ.

Glenn Gray's Casa Loma orch., midnite to 12:30 a.m., CBS-WABC.

Al Jolson, **Paul Whiteman**, **Deems Taylor**, m.c., and variety show, 10-11 p.m., NBC-WEAF, coast-to-coast (Kraft-Phenix Products) (J. Walter Thompson).

FRIDAY (SEPT. 1)

Cities Service hour, with **Jessica Dragonette**, the **Cavaliers** (Henry Shope, Frank Parker, John Seagle Elliott Shaw, Lee Montgomery) **Frank Banta** and **Milton Rettenberg**, **Rosario Bourdon's** orchestra, WEAF-NBC, 8-9 p.m. (Cities Service Gasoline) (Lord & Thomas).

Fred Allen, **Portland Hoffa**, **Jack Smart**, **Roy Atwell**, **Phil Duey**, **Eileen Douglas**, **Ferdie Grofe** orchestra, 9-9:30 p.m., WEAF-NBC (Best Foods) (Benton & Bowles).

Rose Keane and **Charles Lawrence**, **Lee Wiley**, **Paul Small**, **Victor Young** orchestra, WEAF-NBC, 9:30-10 p.m. (Ponds' Cream) (J. Walter Thompson).

Lou Holtz, **Grace Moore**, **Lennie Hayton's** orchestra, 10-10:30 p.m., WABC-CBS (Chesterfield) (Newell-Emmett agency).

'First Nighter,' with **June Meredith**, **Don Ameche**, **Carlton Brickert** and **Cliff Soubier**, 10-10:30 p.m., NBC-WJZ (Campagna Italian Balm) (McCann Erickson).

Armour Hour, with **Phil Baker**, **Harry McNaughton**, **Merrie Men**, **Neil Sisters**, **Roy Shield** orchestra, 9:30-10 p.m., NBC-WJZ (Armour Packing) (N. W. Ayer agency).

'Let's Listen to Harris,' **Phil Harris** and orchestra, **Leah Ray**, 9-9:30 p.m., NBC-WJZ (Cutex) (J. Walter Thompson).

Andre Kostelanetz presents, with **Mary Eastman**, **Evan Evans**, 9:30-10 p.m., CBS-WABC.

Lum and Abner's Oldtime Sociable, 10:30-11 p.m., NBC-WEAF, originating from WTAM. (Ford dealers) (Critchfield agency).

Ethel Shutta, **Walter O'Keefe**, **Don Bestor's** band, 8-8:30 p.m., NBC-WJZ. (Nestle's Chocolate) (J. Walter Thompson).

SATURDAY (SEPT. 2)

Rex Battle concert ensemble, WEAF-NBC out of Toronto (via CRCT), 1:30-2 p.m.

Week-end Revue, variety show, NBC-WEAF, 4-5 p.m.

Ferde Grofe orchestra, **Conrad Thibault**, WEAF-NBC, 9-9:15 p.m. (Philip Morris Cigaret) (Blow agency).

B. A. Rolfe orchestra, with **Rudy Wiedoeft**, WEAF-NBC, 10-11 p.m. (Hudson-Essex) (Blackman agency).

Philadelphia Summer Concerts from Fairmount Park, Philadelphia, 8:30-9:15 p.m., WABC-CBS.

Glen Gray and **Casa Loma** orchestra, 7:30-8 p.m., CBS- WABC.

SUNDAY (SEPT. 3)

Alfredo's marimba orchestra, WEAF-NBC, 10:30-11 a.m.

Major Bowes' Capitol Family from Capitol theatre, N. Y., 11:15 a.m.-12:15 p.m., WEAF-NBC, variety show, with **Maria Silviera**, **Hannah Klein**, **Nicholas Consentino**, **Dick Denni** **Tom McLaughlin**, **Four Minute Men**, **Waldo Mayo**, **Phil Spitalny** conducting.

Bert Lahr, **Ilomay Bailey** and **Lee Sims**, **Haylor Holmes**, **Rubinoff's** orchestra, WEAF-NBC, 8-9 p.m (Chase & Sanborn Coffee) (J. Walter Thompson).

Col. Lowell eHnry Howe, President Roosevelt's secretary, 10-10:15 p.m., WEAF-NBC **Walter Trumbull** interviewing him on national affairs. (RCA Victor.)

Radio City Music Hall Concert, **Roxy** (S. L. Rothafel) as m.c., with Erno Rapee's orchestra, choir and soloists, 12:15-1:15 p.m., WJZ-NBC.

George M. Cohan, **The Revelers**, **Al Goodman's** orchestra, WJZ-NBC, 9:9-30 p.m. (Good Gulf Gasoline) (Cecil, Warwick & Cecil).

Goldman Band, **Edwin Franko Goldman** conducting, from the Mall, Central Park, 9:30-10 p.m., WJZ-NBC.

Frank Crumit and **Julia Sanderson**, 5:30-6 p.m., WABC-CBS (Bond Bread) (Batten, Barton, etc.).

The Gauchos, **Vincent Sorey** conducting, with **Tito Guizar**, 9-9:30 p.m., WABC-CBS.

Manhattan Merry-Go-Round, **Tamara**, **David Percy**, **Men About Town**, **Gene Rodemich** orchestra, 9-9:30 p.m., NBC-WEAF. (Lyon's Tooth Powder) (Blackett-Sample-Hummert).

American Album of Familiar Music, **Frank Munn**, **Elizabeth Lennox**, **Oohman** and **Arden**, **Bertrand Hirsch**, **Gus Haenschen** orchestra, 9:30-10 p.m., NBC-WEAF. (Bayer's Aspirin) (Blackett-Sample-Hummert).

Willard Robison's Deep River symphony, 5-5:15 p.m., CBS-WABC. Also Thursday, 10:15-10:45 p.m.

Symphony Hour, **Howard Barlow**, directing, 4-5 p.m., CBS-WABC.

MONDAY (SEPT. 4)

A&P Gypsies, **Harry Horlick** directing, **Frank Parker**, WEAF-NBC. 9-9:30 p.m. (Atlantic & Pacific).

Sinclair Minstrels, **Gene Arnold**, **Joe Parsons**, **Bill Childs**, **Mac McCloud**, **Clifford Soubier**, **Harry Kogen** directing, NBC-WJZ out of Chicago, 9-9:30 p.m. (Sinclair Oil). (Erwin Wasey).

Jack Frost Melodies with **Sam Herman**, **Josef Pasternack's** orchestra and guest artist, 9:30-10 p.m. (National Sugar Refining) (Gotham agency).

Morgan L. Eastman orchestra, **Gene Arnold**, **Lullaby Lady**, 10-10:30 p.m., NBC. (No N. Y. release) (Carnation Milk) (Erwin Wasey agency).

LOCAL SHOWS

(Embracing same data as National programs, giving time, artists, programs, not on a network hookcommercial, agency, etc., of local up, regional or national.)

NEW YORK

(AUG. 29 TO SEPT. 4)
(All Time EDST)

TUESDAY (AUG. 29)

Eddy Brown, violinist, with miniature symphony maestroed by **George Shackley**, 8:30-9 p.m., WOR.

Footlight Echoes, directed by **Geo. Shackley**, **Lewis Reid** announcer, 9:30-10 p.m., WOR.

Reinald Werrenrath, barytone, 7:45-8 p.m., WMCA-WPCH.

Jewish Little Symphony with Ghetto Singers, **Nochum Goroschin**, directing, 9-9:30 p.m., WINS (General Foods Products) (Benton & Bowles).

'Sleepy Time Lady,' **Claire Stetson Russoto**, 6:15-6:30, WINS. Same time every day but Sun.

Gabriel Heatter, news comment, 7:45-8 p. m., WOR. Also every other day but Sun. (Ebling Brewing Co.).

WEDNESAY (AUG. 30)

Pappy, Zeke and Ezra, 10-10:30 p.m., WMCA. Also Sun., Mon. and Fri.

Market and Halsey Street Playhouse, **Roger Bower**, m.c.; **Lee Cronican**, conductor, 10:30-11 p.m., WOR.

Beniamino Riccio, baritone, 9-9-30 p.m., WMCA (Simmons Tours).

'The Beggar's Bowl,' **Basil Ruysdael**, narrator, 10-10:15, WOR.

THURSDAY (AUG. 31)

'Men of WOR,' variety, **Sherman Keene** directing, **Grenadiers Quartet**, **Walter Ahrens**, 10:30-11 p.m., WOR.

Merle Alcock, soprano, :30 p.m., WMCA-WPCH.

Merle Johnston's Saxophone Quartet and **Pauline Alpert**, pianist, 7:45-8 p.m., WOR.

FRIDAY (SEPT. 1)

Harold Stern's orchestra, 8:45-9 p.m., WOR (Crystal Corp.).

Hendrik de Leeuw, 'Tales of a Globe Trotter; 8:15-8:30 p.m., WEVD.

Bronx Marriage Bureau, 9-9:15 p.m., WOR.

SATURDAY (SEPT. 2)

Jack Denny's Orch., **Sigmund Spaeth**, **Shirley Howard**, 8-8:30 p.m., WJZ. (Rheingold Beer) (Hanff-Metzger).

WOR Little Symphony orchestra, **Philip James**, conducting, 8-9 p.m., WOR.

The Cuban Lady, Cuban songs, 2:15-2:30 p.m., WMCA.

SUNDAY (SEPT. 3)

Silverbell, with **Sylvia iller**, **Madeline Hardy**, **Elmo Russ**, 9:15-9:30, WMCA.

Irving Aaronson orchestra from Riis Park, Long Island, 7-7:30 p.m., WOR.

Woodbury revue, with **Roxanne** and her orchestra, **Al and Lee Reiser**, **Jack Arthur**, 7:30-8 p.m., WOR.

Red Lacquer and Jade, **George Shackley**, directing, Basil Ruysdael, narrator, 6-6:30 p.m., WOR.

Margaret Anglin Presents, with **Robert Beddele**, organist, 6:30-7 p.m., WOR.

'Radiant Revue,' **Al and Lee Reiser**, **Jack Arthur**, **Roxanne**, conducting, 7:30-8 p.m., WOR (Woodbury cosmetics) (J. Walter Thompson).

Choir Invisible, **Vera Osborne**, **Annette Simpson**, **Veronica Wiggins**, **John Qhine**, **David Croswell**, **George O'Brien**, **Jack Keating**; **George Shackley**, directing, 8:30-9 p.m., WOR.

Modern American Composers, **Lambros Callimahos**, flutist; **Vivian Fine**, pianist, 8-8:30, WEVD.

MONDAY (SEPT. 4)

Back Stage, with **Boris Morros** from Paramount theatre, N. Y., with orchestra, soloists, 8:30-9 p.m., WOR.

Alfred Wallenstein's Sinfonetta, **Veronica Wiggins**, soloist, 10:30-11 p.m., WOR.

CHICAGO

(AUG. 30 TO SEPT. 5)
(All Time CDST)

WEDNESDAY (AUG. 30)

Quinn Ryan at the Fair, 6:45-7 p.m., WGN. (Dodge Bros. Motors-Havoline Oil) (Ruthrauff & Ryan agency).

Art Kahn's orchesta with **Fritz Clark**, 7-7:17 p.m., WBBM. Also Fri. and Mon. (Dr. Bobo's Laxative) (Gunther-Bradford agency).

Palace Theatre Varieties with RKO vaude acts, 8:45-9 p.m., WMAQ. (Staged by John Joseph and NBC production staff.)

Ted Weems orchestra, WENR, 8:45-9 p.m., 12-12:30 a.m. nightly.

Hal Kemp orchestra, WGN, 7:30-7:45 p.m., 12-12:15, and 1-1:30 a.m.

Paul Ash orchestra, WGN (afternoons only), 12:30-12:45, 1-1:15, 2:30-2:45.

Francis X. Bushman, film gossip, 10:10-10:15 a.m., WGN. Also every other week day.

THURSDAY (AUG. 31)

Charlotte Learn (Mrs. J. J. Garrity) in dramatic skits, and every day, WENR, 10:30-10:45 a.m. (College Inn Tomato Juice) (Harry Atkinson agency).

(SEPT. 1)

Ben Bernie orchestra, WENR-NBC, 11-11:30 a.m. Pabstette Cheese. Supplementary to night program for same company's malt. (Premier Pabst Sales Co.) (Matteson-Fogarty-Jordan agency).

SUNDAY (SEPT. 3)

Byzantine Ensemble under Marion Schroeder from Century of Progress, WENR, 3:30 p.m.

Chicago A Capella Choir with **Noble Cain**, WENR-NBC, 3:30-4 p.m. (sustaining).

MONDAY (SEPT. 4)

Singing Lady (Irene Wicker), daily except Sat.-Sun., WGN-NBC, 4:30-4:45 p.m. (Kellogg's Corn Flakes) (N. W. Ayer agency).

State-Lake Headliners, with **Verne Buck** and vaudeville acts. Continuity by **Fritz Blocki**, 6 p.m., WBBM.

'March of Transportation,' new dramatic sketch for Continental Motors, WMAQ, 1:30 p.m. (Grace Halliday Agency.)

International Free for All Trophy Race from Curtiss-Wright Airport, Chi., 5-5:30 p.m., WENR.

TUESDAY (SEPT. 5)

Climalene, with **Cheri McKay** and **Merry Macs** (formerly CBS), 11-11:15 a.m., NBC-WMAQ. (W. S. Hill Agency, Pittsburgh).

SAN FRANCISCO

(SEPT. 3 TO SEPT. 8)
(All Time PST)

Crosscuts from the Log o' the Day, KPO, 8:15-9:15 a.m. daily except Sunday, **Dr. Laurence L. Cross**, philosopher, and **Southern Harmony Four**, colored quartet.

John and Ned, harmony team, KGO, 1:45-2 p.m. daily except Sunday.

Langendorf Pictorial, KGO, 3-3:15 p.m. daily except Saturday and Sunday. Air column by and with **Rush Hughes**. Langendorf Bakery) (J. Walter Thompson).

Hodge Podge Lodge, KFRC, 4:15-4:45 p. m., Mon., Wed., Fri. Comedy lodge meeting by and with **Jennison Parker**.

Charles W. Hamp, KPO, 7:45-8 p.m., daily except Saturday and Sunday. (Dr. Strasska) (Scott-Howe-Bowen).

SUNDAY (SEPT. 3)

Gunnar Johansen, KPO, 7:45-8 p.m., concert pianist.

Kay Kyser and his Bal Tabarin orchestra, KGO, 11-12 p.m.

MONDAY (SEPT. 4)

Lee S. Roberts and His Old Memory Box, KGO, 8:15-8:30 a.m., Mon., Wed., Fri., with **Paul Carson**, organist, guest star. (Folger Coffee Co.) (Botsford, Constantine, Gardner.)

Blue Monday Jamboree, KFRC, 8-10 p.m. Variety show, first half sponsored by Shell Oil Co. (J. Walter Thompson). Second half sustaining.

TUESDAY (SEPT. 5)

Maurice Gunsky Revue, KYA, 7:30-8 p.m. Variety show with **Harold Horton**, others.

Carefree Carnival, KPO, 9-10 p.m. Variety show.

WEDNESDAY (SEPT. 6)

Eddie Peabody, KGO, 7:30-8 p.m. Entertainer with orch. and guest vocalist, (Safeway Stores) (Botsford, Constantine, Gardner).

Souvenirs of Italy, KYA, 8-9 p.m. Native musical program, sponsored by local Italian firms.

One Man's Family, KGO, 9-9:30 p.m. Drama by **Carlton Morse**. (Wesson Oil) (Fitzgerald, New Orleans).

Marshall's Mavericks, KPO, 10-10:30 p.m. Hill-billy show, with **Charlie Marshall**, **Johnny O'Brien**, **Mona Greer**, **Ace Wright**, **Johnnie Toffoli**.

THURSDAY (SEPT. 7)

Standard Symphony Hour, KGO, 8-9 p.m., **Alfred Hertz** conducting. (Standard Oil) (McCann-Erickson).

Borden Capers, KTAB, 7-9 p.m. Variety show. (Borden Milk) (McCann-Erickson).

The Orchestra, KPO, 9:30-10 p.m., directed by **Merewith Willson**.

FRIDAY (SEPT. 8)

Femi ine Fancies, KFRC, 3-4 p.m. Woman's hour, m.c.'d by **Ed Fitzgerald**, **Claude Sweeten's** orch., guest vocalists.

Tim Ryan's Night Club, KPO, 10-11 p.m. Variety show, with **Ryan and Noblette**, **Joe Hornik's** orch., guest vocalists.

DENVER

(SEPT. 1 TO SEPT. 6)
(All Time MST)

FRIDAY (SEPT. 1)

Gene Quaw's Cosmopolitan Hotel orchestra, KOA to NBC-WJZ network 1-1:30 p.m., 7:30-7:45 p.m.; also 11-11:30 p.m., Sept. 3.

Luncheon Melodies, KLZ, 12-12:15 daily exc. Sun., **Fred Burkett**, tenor; **Joe O'Neil**, baritone; **Janet Bible**, contralto; **Bill Rogers**, piano.

Arcadians, 9-piece string orchestra, KOA to NBC-WJZ network; **Ruth Skelly Bello**, director; **Florence Fishel**, tenor; **Mildred Kyasin**, contralto, 1:30-2 p.m.

Metropolitan Ensemble, KLZ, **Ruby RICKETTS** and **Jack Dean**, pianos and vocalists, 5-5:30 p.m.; also Sept. 4 and 6. (Metropolitan Beauty Shop.)

SATURDAY (SEPT. 2)

Kid's Club, KLZ, **Jerry** and **Margie O'Neil**, directors, 3:15-3:45 p.m.

Denver Municipal Band, KOA, **John S. Leick**, director; 8:15-9:15 p.m.; also 8:30-9:15 p.m., Sept. 3.

Jack Walton's Brown Palace Hotel orchestra, KOA to NBC; 11-11:30 p.m.; also 7-7:30 p.m., Sept. 4; 1:15-1:45 p.m., Sept. 5.

SUNDAY (SEPT. 3)

Mrs. E. L. Reynolds-Bengston, organ; Bob Harper, soloist, 10-10:30 p.m.

Lakeside orchestra, **Carol Loftus**, director, KOA, 3:30-4 p.m.; also 9:30-10 p.m., Sept. 4.

MONDAY (SEPT. 4)

University of Denver Study Talks, 5-5:15 p.m., KOA.

TUESDAY (SEPT. 5)

Henry Trustman Ginsberg, violinist; **Faye Roswell**, accompanist; KOA, 5:30-5:45 p.m.

Stagecoachers, **Charles J. Scheurman**, director; 9:30-10 p.m., KOA.

WEDNESDAY (SEPT. 6)

University of Denver Study Highlights, 5-5:15 p.m., KOA.

Ralph Hansell, xylophonist, 6:45 p.m., KOA.

The Songsters, **Kay Webber** and **Jack Dean**, 6:45-7 p.m., KOA.

LOS ANGELES

(SEPT. 1 TO SEPT. 7)
(All Time PST)

FRIDAY (SEPT. 1)

Snug Harbor, KHJ, 8:30-9 p.m., maritime dramatization by Frank Gill and W. N. Robson. Sustaining.

Salvatore Santaella's dinner music, KMTR, 6:15-6:30 p.m., nightly except Saturday. Sustaining.

'In Laws,' KFAC, 6:45-7 p.m., comedy serial every evening but Sunday. (Auburn-Cord).

(Continued on page 56)

F&M WILL EXTEND STAGE BROADCASTS

Bob Collier of Fanchon & Marco, Los Angeles, is returning to the coast after o.o.'ing the east on radio tie-ins for F&M and affiliated theatres. Collier has been staging actual broadcasts from the stages of the theatres by radio talent, using Al Pearce's Gang.

With F&M adding on Salt Lake, Frisco and Denver houses, the stunt is to be extended and Collier returns for that purpose. He was in New York on behalf of the old Roxy which has a similar idea practically lined up.

HOLLOWAY'S ACCOUNT

Hollywood, Aug. 28.

Union Oil gets Sterling Holloway Sundays and Wednesdays for Coast hookup from KHJ.

Holloway agented through Ralph Farnum.

The Princess of Rhythm

HAZEL WALTON

"Girl of Blues and Preludes"

WMCA

Thurs. and Sunday, 8-8:15 P.M.

"The Lass Who Comes from Dixie With a Song That's Meant to Cheer. So Tune Her In and You'll Begin To Find Happiness Is Here."

BETTY BARTHELL

RICHFIELD OIL PROGRAMS

WABC Monday 10 P.M. | WEAF Friday 9:30 P.M.

WABC NETWORK Thursday, 6:30 P.M.

Direction CBS ARTIST BUREAU

There IS Something New Under the Sun!

THREE ROBERTS BROTHERS

IN MUSIC AND SONG

Different!

WEAF Saturday, 5:45 P. M. Monday, 5:15 P. M. Thursday, 6:45 P. M.

Personal Management DAN HEALY

JOE PARSONS

Radio's Low Voice

AS 'EDELWEISS JOE'

Mon.-Wed.-Fri., 9:15 P.M., CDST, WMAQ

SINCLAIR MINSTREL

Every Mon., 8 P.M., N.B.C. CHICAGO

FOR EAR AND AIR!

RAYMOND BAIRD

Just a Musical Sensation

KFI'er Spiels NRA

Los Angeles, Aug. 28.

Don Wilson, announcer at KFI, has been chosen by local NRA committee to spiel seven minutes on a disc to be made for theatre and radio station distribution in all parts of the country.

Disc leaves here Tuesday for Gen. Hugh S. Johnson's approval and if it's oke, it will be re-waxed by the thousands for the theatre and air circulation.

RADIO HAD ITS PART IN CUBAN REVOLUTION

Havana, Aug. 24.

Radio played a big part in the revolution down here. Newspapers went on strike same as everybody else, but the ABC, most powerful secret society against Machado, had been on the air almost daily with a bootleg station. Then ABORR, another oppositionist society started a broadcast.

This was too much for the government which immediately set up a station in the Interior Dept. where news was sent out favoring the government. This station was too weak and the bootleg stations interfered with it so the government took CMAF, of the International Broadcasting Co., and used it for propaganda purposes.

On the fateful night of Aug. 11 a small station was set up in the Aviation Corps headquarters and they were the first to tell the Cuban people that Machado had to resign or else.

Station CMW of iario de la Marina was also broadcasting that night the news from the army, and nobody slept.

Columbia sent the speech of Pres. C. M. de Cespedes over its network. He was introduced by Wilford, editor of the Havana 'American News,' the only English language opposition daily. Bermudez, glad-hand man of the Cuban Telephone Co., introduced him. It all went through station CMC here.

Returns for 54

Sealed Power Corp. goes back to NBC with a musical show Oct. 30. It will be a Monday evening half hour framed around Cliff Soubier, Morin Sisters, King Jesters and a studio combo under Harold Stokes. Chicago the point of origin.

Stanza will link together 54 stations.

36 FOR EX-LAX

Ex-Lax Co. debuts a half-hour variety show on CBS, centered around Isham Jones and Lulu McConnell, Sept. 25.

Program is slated for release over 36 stations including the Don Lee Coast loop. Last season this account backed a serial sketch, 'The Magic Voice,' on the same web.

ROY FOX

AND HIS

BAND

KIT-CAT LONDON

B.B.C. NETWORK

Next Week (Sept. 1)

Poli, Bridgeport

JAMES MELTON

"The Golden Voice of the Air"

WJZ

Sunday, 9 P.M.

GULF OIL PROGRAM

Management, NBC Artists' Bureau

JACK and LORETTA

CLEMENS

(4th cousins of Mark Twain)

THURSDAY - - - - 2:30 P.M.

FRIDAY - - - - - 5:30 P.M.

SATURDAY - - - - 7:30 P.M.

WEAF

A BEN ROCKE PRODUCTION

'NOTHER GIVEAWAY IDEA

Whoever Gets Most to Listen Wins Beer, Theatre Tickets

Hollywood, Aug. 28.

Giving away six bottles of beer, or a pair of theatre tickets, each week for the person securing most listeners for a program is another wrinkle out here where ether stunts grow thicker than weeds on a lawn.

Program is 'Inside the Studios,' KMTR, a daily film chatter column by C. Glennon Hardy. To win the beer or pasteboards contestant must get friends to write to the station that they have been listening to the program through his encouragement. Nothing is said about the boys writing their own letters, though an address check-up is always a deterrent.

Murray's Report On CRC Emphatic As to No Politics

Toronto, Aug. 28.

An echo to the plea last May of Hector Charlesworth, CRC chairman, that 'the Canadian Radio Commission will be all right if the politicians leave us alone,' is sounded in the report of Major Gladstone Murray, of the British Broadcasting Corporation. Latter, Canadian-born, was loaned by BBC in an advisory capacity to the then newly formed federal radio controlling body.

Keynote of Major Murray's 7,000-word report to Premier Bennett is the importance of keeping all radio activity in Canada apart from direct political control and patronage. Murray is emphatic in this contention.

Dividing his report under 14 separate heads, the BBC expert suggests that Canada, for radio purposes, be divided into five regions, each to have an assistant commissioner aided by regional directors responsible for programs in their respective areas. If freedom from party politics and management should prove impossible, he suggests that consideration be given to a proposal to set up an operating company under a license and under general control of the Canadian Radio Commission but enjoying an adequate degree of independence.

Major Murray also touches on the division of Canada between French and English-speaking populations making public broadcasting undesirable, if not impossible. He believes that well conducted national broadcasting in Canada will reenforce common citizenship.

The bi-lingual question has been the most controversial aspect of CRC programs. French-Canadians total approximately one-third of Canada's population. So far, the French programs have occupied the air only about two hours a week.

VAN GORDON SEPT. 13

Cyrena Van Gordon series of recitals for Djer Kiss, cosmetics, which start Sept. 13, will be limited to New York, Washington and Baltimore. Hookup may be extended later.

It's a Wednesday evening 15 minute spot. Will mark Djer Kiss' debut on a network and the former Chicago Opera' name's first connection with a commercial.

STOOPNAGLE'S $11,000 SUIT

Buffalo, Aug. 28.

Manufacturers & Traders Trust Co., of Buffalo, has instituted action against F. Chase Taylor, known to radio audiences as Colonel Stoopnagle, to recover $11,000.

Taylor, son of a well known Buffalo family, is alleged to have ordered stock purchases amounting to $11,000 from the bank and thereafter refused to accept same.

BENNY EAST

Hollywood, Aug. 28.

Jack Benny, vacationing here for the past two weeks will leave end of next week for Chicago and New York.

With his Chevrolet broadcast switched from Friday to Sunday, Benny will possibly do a show in New York this winter. Broadcast starts Oct. 1.

Don Lee Exec Shifts

Los Angeles, Aug. 28.

Van C. Newkirk resigns as traffic manager of KHJ and the Columbia coast Don Lee chain. He was with the organization in that capacity for seven years.

Succeeded by Herbert L. Witherspoon, formerly advertising service manager, who previously managed KDB at Santa Barbara, Calif. Edward Robinson steps Witherspoon's former berth.

60% OF NBC ACCOUNTS ARE USING GIVEAWAYS

Majority of the commercials on NBC are w making some sort of free offer. Though the number of contests have been falling off, the current summer has found a higher percentage of giveaways among this network's customers than any previous season. Accounts which recently have tied in their programs with a sample, premium or some gratis novelty come close to 60% of the total. Compared to the same months last year the tilt is around 10%.

Competition among air advertisers to give away something gave the premium and novelty businesses their biggest summer in four or more years. It's these two phases of the advertising trade that are most concerned by the NRA administration's stand against samples or any other form of giveaways.

Practically every one of the kid shows on either NBC or Columbia have used the giveaway as a stimulant, the past season. In previous years the handout element was pretty well confined to those with daytime schedule connections, but the present summer has had the giveaway and contest thing more heavily represented among night time users than the daytime group.

KHJ's New Episodic

Los Angeles, Aug. 28.

KHJ will add another dramatic serial to its sustaining programs, using a series titled, 'Snug Harbor.' Frank Gill and William Robson will write and direct the Friday night programs.

Station drops 'Conquerors of the Sky,' afr serial.

ALTHOFF-HAYNES COMBO

Chicago, Aug. 28.

Charley Althoff, vaude comedian, is up for auditions at WBBM here. Columbia outlet invited Lord & Thomas and J. Walter Thompson to listen.

Althoff has worked another vaudevillian, Hary Haynes, into his scripts.

'OZ' ON 25 STATIONS

Jello (General Foods) unveils its 'Wizard of Oz,' dramatizations on NBC red (WEAF) trellis Sept. 25. Plotted for 15 minutes Mondays, Wednesdays and Fridays, at 5:45 p.m. EST.

DON LANG

and his

TRUE ANIMAL STORIES

WABC

Monday—Friday, 5 P. M.

Columbia Broadcasting System

TED BUD

EDDY-BURSTON ORCH.

Second Season

FELTMAN'S MAPLE GARDENS

CONEY ISLAND, NEW YORK

Management Tom O'Connell

1560 Broadway

MEYER DAVIS BEHIND SCHEUING WITH SUGAR

Meyer Davis is buying in on Eddie Scheuing's radio business and will be a co-partner. Scheuing will continue operating out of his Park Central hotel offices with Ken Doland associated.

Meyer Davis' music and film interests will continue separately at his present East 48th street location. Benjamin David, who books some radio with Davis, will remain where he is.

The idea of the Davis-Scheuing hook-up is financing to permit Scheuing to guarantee attractions on contracts.

BEN MARDEN'S RIVIERA

Presents

EMIL COLEMAN

AND HIS

RIVIERA ORCHESTRA

WABC—WOR

Personal Management

BEN MARDEN

DOLPHE MARTIN

ORCHESTRA

TYDOL HOUR

7:30 P. M., Mon.-Wed.-Fri.

CBS

A Ben Rocke Production

ABE LYMAN

AND HIS

CALIFORNIA ORCHESTRA

Columbia Broadcasting System

PHILLIP'S DENTAL MAGNESIA

Tues., Wed., Thurs., 8:45 to 9 P.M. E.S.T.

COAST-TO-COAST

WABC

THE SIZZLERS

NBC RED NETWORK

Mon., Tues. and Thurs. Nights

WTAM, CLEVELAND

Mon., Wed. and Fri. Nights

"Appeared on the networks . . . The Sizzlers and were plenty convincing."

Norman Siegal, Cleveland "Press."

Personal Direction CHARLES A. SAVHA

THE GREEK AMBASSADOR OF GOOD WILL

GEORGE GIVOT

Metro-Goldwyn-Mayer's "HOLLYWOOD PARTY"

NOW IN PRODUCTION

Sole Direction

HERMAN BERNIE

1619 Broadway, New York

(TOMMY) REILLY and (BILLY) COMFORT

NOW IN LONDON PLAYING VAUDEVILLE

Recording for Decca and broadcasting regularly from May Fair Hotel for the British Broadcasting Corporati

European Representatives, REEVES & LAMPORT

Air Line News

By Nellie Revell

A paradox is that Joe Morrison, with George Olsen, is getting offers from the same agency that decided he 'wasn't good enough' to continue on one of their WOR commercials four months ago.

A Bit Upset

Broadcasting periods of Jack Arthur and others have been upset by the Ebling Brewery account, putting on Gabriel Heatter, news commentator, from Monday to Friday, on WOR. New spots are being arranged for all concerned, Arthur doing vaudeville for the next several weeks.

One Down

Julia Sanderson still has the most distinctive laugh on the air, Tex Ritter of Cowboy Tom's Round-Up having been eliminated as a competitor since his operation.

Personal Hurricane

Frank Luther wrote piece for a paper the other day, urging opera and concert singers to become stylists if they want to succeed in radio. And promptly brought down upon his head an avalanche of indignant letters. Sticks and stones Luther can survive, but it hurts him to be snubbed by singers who resent his remarks.

Love's the

Mark Warnow has auditioned his orchestra for Woodbury, with Howard Marsh, Katherine Carrington and a chorus in selections from musical shows. The idea of the show is romance.

Complete lineup on the forthcoming Linit series over Columbia this October includes an Erno Rapee orchestra, Jane Froman and Nino Martini. This is Rapee's first bow over Columbia.

Short Shots

If Chesterfield goes back on the air this fall, Lennie Hayton goes back with it....Bill Card required a blood transfusion last week. His mother flew from Salt Lake City ....Art Daly, NBC production man, lost his father last week....Will Oakland returns to the air in October....Jack and Loretta Clemens are on the Maxwell House program during Annette Henshaw's absence ....Reginald E. Thomas, formerly with NBC, has gone to the Campbell-Ewald office in Detroit....George Tormey, radio department of Blackett-Sample-Hummert, has been away ill for two months....Muriel Pollock returned from Paris Thursday and with Vee Lawnhurst, Marcella Shields and Walter Scanlon will inaugurate a new commercial next Thursday (Sept. 7)....A boy at the Ted Jewetts....And a girl at the home of Gar Young, NBC sales dept....James Melton, tenor, and Carol Deis, will be teamed in a new commercial Sept. 16....Tony Wons is bacheloring at the Essex House. Wife and daughter don't return from Wisconsin until Labor Day....Among ex-announcers now producing radio programs are Louis Witten, Kenn Fickett, Edmund Ruffner, Ralph Wentworth and Herb Polesie....Al Schwarts and Irv Brecher, two 20-year-olds, will do the gagging for Milton Berle's radio appearances....Annette Hanshaw returns to Maxwell House 'Showboat' Thursday (Aug. 31)....Paul Sabin and his Mayfair orchestra again make melody in back of the Orbach commercial announcements on WEAF beginning in October....The Don Hall Trio will start a new series of 30-minute programs with Aldo Ricci's Phantom Strings over WJZ beginning Sunday....Conrad Thibault, starred on three NBC commercial programs, made the leap from vocalist with a Northampton, Mass., dance band, to a role with the Philadelphia Grand Opera Co. in one jump....The Loomis Sisters—Virginia and Maxine—are being auditioned for commercials....'An Evening in Paris' returns in a new CBS series Sept. 11....Frank Ray, violinist, heard with the Monte Serenaders, was an aerial photographer with the 27th Division air service....Bonnie Poe is losing weight fast to cinch that Paramount screen contract....Vera Van replaced Gertrude Niesen on the Mark Warnow Thursday night broadcasts, Miss Niesen going over to the Sunday spot with Johnny Green....The Phantom Minstrel program on WINS is projected from the rotunda of the old Roxy....Frederic William Wile starts his 11th year on the air Sept. 16....Anthony Frome, a top tenor, speaks conversationally in a deep bass.

Scrambled Notes

A&P Gypsies orchestra returns from Chicago the first week in October....Herman Bernie has arranged a week at the Palladium, London, for Enric Madriguera's band....Irving Aaronson's broadcasts from Riis Park, L. I. wind up Sept. 9....Efrem Zimbalist will feature on a program returning to the air in Sept....Rudy Vallee reaches into WOR for one of his features on the NBC next Thursday night—Vera Brodsky and Harold Triggs, a pair of pianists....Sept. 1 Phil Spitalny begins a swing of picture houses, taking in six cities. His sponsor will assume all line charges....Ethel Barrymore turned down a lucrative radio contract because she refused to have her name linked with the product....Merle Johnston sax quartet gets a new spot on WOR, Thursday nights....George Givot returns to New York about Sept. 10 to resume radio work....Jean Sargent is a former columnist for a Philadelphia newspaper, and brings her own stories to her press agent to be sent out. She's probably the ideal client....H. V. Kaltenborn returns to Columbia Sept. 10....Ethel Waters auditioned this week with two musical organizations and they're talking price with her right now....Kathleen Gordon, music librarian at WOR, surprised that station's staff by getting married during her vacation to Edward Walker of the New York 'Times'....Will Rogers positively will return to that Sunday night oil show early in October....Roger Gerston's orchestra replaces Anthony Trini's at the Village Barn ....A sponsor is dickering with Wheeler and Woolsey, for a show with the Revelers and Jane Froman....Leon Belasco will do a series of vocal records for Columbia Phonograph Co....Gladys Baker, who does those WINS interviews, is a former Birmingham (Ala.) 'News' writer....It looks as though Loretta Lee, now singing at the Taft, will get several CBS sustaining periods in addition to her George Hall orchestra broadcasts .....Because Kathleen Karr of WINS looks like Lillian Russell, she has been picked to portray the famous beauty of other years in Joe Cook's new show....Mort Milman flew to Hollywood to try and sign a flock of screen personalities for air work.

John Babb, NBC Service is in Presbyterian Hospital, N. Y., losing his appendix.

'EXPERIENCE'S' 32

'Voice of Experience' returns to CBS Sept. 11 for Wasey Products with his first coast to coast hookup. New schedule stipulates six programs a week, five morning and one evening.

Expansion covers 32 stations.

Washington Move

Washington, Aug. 28.

CBS moves its offices and studios Nov. 1 from the Shoreham to the Earl Building.

Web attaches take the entire eighth floor. New layout will include three studios.

Police Radio Operator Is New Profession

Chicago, Aug. 28.

Radio instruction institutes locally report an increased number of applicants, with a majority of the new students desiring tutoring for jobs doing police-call communication work for the municipalities.

There has been a new demand by cities for radio operators for this type of work. It forms a new outlet for what was becoming an overcrowded profesh.

New Business

LOCAL STATIONS

Los Angeles

Grunow Distributors. 'Musical Storeroom.' Salvatore Santaella's orchestra, half hour, nightly except Saturday. KMTR.

Willys Overland Co. and **Nu-Sight Optical Co.** Spot announcements, KMPC.

Shell Oil Co. Spot announcements, KNX.

Western States Grocery Co. Spot announcements, KNX.

Haas Baruch Co. Bill Sharples breakfast program, daily, KNX.

Avocado Tissue on same two hour program.

Reo Motor ments, KNX.

Beth Olam Jewish Cemetery. Orchestra program, 15 mins. Sunday nights, 52 times. KMTR.

Paraffin Co., Ltd. 'Reminiscences of Victor Herbert,' 15 mins., Wednesday nights. Discs, KFWB.

Parabase. 15 mins., Wednesday nights. Salvatore Santaella's orchestra, KMTR.

Star Outfitting Co., 1 hour daily 'Twilight Revue,' KEVD, 13 weeks. Records.

Catali ., time signals, KFAC.

Dr. Maurice Lebell, 15-min. daily three times a week, medical talks, KFVD.

Ford Dealers of California, 'Merrymakers,' Columbia Don Lee Chain, once a week, starting Sept. 3. (McCann Erickson).

Union Oil Co., one-half hour weekly starting Aug. 27, musical and variety revue, Columbia Don Lee Chain, starring Donald Novis and Sterling Holloway. (Lord and Thomas.)

Newark

Ebling Brewing Co. A 13-week contract for 15 minutes every day but Sun. and Sat., using Gabriel Heatter, news commentator, WOR.

Grocery Store Products Sales Co. Recording, 26-weeks, three nights a week, WOR.

American Bible Conference Ass'n. Resuming the Rev. Dr. Donald Grey Barnhouse every Sun. for 26 weeks, WOR.

Enoch Light unlimbered at the Governor Clinton, New York, Wednesday (23). Has a CBS hookup.

TECHNICIANS BETWEEN UNIONS IN COAST FITE

Los Angeles, Aug. 28.

Contest is on between the International Brotherhood of Electrical Workers and the IATSE to unionize the technicians working at local radio studios.

IATSE became active following the first move by the IBEW which called a meeting of the ether electricians and which was heckled by members of the former organization as an echo of the Hollywood film strike.

Heretofore left alone by the unions, the radio workers are now between two fires with both labor organizations holding periodic meetings at which the benefits of the respective unions are lauded. As yet the air technicians are on the fence waiting the outcome of the jurisdictional fight between the two unions in the film strike before deciding which outfit to join.

ARTHUR TRACY
"The Street Singer"
MANAGEMENT
MORRISON-WINKLER CORPORATION
Park Central
NEW YORK

"Your New Old Friend"
DON ROSS
Pontiac Program
Coast-to-Coast Columbia System Broadcasts
Tuesdays and Thursdays at 2:30 P. M.
Management MORRISON-WINKLER, Inc.

MILTON BERLE
OLD GOLD PROGRAM
Sept. 6th
Management
CHARLES MORRISON
MORRISON-WINKLER CORP.
Park Central Hotel

"Radio's Loveliest Lark"
JANE FROMAN
IN SONGS
FRIGIDAIRE PROGRAM
Friday 10:30 p. m. CBS.
Direction, Morrison-Winkler Corporation
Park Central Hotel, New York City

LENNIE HAYTON
AND HIS
CHESTERFIELD-HOUR ORCHESTRA
EACH FRIDAY 10 P.M.
WABC
Direction
MORRISON-WINKLER Corporation

LOU LUBIN
WOR—Tuesday, 7:45-8:15 P.M.

RUBY NORTON
Summering in White Mountains
JACK CURTIS
CURTIS and ALLEN
Palace Theatre Bldg, New York

HOWARD LANIN
and His ORCHESTRA
• Now 15th Week •
ATLANTIC BEACH CLUB
1697 BROADWAY, NEW YORK

PAUL WHITEMAN Presents
RAMONA
N. B. C. Network
KRAFT-PHENIX PROGRAM
WEAF
Thursday 10 P. M.
VICTOR RECORDS

"The time has come," the Walrus said,
"To talk of many things:
Of Shoes and Ships—
Of Sealing-Wax—
Of CABBAGES And KINGS."
AUSTIN STRONG
Monday Wednesday Friday
W E A F
5:15 P.M. N.B.C. Network

The Nit Wits of the Networks
WHITE OWL
WABC
Every Wednesday Evening at 9:30 P. M.
BURNS AND ALLEN
WM. MORRIS AGENCY

LEON BELASCO
OLDSMOBILE
10:30 Tues. and Thurs.
WABC
Mon., Tues. and Fri., 11:30 to 12:00
NIGHTLY
ST. MORITZ HOTEL, NEW YORK
Sole Direction HERMAN BERNIE
1619 Broadway, New York

JOHN FOGARTY
WJZ
NBC Network
Jack Frost Sugar Hour
Management NBC
Personal Direction
James F. Gillespie

GYPSY NINA
"The Haunting Romantic Voice of Radio"
WABC
COLUMBIA BROADCASTING SYSTEM
TUESDAY | SATURDAY
7 P.M. | 7:15 P.M.
Mgt. CBS

WABC—CBS

MILDRED BAILEY
AND HER
"ROCKING CHAIR"

Isham Jones
AMBASSADOR HOTEL
Atlantic City, N. J.
Direction
Columbia Broadcasting System

AL GOOD MAN
RADIO'S ★★★★★ MUSICAL DIRECTOR
GULF GASOLINE
WITH IRVIN S. COBB
WABC WED.-FRI. 9 P. M.
WITH WILL ROGERS
WJZ SUNDAY 9 P. M.

For That Boy Part
Andy Donnelly
Played 9 months as "Bill," typical American boy, Booth Tarkington's "Maud and Bill"—NBC Network. Mr. Tarkington wrote:
"You play the part exactly right."
Write: Mrs. M. Donnelly, Variety, N. Y.

AFM Opposing, Via the Radio Code, Broadcasting of Canned Music

When the code for the broadcasting industry comes up for a hearing before Sol Rosenblatt, NRA deputy administrator, the American Federation of Musicians will ask that a clause be inserted banning the airing of phonograph records unless used for incidental effects. Representation will be made as coming under the head of unfair competition.

Argument union plans advancing is that the heavy use of phonograph disks not s musicians out of work but is unfair to those stations that maintain a staff of instrumentalists through all hours of the broadcasting day. To back up its contentions the International has gathered data along these lines with part of it showing that the smaller stations in both the large cities and hinterland resorted to phonograph records for anywhere from 30 to 100% of its musical fare.

Broadcast use of records has always been a thorn in the side of the phonograph companies. Neither they nor their artists, the disk makers came to admit after long and thorough study by their legal counsel, are allowed any redress under the law. Purchase of a phonograph record, according to copyright decision as it now stands, entitles to its use at will.

The Record Damage

Phonograph companies last winter adopted the policy of including on each record label a warning against the platter's use for broadcast purposes but found that this hadn't the slightest effect toward curbing the practice. Shortly after the no-broadcasting warning was introduced, Oswald Schuette, copyright director for the National Association of Broadcasters, addressed a circular to station men advising them to disregard all such warnings or any sort of effort in that direction. As long as they were licensed by the American Society of Composers, Authors and Publishers to broadcast the music contained in the records, wrote Schuette, there was nothing in the law to prevent them from using them on the air.

Fred Waring several months ago dropped stenciling for Victor on the ground that the constant broadcasting of his platters by radio stations harmed his value as an air attraction more than the recompense he received from their sale. Waring said at the time that he had found that several stations in the metropolitan area made it a practice of putting on a daily program devoted exclusively to his recordings, and labeling these a Fred Waring program. One small outlet in New York, he averred, refrained from making any mention of the fact they were waxed versions until the tail end of the program.

Fields-McHugh Busy

Hollywood, Aug. 28.

In addition to the songs in 'Meet the Baron,' the Jack Pearl picture, and 'The Fire Chief,' Ed Wynn's film, Dorothy Fields and Jimmy McHugh are to do the ditties for 'Hill Billies,' also at Metro.

Miss Fields is writing considerable rhymed dialog for the Pearl pic, framing an opening and several other lengthy doggerel sequences.

'Clean as a Whistle' from the latter film will be published by Robbins. From Metro the pair may go either to Radio or Columbia for their next assignment.

B.R.'s $350 Nights

Lincoln, Neb., Aug. 28.

Ted Cooper is lining up the Marigold Ballroom for the new season starting Sept. 1.

Cooper was in is spot last season and gave it the first successful run it's had since it was built by contacting and billing name bands. Plans to keep up the same system this season.

Best night's run from $350 to $400 in gross.

Cooper has been managing the Capitol Beach pavilion during the summer.

Everybody's Doin' It

NRA ballyhoo has both the professional and amateur songwriters worked up to a productive lather. Tunes glorifying the NRA, the President, and other ideas inspired by the Blue Eagle have the past two or three weeks been pouring into publishers' offices. Most of the music men are leery about putting out songs of this type. They say there's no question that they'll click from the applause angle when heard but they doubt whether this reception will materialize into purchases of sheet versions.

Outside of Phil Spitalny's 'NRA March' the two compositions inspired by this theme that have caught on are George M. Cohan's 'The New Deal' and 'The Blue Eagle Is Flying Agai ,' authored by Billy Baskette and published by Mason Music Co. Robbins Music Corp. has one on the market, 'Marching Along Together,' which looks as though it will be adopted as the movement's theme song. Robbins took this number over from the English publishing house of Peter Maurice and had Mort Dixon revise the lyrics.

PAR SLOUGHS $5,000 DITTIES FROM 'LOVE'

Hollywood, Aug.

After purchasing two songs by Gus Kahn and Walter Donaldson for $5,000, Paramount will not use them in the Chevalier picture, 'Way to Love', for which they were intended.

All the tunes recorded for the pic are by Leo Robin and Ralph Rainger, who originally did the score.

'Fu Manchu' Drew Wrong Kind of Dial Turners

icago, Aug. 28.

Campagna Italian skinbalm, which is now being handled by the Aubrey, Moore & Wallace agency, will not take up the option they hold for time for a second radio program on CBS and NBC starting Sept. 1. Original option for this time expired on Aug. 15, but they asked for, and got, an extension.

Campagna is still trying to select a suitable script. Fu Manchu series is flatly cold for renewal. New series, if and when, will be dramatic.

Two independent scripts had been considered, a new one called 'Talkie Talks,' by Charles Hughes, who handles the other Campagna program, 'The First Nighters.' Other script looked over was 'Little Miss Millions,' an adaptation of some Clarence Buddington Kelland stories. Both are cold.

It is understood that the new Campagna program will introduce a new product for the company. 'Fu Manchu' stories were cancelled on the reports that the detective stories drew a majority of male listeners, who were not potential buyers of the skin food. New script is ordered with romance for the ladies.

No Copyright Needed For Newsreel Music

, Aug.

Decree has been passed here, according to which the use in excerpts of copyright material in newsreels does not constitute an infringement of any existing copyright laws.

This has been done i order to facilitate newsreeling in Austria without involving actions against newsreelers if certain bars or words of copyright material is included.

Lyman's $6,000

Abe Lyman's band, due in New York for broadcasts, will pick up $6,000 on the way east via a week for RKO in Kansas City.

K. C. date commences Sept. 8 on a Morrison & Winkler booking.

Newman Platters 10 Tunes from 5 UA Pix

Hollywood, Aug. 28.

Alfred Newman recorded the music for five pictures at United Artists during the past week, putting 10 songs on film during that time.

Productions were 'Roman Scandals,' 'Nana,' 'The Bowery,' 'Broadway Through a Keyhole' and 'Blood Money.'

'Scandals,' 'Nana,' and 'Keyhole' all contain new ditties and the other two utilize old tunes of the period in which the pix takes place.

LEADERS ALSO WANT A CODE

worrying about a code of their own. Through their National Association of Orchestra Leaders of which atrical attorney, Julian T. Abeles, is chairman, the maestros have consulted Joseph N. Weber, president of the American Federation of Musicians, on the advisability of a code. The leaders are for it but, according to Abeles, if Weber is against it, it may have to be dropped summarily.

Band leaders argue that there are many evils which are in need of codification for protection their profession. The main thing is the scale. While the union scale is supposed to be observed and enforced, it's no secret in trade circles that it has become more or less of a gag particularly in the drear depression days when a job at a cut-price was deemed better than laying off in the glory and the knowledge of holding out for a fancy figure.

There are other evils, according to the National Association of Orchestra Leaders in which Whiteman, Olsen, Bernie, Waring, Jones, Denny, et al., are prime spirits. For one thing, as much as 40% commission has not been unheard of. The Music Corp. of America, the theatre booking offices, the radio stations, the ad agencies for radio and others have all declared themselves in. On top of that the bandmen maintain elaborate organizations to conduct their business. Each has a personal rep, also also an office and a stenographer to conduct their business and other organization appurtenances.

In view of all this, the band leaders feel that a code for their protection, in adherence with the principles of the NRA, is very much in order if they are to continue in business and continue to give employment to their staffs.

Octet for Trio

Hollywood, Aug. 28.

Nacio Herb Brown and Arthur Freed finished eight songs which are being inserted in three pictures at Metro. Frank Skinner, in addition to arranging the team's tunes, is acting as musical advisor on all pictures to which Brown and Freed are assigned.

In 'Going Hollywood' the team has five songs and three in 'Vinegar Tree.'

Twins Sue Specht

Buffalo, Aug. 28.

A writ of attachment was signed in Supreme Court here in connection with a $387 claim by Harriet and Sylvia Darling, known as the Darling Twins, against Paul Specht.

The Darlings allege that they were signed by Specht to tour with his band starting at Olcott Beach in June and that the amount represents the balance of $500 wages unpaid under the contract.

SONATRA WANTED WEST

Hollywood, Aug. 28.

Jack Robbins wired Ray Sonatra, one of the Robbins arrangers, to fly here to do the orchestrations on 'Going Hollywood,' the Marion Davies-Bing Crosby pic at Metro.

Sonatra has been doing the arrangements for Jacques Renaud's orchestra. He may remain to assist Herbert Stothart, who will wield the baton on the musical numbers of the Cosmopolita roduction.

Music Jobbers Organize, Asking Own Place on Music Control Board

Music End May Oppose Jobbers 100%—Paine

Music code committee will oppose most if not all the mands the jobbers have declared they will make upon the covenant when it comes fore the NRA administr for a hearing, according John G. Paine, committee chairman. Trade's constitution with the revisions asked by Sol Rosenblatt, deputy NRA administration for the amusement business, is expected to receive approval from the code committee today (Tuesday) and be in the hands of Rosenblatt by Thursday (31).

Paine interprcted the job- ' proposal that the organization of publishers into a central distributing combine be declared an unfair practice as a direct slap at the Music Dealers' Service, Inc. Not only, he said, would this point receive stout objection from the pop publishers but they have no intention of yielding to the jobbers' demand that they (the jobber) have equal representation on the committee selected to enforce the provisions of the finally approved code. Such equal representation, averred Paine, would give the sales end of the business committee domination.

Aside from the jobber attitude Paine expects the major portion of objection to the code at the hearing when called will come from sources that regard the clause dealing with 'extravagant entertainment' as too oppressive. This proviso prohibits paid publisher attendance at openings or closings restricts such attendance on any other night to four persons.

BANDS LIKE CHEAP WAX; GETS MORE ROYALTY

Chicago, Aug.

Band leaders are making a sharp turn-about in their attitude towards the cheap selling phonograph records. Ace leaders who formerly wouldn't consider tagging their names onto the cheap records are now expressing their preference for the two-bit discs rather than the 75c. platters.

It's all a matter of final returns in cash, the leaders having discovered that royalties on sales grow by number, and that it's better in the pocket to get a mess of sales at two-bits than a few takers at the higher prices. The old prestige angle is out; it's nuts to glory and what-ho for the coi

Latest bandman go for the cheaper platters is Ted Weems, who last week tossed off six sides for the Blue Bird ivision of Victor. Previously, Rudy Vallee has allowed his music on the two-bit disc.

In former days if the band leader went on the cheap disc he usually insisted going on under a fake label, figuring on that prestige thing and being afraid that the monicker now the low-cost saucer would hurt socially. Now they insist on the right name, because it'll mean more in sales.

Cheaper discs far in the van of the higher-priced platters, most of them being the sole disc merchandise being offered by the mail-order house catalogues, which contribute a high portion of the record sales. This is because the records are still a major source of entertainment for the rural sections, where the phonograph is still a part of the household.

Garden's Herbert Concert

A Victor Herbert memorial performance for one night only has been set for the Madison Square Garden, Sept. 9.

Giving a program of Herbert music only, arrangements call for an 85-piece orchestra from the Metropolitan opera, under direction of Harold Sanford, with solists John Fogarty and Virginia Ray (Olive Palmer).

Chicago, Aug. 28.

For the first time in the history of the business the jobbers got together and last week formed the National Music Wholesalers Association. Organization meeting was attended by 20 members who represent approximately 90% the total business done in this country. Only large wholesaler not in on the meeting or association is Lyon & Healy, local firm.

Officers elected were E. Grant Ege of the Jenkins Music Co. (Kansas City), president; Max Mayer of Richmond-Mayer (New York), vice-president; Gene Gamble of Gamble Hinged Music Co. (Chicago), treasurer; Al Wise of Ashland Music Co. (New York), secretary. Irvin Edelman of New York was appointed association counsel.

In its three-day session, the new organization adopted many lutions providing the tinued existence of themselves and made certain objections and amendments to the national music code now being considered.

Ducks Own Code

most importance was the work of the code committee, consisting of Ege, Mayer and Gamble, which listed objections and amendments to the present music code. Association forebore to write its own code on the belief that it would be easier merely to list objections to present code, since it is not the object of the association to combat the code as much as it is to eliminate certain objectionable features.

It is the statement of the committee that the wholesalers have a place in the industry, and on that ground they object to the phrasing in the present code which states that 'a dealer shall include the jobber', since such phrasing would automatically toss the wholesaler out of the trade.

Committee insists for the association that the new code have an additional clause to cover the music wholesaler and in order to maintain this branch of the industry, provision should be made for the classification of the wholesaler in respect to price as different to dealer and prevent the elimination of the wholesaler from the industry. This is aimed at the squeezing of publisher prices in such a manner as to make the wholesale business unprofitable.

Resolution of the committee also made that it is unfair competition for any person to combine or form any organization to eliminate the wholesaler or competition.

Want Representation

Associ through its code committee also asks for equal representation on the national code control board. As it stands now, three music associations, the Music Publishers' Association, the Music Publishers' Protective Association, and the National Association of Sheet Music Dealers are the organizations mentioned in the code of the music industry, with each alloted two members of the national industry code control board. Wholesalers thereby ask for two members also, or if the number is changed, for a representation equal to the individual representation of the other associations in the industry.

Formation of the association and the adoption of the resolutions and the objections and amendments to the code were made in record time, Thursday (24) and Friday (25) taking care of the organization, and Saturday (26) for the work of the code committee. John Sengstack, representative of the standard publishers and dealers on the code, sat in on both the organizational and code committee meetings. Telegrams of the work of the new association were sent to both John G. Paine and Sol Rosenblatt. To Paine the wire stated that the association was co-operating with Sengstack, who suggested that instead of filing separate wholesalers code which would complicate Washington situation to include wholesalers side question in regular code. Message stated that the code committee approved the Sengstack plan on the condition that Paine withhold submitting present code to Washington.

Message to Sol Rosenblatt voiced the wholesalers' objection to the proposed music code as not truly representative.

More Money for More Music

Trade Holds Hopes of Bigger and Better Sales with NRA

The NRA and freer money is conexpected to improve the music business which, for the last eight months, has not been able to absorb more than 200,000 copies of the biggest song hits. It is expected that with extra finances generally and the improved public spirit the thing which makes the music biz flourish—i. e., extra copy salesmanship—will have a good effect. Now, as with films and anything else, they're shopping for just the one thing they want.

The idea of a girl coming into a music shop for a song hit but being conned into killing a dollar bill by taking three more sheets has been a dead issue for months.

Music trades concede more or less that the disk business is shot. With the radio bringing the favorite artists regularly into the home, and the songs freely to be had via the ether, there seems little need for acquisition of either or both on wax in canned form.

Road Show Lack Break for Bands Around Indiana

Ft. Wayne, Ind., Aug. 28.

Due to a scarcity of traveling road attractions in this city, name bands are getting a big play right now. During the current summer season any number of first class orchestras have proved big draws.

Cab Calloway, drew a record crowd at Lake Wawasee, classy resort near here, and then repeated three weeks later in the Armory here. Noble Sissle another. Ralph Fisher, manager of the Uptown club, booked Calloway and is now dickering for Duke Ellington and Buddy Rogers.

Art Kassel is booked for appearance at the lake shortly. Other name bands which have been magnets were Guy Lombardo, Ben Bernie and Charlie Davis.

Nothing else to here but dance.

MUSCLE SHOALS STATION

Florence, Ala., Aug. 28.

WMED is expected to get into operation about Sept. 15 serving the three towns of the Muscle Shoals district, Florence, Sheffield and Tuscumbia.

Jack E. Richards and Katy Jones are the owners.

NEW NBC NOON ACCOUNT

Climalene Water Softener goes NBS Sept. 5 with a Tuesday and Thursday noon affair. Will use Cheri McKay, the Merry Macks and a piano duo.

It's account is for 11 stations, cluding New York.

Perfumery 15 Mi

Bourjois, Inc., distiller of the 'Evening in Paris' perfumery, returns to a Monday evening whirl Sept. 11. Program this season will take 15 minutes. Previously a half hour.

Agnes Moorehead will resume with Nat Shilkret again piloting the orchestra.

Hookup 19 stations.

LEADERS IN RHYTHM
That's the
LEADER'S TRIO
Who, under Ed Smalle's capable direction, sing songs differently via WJZ. If you want to know what we mean, listen to them singing:
"HOLD YOUR MAN"
"DON'T BLAME ME"
"MARCHING ALONG TOGETHER"
"DINNER AT EIGHT"
"YOU'VE GOT EVERYTHI"
"I'LL BE FAITHFUL"
"LET'S MAKE UP"
ROBBINS
MUSIC CORPORATION
799 SEVENTH AVENUE
• • • NEW YORK • • •

Bernie, Vallee for Chi Ballrooms in Autumn?

Chicago, Aug. 28.

Ben Bernie or Rudy Vallee, or both, may go into the Trianon and Aragon ballrooms here in the fall. This is a contemplated part of Andrew Karzas campaign of big names.

Ted Weems, Wayne King, Bernie Cummins and Jan Garber are already contracted and are being dated for the million buck ballrooms.

COL. BROWN HUNTING 43 TEX. 'AIR PIRATES'

Kansas City, Aug. 28.

Col. Thad H. Brown, member of the Federal Radio commission, was here this week, en route to Texas, where he stated his investigators had discovered 43 'air pirates' operating and cluttering the air without official sanction.

Air piracy has become one of the chief problems of radio control and Col. Brown is in charge of the commission which is charged with stamping out the stations that try to operate without compliance with the commission's regulations.

Of the 43 stations known to be operating in Texas, 13 have been located and their operators identified.

HERE AND THERE

'SPA Bulleti ,' monthly organ of the Songwriters' Protective Association, makes its bow Sept. 1.

Victor has put Ted Weems under contract to record for its Bluebird brand.

Hi-De-Ho Cabaret, Saratoga, playing a colored revue during the racing season. Kaiser Marshall's Czars of Harmony furnishing the music. A. Dorsey the proprietor.

It will be either the Commodore or the Biltmore, N. Y., for Isham Jones this fall. Leaves the Ambassador, Atlantic City, Sept. 5 and makes a short tour of one-nighters prior to coming into New York for rehearsals on the Ex-Lax show (CBS).

WOR, Newark, has taken all its wires out of the Westchester County, N. Y., roadhouse byways.

Negotiations on for Paul Whiteman to go into the Paradise restaurant, Broadway.

Shapiro, Bernstein has taken over the publishing rights to the new floor show music at the Hollywood, N. Y. David Oppenheim and Michael Cleary are the writers.

Joe Morrison, with the George Olsen band, is cited along Tin Pan Alley as a warbler made by a song. Reception they gave him at the Paramount, N. Y., for his warbling of 'The Last Roundup' resulted in his name going up in the marquee.

Ozzie Nelson quits the Paradise Duck Inn, Elmont, L. I., Sept. 7 and goes on tour.

Jerry Bent disputes the claim of the Beeronians to the first beerage title for a band. His band, playing at a Detroit beer garden for several months, has the title 'Jerry Bent and his Beer Barons.'

Abner Silver's pop tune version of 'Dinner at Eight,' originally placed with DeSylva, Brown & Henderson, has been taken over for publication by the E. Marks Music Co.

Harold Lee, B&O contact for Witmark, has been transferred to the firm's Chicago branch. Fills the spot made vacant by Bobby Mellin's moving over to the Chi office of T. B. Harms.

Herman Schenck with Broadway Music Corp. as general radio contactee.

TPA on NRA

Tin Pan Alley thinks NRA is a new subsid of NBC, standing for National Radio Artists.

The songwriters interpret it as 'No Royalties Advanced.'

$1,000 FINE FOR CHAS. DAVIS BY 802

Trial board of the New York musicians local has asked the international union for permission to order Charlie Davis to leave his present stand at the Hollywood restaurant, Broadway spot, and also impose a $1,000 fine upon the leader and fines of $500 on the members of the band. Penalties followed the board's finding the group guilty of not collecting the full scale required of a traveling organization while within the jurisdiction of the New York local.

When Davis followed Ted Lewis into the Hollywood two months ago it was suggested by the union that he replace his regular men with members of Local 802, the idea being that by doing so he would be able to avoid the necessity of collecting from the stand 30% above local scale demand for out of town units.

Last spring the local took similar fine and exit action against Isham Jones while the latter was playing the same spot, but eventually the fine was vetoed by the international union and Jones became a member of the New York local.

GERTRUDE NIESEN SET

Gertrude Niesen, on a CBS booking, goes on the Ex-Lax show, commencing Sept. 25, along with Lulu McConnell and the Isham Jones orchestra.

It took CBS's artist bureau 10 months to sell Miss Niesen commercially. Songstress has been sustaining on CBS for that period.

Stafford's in Chi

Chicago, Aug. 28.

Grant Stafford arrived in town last week to take charge of the midwest sales division for Victor records. He was with Victor in the East.

He succeeds Frank Hassmer actively in the field, though he is really taking the job off the shoulders of Bill Young, who has been doubling on the sales job besides handling the RCA Victor radio disc office in town.

Witmark has taken over the score of Universal's 'Laughter in the Air.' Numbers are 'What Is Sweeter,' 'Draggin' My Heels Around' and 'Isle of Blues,' with Joan Jasyn and M. K. Jerome the writers.

Jimmy Gillespie has taken an office in the Bond Bldg. out of which to operate on behalf of John Fogarty, Roger Wolfe Kahn, et al.

RADIO CHATTER

East

American Oil Co., Amoco gasoline, is figuring on going CBS a half hour a week as soon as it becomes set with a show.

After nine months in Cleveland, Landt Trio and White again broadcasting for NBC from New York.

Hoffman's gingerale, New York, going into beer and will use radio for a ballyhoo from the start.

Ernest Foote has turned his title of v.p. in charge of station relations to the World Broadcasting System and is going into the station rep business on his own.

J. C. Nugent has a 39-weeker with Dill's Mixture on NBC.

Wall Street Brokers, harmony duo, with Tommy Christian's orchestra and on their own over WMCA, N. Y., framing an act for vaude.

That NRA publicity pilot couldn't wait around two weeks for a meeting with John Elwood at NBC and is now back in Washington mulling over some of the strange ways they have around the networks.

D. E. 'Plug' Kendrick now general managing WKBF, Indianapolis.

Reginald Thomas, past two and a half years with N. W. Ayer, is now doing radio contact for Campbell-Ewald in the agency's Detroit office.

Patricola, vaude headliner, got her introduction to the NBC program board through an audition. If okayed it'll be a sustaining series with an immediate starting.

Puff between John Royal and Floyd Gibbons was much ado about nil but turned out radio column reading.

They're auditioning one at NBC called 'The Singing Taxicab Driver.' Ben Krause and Joe E. Lee among the candidates.

West

Mona Lowe, NBC blue singer, has turned composer and is airing 'Castaway Blues,' of which she wrote both the lyrics and music.

Humboldt J. Greig has formed Greig, Blair Co., new advertising agency, to operate in San Francisco and Los Angeles. John P. Blair is Frisco manager and David H. Sandeberg, L. A. manager.

Royce Colon, KOIL announcer, returned from vacation. Present vacationers are Mr. and Mrs. (Pauline Hopkins) Max Vinsonhaler.

John Henry, KOIL boss, appointed one of five members of special committee of National Association of Broadcasters to work out radio advertising evaluation plan similar to ABC plan of newspapers.

Marriage of Pansye Brown, WOW staff member, to Sam Marks, Tulsa, announced last week.

Bradford Simpson, program director, moved from KFAB, Omaha, to WAAW.

Dick Jorgen's band at the St. Francis, San Francisco, remoted over the Columbia Don Lee chain. Ted Florito follows.

All stations in Los Angeles, Santa Ana, Long Beach rebroadcasting the weekly NRA lunches from KNX, excepting chain stations in Los Angeles and KFWB.

Ethel Osborne, blues singer, added to KFWB, Hollywood.

WNAX, Yankton, S. D., increasing daytime power from 1,000 to 2,500 watts.

KGIW will move from Trinidad to near Alamosa, Col.

FRC granted KGER, Long Beach, Cal., permission to move transmitter and conduct tests to determine new spot.

Norris Hawkins granted license for a 25-watt portable experimental station in California.

Kansas City, Mo., has a new 400-watt police station, KGPE.

Two additional hours nightly for broadcasting allowed WJAG, Norfolk, Neb.

Red Stanley's orchestra at the New Montmarte cafe, new remote over KHJ, Los Angeles.

Thomas F. Smart, former general manager of the Northwest Broadcasting System (stations KJR, Seattle; KEX, Portland; KGA, Spokane; and KYA, San Francisco) is the new commercial manager of KXA, Seattle.

Ken Stuart, KOL, Seattle, sports announcer, nursing an embroidered finger—12 stitches after the slip of an axe.

Harold Smithson, formerly with KFWI, now commercial manager of KGGC, San Francisco. Opening of KGGC's new studios in Olympic hotel had Gov. James Rolph and Mayor Rossi doing the mike honors.

Mid-West

Julian Bentley, new press agent for WLS, Chicago, has calculated that 10% of the total broadcasting time since May 27 has been devoted to the World's Fair.

Ed Fisher, acquainted in Chicago as the ex-editor of 'Radio Guide,' now mgr. ed of 'Radio Arts.'

Elmer Bieck, at the Riverside, Milwaukee, organ, has resumed his morning broadcasts over WTMJ.

Gene Emerald, who does chief continuity for WISN, sings as well as he writes.

Larry Lawrence, WTMJ, came out second best chasing a golf ball, but he got himself a crutch and kept right on putting his stuff on the air.

South

Dud Connolly, in addition to overseeing the police short wave station, is helping run the station at Gadsden, Ala.

Buddy Linthicum of Birmingham, Ala., went auditioning to Chicago.

WODX, Mobile, is going off the air until October for repairs and replacements. Bill Rape was in town taking a vacation meanwhile.

Sterling Harkins, manager of WAPI last week, returns to St. Louis where he will live for a while.

Coast Musikers

Hollywood, Aug. 28.

Jack Robbins is getting a modernistic office at Metro but still, after five years, is waiting for an inkwell.

J. K. Brennan writing a couple of ditties with Walter Donaldson.

Arthur Jarrett made a special recording of 'Dinner at Eight' for the Chinese lobby and theatre, to be used with the picture of the same name. Victor cut the disc.

Agent offering the Gershwins and asking $50,000 a pic. No deals as yet.

Louis De Francisco back at Fox after doing some special writing on 'Paddy, the Next Best Thing' in N. Y.

Lilian Harvey's next for Fox will be another Buddy De Sylva musical, starting in October.

With George Hale on 'Hollywood Party,' Albertina Rasch on 'Going Hollywood' and Seymour Felix doing 'Meet the Baron,' Metro is knee-deep in dance directors and choristers.

Roy Turk here. Fred Alhert remained in New York to write with Edgar Leslie.

'Kahulaui Lullaby' by Gus Kahn and Ted Florito will be the themer of 'Cane Fire,' now being made in Hawaii. Ditty is Florito's sig song.

Mrs. Max Steiner returns from a European trip tomorrow (28).

Leo Robin hopped the 'Santa Elena' for six weeks in New York and the old family plantation in Pittsburgh. He'll peek at the Chi fair before returning to Par.

Newel Chase back in the Par music department, assisting Ralph Rainger.

Sam Coslow started on a vacation by pushing his benzine beetle out of the garage and heading northwards.

Lew Brown, due at Fox last week, expected in town some time during the current stanza.

Titles of Gordon and Revel's tunes for 'Broadway Through a Keyhole' (20th Cent.) are 'You're My Past, Present and Future,' 'When You Were the Girl on the Scooter and I Was the Boy on the Bike,' 'Doing the Uptown Lowdown,' and 'I Love You, Pizzicato'. Pair are currently back at Paramount for 'White Woman,' which will have 'Yes, My Dear' and 'Cute Brute'. They'll do five songs for 'Sitting Pretty,' the Oakie-Haley musical.

Most Played on the Air Last Week

To familiarize the rest of the country with the tunes most sung and played on the air around New York, the following is the compilation for last week. This tabulation will continue regularly.

Tabulation in turn is broken down into two divisions: Number of plugs on the major networks (WEAF and WJZ of the NBC chain, and WABC, key station of CBS), along with the total of plugs on New York's two most important independent stations—WOR and WMCA.

Title	WEAF WJZ WABC	WOR WMCA	Total
'Don't Blame Me'	18	20	38
'Shadow Waltz'	18	19	37
'Lazy Bones'	25	11	36
'Swingy Little Thingy'	21	9	30
'Marching Along Together'	17	13	30
'It Isn't Fair'	15	12	27
'Shadows on the Swanee'	14		26
'Trouble in Paradise'	14		25
'Time To Go'	11		24
'Under a Blanket of Blue'	13		24
'Did My Heart Beat?'	11		23
'Love Song of the Nile'	14		22
'Let's Make Up'	14		21
'The Gold Diggers'	10	11	21

CIRCUITS SCRAPPING VMPA

Exhibitors' Vaude Code

Of Exhibition Division of the Motion Picture Industry—Vaudeville and Stage Presentations

Article 43
OPEN SHOP

The right of Employer and Employee to bargain together free from interference by any third party shall not be affected by this Code and nothing herein shall require any employee to join any organization or to refrain from joining any organization in order to secure or retain employment.

Article 44
AUDITIONS

It shall be an unfair trade practice for any manager or independent contractor, under the guise of a public audition, break-in or try-out, to require an artist to render services gratis. This shall not prohibit, however, the appearance of the artist or his participation in benefit performances which have been approved by a bona fide organization representing the industry.

Article 45
REHEARSALS

Employers and independent contractors pledge themselves within the shortest possible time after the effective date of the Code to promulgate regulations for the periods of rehearsal and for the hours of labor during rehearsal periods, with or without salary, which will be fair, just and humane, and conform to the spirit of the National Industrial Recovery Act.

Article 46
MAXIMUM HOURS

Owing to the peculiar nature of the vaudeville and presentation business and the unique conditions prevailing therein, the necessary variations in the policies and operations of such theatres, the changing nature of the entertainment and the fact that such entertainment is of a character, requiring the services of artists of unique and distinctive ability, who cannot be replaced, it is recognized that it is impossible to fix the minimum number of hours per week for artists appearing in such theatres.

Any artist or performer receiving $35.00 or more per week shall be considered in the PROFESSIONAL class.

The minimum wage of an artist employed on a per diem basis shall be $5.00 per day.

No singing or dancing chorus person shall be required to work more than 58 hours actual working time in any way, including rehearsals. The minimum salary to such persons shall be $25.00 per week.

Article 47
PERIOD OF EMPLOYMENT

In view of the fact that it is a fixed policy of many theatres in various parts of the country to change the bill daily, bi-weekly or weekly, it is impractical to fix consecutive period of employment.

Article 48
TRANSPORTATION

Any artist not classified as a professional, who is required to travel, shall receive railroad transportation, in addition to his salary.

Article 49
WARDROBE

Employer or independent contractor shall furnish the chorus with all wigs, gowns, hats, footwear and other necessary stage wardrobe.

Article 50
CONTRACTS

Every manager, agent or artists' representative, or any associate thereof, who shall engage the services of an artist, shall enter into a uniform and equitable written 'Play or Pay' contract with the artist, setting forth the amount of compensation to be received by the artist for his services. Any failure by any manager, agent or artists' representative, or by any associate thereof, to comply with the provisions hereof and any issuance of a false contract in relation to any act, presentation or attraction, shall be deemed an unfair trade practice.

Where in any contract between the operator of a theatre and independent contractor, the latter shall undertake or agree to do and perform, or not to do or perform acts and deeds required to be done or performed, or prohibited from being done or performed by this Code, the duty, liability and responsibility for so doing or performing, or not doing or performing shall rest solely on such independent contractor.

Article 51
UNFAIR COMPETITION

No auditorium, hall or other place not regularly constituted as a theatre shall present the same type of performance as is presented in regularly operated theatres, provided, however, that the foregoing shall not be deemed to prevent such presentations in connection with industrial expositions, operatic performances or symphony concerts.

TOYAMAS' IMMIGRATION GRIEF AT NOYES, MINN.

Chicago, Aug. 28.

United States Immigration officials at Noyes, Minn., have held up the entry of a fair act, the Toyama Japs, pending proof of legal residence in the U.S.A. Act has been in Canada playing fair dates in Brandon, Calgary, Edmonton, Regina and Saskatoon for A. F. Thaviu, local outdoors agent.

Affidavit filed with the immigration officials here by Katsumi Sato, owner and manager of the turn, states that most of the troupe has been in this country since 1908, the oldest member having arrived in the U.S.A. in 1893. Five members of the act are Sato's children and were born here.

Ethel's Asking $3,500

In vaudeville and to vaudeville Ethel Barrymore is just another vaudevilli , i.e., she's squawking for more coin.

Ethel, who got $2,500 for dodging Milton Berle four times daily at the Palace, Chicago, now wants $3,500 for additional time. RKO wants her for five weeks, commencing Sept. 25, at $2,500. At $3,500 it doesn't matter whether Berle goes with it or not.

Miss Barrymore is geting her $3,500 by playing for Walter Reade in Asbury Park next week.

Keaton in Baltimore

Buster Keaton opens at the Hippodrome, Baltimore, Friday (1).

Booked via the Leo Morrison office.

NVA GETS JOINT COMPLAINT BODY

Chesterfield, for Actors, Wm. Lee, for Mgrs., Arbiters from Sept. 1—No VMPA Member Paid Dues for Past Two Years. NVA as VMPA's Sole Support—Donovan Out

FOR ECONOMY

Members of the Variety Managers' Protective Association have voted to disband their 17-year-old organization Sept. 1. It's for economy, they say, although none has id any dues for two years. During that time the VMPA has been supported entirely by the NVA Fund.

Arbitration of disputes between and among actors and managers by the Joint Complaint Bureau, which is the VMPA's principal function, will be turned over to the NVA under supervision of manager-members of the NVA Fund. This eliminates Major Joseph (Dooley) Donovan, the Joint Complaint arbiter since the VMPA's inception, and a stenographer. Operation of the bureau, including the personnel of two and clerical expenses, has amounted to $7,000 or $8,000 a year.

The VMPA was organized in 1916 with 800 theatre members, comprising 18 circuits and independents. Circuits were Loew, Keith's, Pantages, Gus Sun, Wilmer & Vincent, Interstate, Fox, Butterfield, Poli, Comerford, Mike Shea, Ike Libson, Orpheum, Canadian, Ltd.; Sablosky & McGurk, Cy Fabian, Stanley and Saenger.

Casey Angels It

During the past five years the number of dues-paying members gradually diminished. RKO, the last to pay, stopped two years ago. Since then the Joint Complaint bureau has been supported by the NVA Fund. Pat Casey, secretary and nominal head of the VMPA, also president of the NVA Fund, has not drawn salary for several years and for a time maintained the VMPA's clerical staff out of his own pocket.

Originally the Joint Complaint bureau comprised Casey, representing the managers; Henry Chesterfield, for the actors, and Major Donovan as a neutral third party. After a short while Donovan unofficially did the bulk of the arbitrating himself with consent of both sides. The bureau's decisions were seldom contested or protested. Of slightly over 20,000 cases arbitrated since the VMPA was organized, up to the present time, the bureau has never reversed a decision. In five cases the losing parties took the matter to court over the VMPA's head, and in every instance the VMPA was upheld. All other decisions stood as rendered by the VMPA, if all were enforced. Nor has it ever been charged by anyone that a VMPA decision was influenced in any request by either the manager or actor phases of the joint NVA-VMPA organizations.

Along with maintenance of the complaint bureau, the VMPA's other functions consisted in civic and labor contacts on behalf of the manager-members. These were attended to by Casey.

Schiller's Decisi

Agitation for scrapping the VMPA 'for economy' has been going on for four or five years. It appeared to have been Chesterfield's idea in the first place, with Chesterfield continuing to ask for it. He finally convinced Col. Ed Schiller of Loew's of the advisability of turning the complaint bureau powers over to the NVA (Chesterfield), with Schiller reported last week as being chief factor in bringing the change about.

Under the new system the arbitrating will be in the hands of Chesterfield, representing the actors, and William J. Lee, for the managers. Latter is executive vice-president of the NVA Fund and the Fund's only salaried officer. Chesterfield is treasurer of the NVA Fund and secretary of the NVA Club, receiving a salary in the latter capacity. While campaigning for disbanding of the VMPA for economy, Chesterfield has always opposed the scrapping of the NVA's social 46th street, New York, clubhouse, whose elimination has been wanted by others, also for economy.

As for the past seven or eight years Donovan has also directed the yearly NVA drive in theatres for funds, that function will also have to be placed in other hands.

One of Donovan's recent outside activities has been membership and office holding in the Actor's Betterment Association. This brought objections from the VMPA members, but with Donovan declining to sever his ABA connection.

Exhibs' Vaude Code Slaps Wm. Morris Office, but Says Little Else; Three Actor Codes Appear Due in Capital

Kee-reck

Los Angeles, Aug. 28.

Jay Clarke, psychic performing at the F-WC Hermosa Beach, informed a patron seeking info that unless he changed his method of living he would be a murderer within two weeks.

Less than a week later the patron is alleged to have killed a man. Now the F-WC house managers are in a mad scramble to book Clarke.

SO FAR NO DICE FOR JESSIE IN N. Y.

Mrs. Jessie (Poison Widow) Costello's New York trip with her lawyers has resulted in a week's layoff only thus far. Two bookings, for the Academy theatre on 14th street and Roseland ballroom on Broadway, have been called off. Too many squawks.

Academy negotiations were direct between the Skourases and Mrs. Costello's lawyers, who are handling her business, although there hasn't been much business so far. Skourases balked when the beefs commenced to roll. They say no contracts were issued.

Roseland also was scared out of it, from accounts, with some churches among those voicing objections to the Costello booking.

MICKEY WALKER AND GILDA GRAY IN VAUD

Mickey Walker, ex-middleweight champ, is set with Bobby Barry for a Loew's breakin in Newark, Sept. 8. Barry straighted for the late James J. Corbett and Walker for Jim' essayed personals.

Gilda Gray is going out for Loew's opening Sept. 1 at the Orpheum and Gates with a pianist. She just closed a barnstorming tour of ballroom one nighters with Whitey Kaufman's orchestra. Lyons & Lyons agented.

Outside of taking a direct slap at the William Morris office and setting a minimum wage of $5 a day for principals in vaudeville, the major exhibitors who play stage shows didn't go into much detail in the vaudeville phase of the motion picture code which goes to Washington as compiled in New York last week.

With its original code having been in Gen. Johnson's hands at Washington since July 14, the Actors' Betterment association is writing in some amendments and changes from the actor viewpoint. Another actor code will be submitted by the NVA, while Frank Gillmore is also reported drawing one up in Equity's behalf, carrying through his aim to slip Equity into the vaude business.

The exhibs' vaude code was written mutually by the variety circuits and some independent vaude booking people, including Fally Marcus, Arthur Fisher and Fanchon & Marco. It treats only with such actors' problem as directly concern the theatres, omitting most of the points included in the ABA and other actor codes.

The Morris office rap is written into the final paragraph of the picture code. It bars 'the same type of performance as is presented in regularly operated theatres' from playing any 'auditorium, hall or other place not regularly constituted as a theatre.' But there are no objections to industrial expositions, operatic performances or symphony concerts. The clause appears to be aimed at such shows as the Cantor-Jessel and Whiteman-Pearl variety roadshows which cleaned up on auditorium and other percentage dates under Morris bookings last season.

Shows Set Regardless

Morris office had trouble with Loew over the road shows last season. This was reported reflected in the writing of the vaude code, over whose hearings Louis K. Sidney, of Loew's, presided. Morris office intends to continue the roadshow bookings this season, having Jolson-Whiteman set as a starter, with Cantor making a repeat later on.

At one of the code meetings Gillmore, invited by the managers to attend, informed them that Equity has the White Rats' charter and accompanying A. F. of L. franchise, and intends using it for vaude actor organizing purposes.

The minimum wage set in the exhibs code is half the $10 daily minimum asked by the ABA. Latter asks that the $10 be established for 'all actors,' but the exhibs list professionals and amateurs separately. They want all artists receiving $35 a week or more to be classed as professionals. A maximum of 48 hours actual work, including rehearsals, is set by the circuits, with a minimum salary of $25 for line people.

Upon completing its amending of the vaude code this week, ABA will go into the radio actors' phase, probably calling a mass meeting at the end of this or early next week. A radio committee has been named by ABA to take up the air end. It includes Eddie Dowling, Frank Crumit, Julia Sanderson, James Wallington, Arthur Tracy, Cliff Hall, Freddie Berrens, Roy Atwell, George Price, Harry Hershfield, Jack McLallen, Nat Burns, Lou Holtz, Bert Lahr, Ray Perkins, Eddie Cantor, Fred Waring and George Olsen.

Exhibits' code in detail appears elsewhere on this page.

Fay-Knight at Par

Frank Fay goes into the Broadway, New York, Friday (1). Same show will carry June Knight.

Both bookings were arranged through the Leo Morrison office via Joe Rivkin.

No Chicago Sharing Terms for Acts As Long as Expo Keeps Business Up

Chicago, Aug. 28.

While the World's Fair lasts Chicago's variety houses will sidestep percentage deals. That was clearly indicated when Balaban & Katz offer from Amos 'n' Andy to play the Chicago theatre on terms. Instead B&K countered with a flat $10,000 salary which the radio team okayed. Act is now current.

Some weeks ago Harry Richman walked out of Chicago theatre with $7,500 on sharing terms, whereas, he could have been bought on salary for around $2,000. That, plus the circumstance that business has gone upward constantly week after week since July, created a situation where B&K didn't dare fix an arbitrary gross above which they would share with Amos 'n' Andy, or anybody else.

Smash Bi

Amos 'n' Andy deal was closed last week just as the receipts looked like they would hit $70,000, an almost inconceivable high tally for 1933, and close to the Chicago theatre's all-time high of $72,000, hung up in 1928. With that kind of business prevailing and the house over $50,000 weekly for a month, B&K nixed any percentage.

RKO Palace meanwhile, has Sophie Tucker for the week of Sept. 1 set to share over $26,000 and from advance indications this is certain to give Soph as nifty a week's income as her career can probably match. When contract was made $26,000 was extremely high for the Palace, but since then house has been ticking off $30,000 on those World's Fair crowds.

Running schedules on stage shows at both the Chicago and Palace are cock-eyed these days. Chicago theatre jammed in six performances on an opening Friday and seven on the next day. Orchestra was in the pit for the first overture at 11:15 a.m. and the last stage show wasn't completed until a few minutes before 1 a.m. Sunday morning. Palace schedule is almost as confused, and to avoid overtime, house has started its first morning show with the vaudeville instead of the picture.

DAN HEALY

HA HA CLUB
COTTON CLUB

Headlining
LOEW'S STATE
NEW YORK

This Week--Aug. 25

TWO ORPHS SET ON F&M UNITS UNDER WAGNON

Los Angeles, Aug. 28.

With the Orpheum in San Francisco tentatively set to open Sept. 3 under his supervision, through an operating partnership with W. Wagnon, house landlord, and Harry Arthur, Marco of Fanchon & Marco, flew to Salt Lake Thursday (24), to arrange for the opening of the Orpheum there, which is also set for F&M operation.

Rube Wolf (brother of F&M) is winding up Wednesday (30) his long stay as m. c. at the Paramount here, also operated by Marco, and will function similarly at the 'Frisco Orpheum. The local berth goes to Frank Jenks, one-time F&M leader and m. c., but who has been inactive in picture house circles for several months.

Policies similar to that in effect at the Par here will be inaugurated both in Frisco and Salt Lake by the new Orpheum operator. Both houses until recently were a part of the RKO chain, having been among the houses included in the RKO buy of the Pantages circuit four years ago.

San Francisco, Aug. 28.

It's probable that Marco will bow out of his contract with Fox-West Coast to supply stage shows for the Warfield, which he has been doing for two years on a five-year contract. Arch M. Bowles, FWC division chief, was slated to discuss that matter over the weekend in Los Angeles.

Wagnon-Marco have set Al Hixon as house manager, but have named no p. a. It will have to be a hurry-up publicity and staging job to get the house open by Saturday (2).

Orph will be the second Market street first run house to open within a week, Fox-West Coast having re-opened its Embassy last Thursday (31) with 'Voltaire' first run.

Orph operators have incorporated, filing papers with the Secretary of State in Sacramento last week. Directors named are John H. Tracey, Jules Goldstone, Richard Coblentz and M. C. Duvall. Tracey is named as lessee of the local Orph in papers signed with W. B. Wagnon, who owns the theatre and the Marshall Square building, housing it.

Inclusion of Marco in this deal sets at rest the many reports he was trying to get the RKO theatres here and in Los Angeles, and also the Paramount here.

New Faces Do Count in Chi

Names of Best B.O. Cards Recently in Fair City—More Novelties Set

GEO. McKAY CLICKS

His Small 'Take a Chance' ilm Gets Build-up

George McKay (McKay and Ardine) is set for a screen career if final results follow through on rushes of his work in 'Take a Chance,' musical film being made at the Astoria, L. I., studio by Rowland & Rice.

McKay was given a couple of lines in a stage manager role at the start, but after looking him over the producers decided to build up McKay's part. Also, some of the McKay gags have landed in the script.

Moreno's B.A. Dates

Hollywood, Aug. 28.

Rosita Moreno leaves for New York Sept. 1 to sail on the S. S. Northern Prince for Buenos Aires, where she will appear for 13 weeks at the Theatro Miapo, starting on Oct. 5.

She will be accompanied by her mother and William Gordon, her manager.

Bob Faber Agenting

Bob Faber, formerly with Publix and more lately press agenting for Dave Rubinoff, is turning manager.

First he has signed up under his personal guidance is Viola Philo.

Agents point to the big business done in Chicago recently by Jack Benny, Milton Berle, Ethel Barrymore, Sally Rand, et. al., as answer to the age-old demand for new faces. These have been new to Chi and as such the public reacted accordingly.

Harry Richman's big business at the Chicago theatre is credited to 'College Humor,' one of Par's best money-makers, on the screen the same week.

Nate Blumberg in Chi is set with some more stage attractions, including Bert Lahr, Guy Lombardo, Lou Holtz, George Jessel, 'Vanities' tab, etc.

Carroll Accuses Berle

Earl Carroll has filed royalty claims with the VMPA against Milton Berle, claiming the comic used material belonging to the producer during his recent run at the RKO Palace, Chicago.

Material in question was used by Berle in Carroll's last 'Vanities,' the producer contends. In his VMPA complaint, Carroll declares he'll sue RKO if not satisfied through the arbitration bureau.

GRAUMAN NABS BERKE

Hollywood, Aug. 28.

Dances for Sid Grauman's prolog to 'Dinner at Eight' at the Chinese are being routined by Dorothy Berke, former New York stager.

Miss Berke is the wife of Boris Petroff, at Paramount.

Marcus Loew
BOOKING AGENCY

General Executive Offices
LOEW BUILDING
ANNEX
160 WEST 46TH ST.
BRyant 9-7800 NEW YORK CITY

J. H. LUBIN
GENERAL MANAGER

MARVIN H. SCHENCK
BOOKING MANAGER

Managers in the Middle West---Note!

EDITH EVANS AND RAY MAYER

ROUTE
This Week, Aug. 26, Albee, Brooklyn
Next Week, Sept. 1, Paramount, Toronto
Week of Sept. 8, Michigan, Detroit

Anyone interested in playing us while in this territory communicate with
O. L. OZ
1674 Broadway, New York
Cooke & Oz (Formerly Jenie Jacobs)

State Prober's Report on Changes In NVA San Personnel Near Ready; Mrs. Murphy's Resignation Denied

Dr. David Park of the New York State Social Welfare department is still working between Albany and New York on his investigation of conditions at the NVA Sanatorium. It's expected he will have completed his inquiry sufficiently to make final recommendations at the San within a week. Official action then is to be taken by the state.

Meanwhile, the mental state of patients at the San remains unchanged and still unsatisfactory. A report that Mrs. Katherine Murphy, center of the controversy, had handed in her resignation effective Sept. 15, spread from Saranac to New York, but was flatly denied both at the San and the NVA Fund offices in New York.

Bad For Cure

Three of the six uncured patients dismissed from the San have been returned to upstate New York curing places for treatment by the NVA but not at the San. Whether Dr. Park's investigation had anything to do with the NVA's changed attitude toward the trio isn't known, but the three returned shortly after the state commenced to make inquiries.

The three are Frisco DeVere, who is at Northwoods, near Saranac Lake, in an endowed bed; Leonard Crowley and John Louden. The two men were declared cured by William J. Lee of the NVA fund when dismissed by Lee and Henry Chesterfield a couple of months ago. Dr. Park was said to have found that both were badly in need of further treatment. Crowley and Loudon, along with Miss DeVere, were among signers of the patients' petition for Mrs. Murphy's removal.

Among recommendations expected to be made by Dr. Park, along with the changes in personnel, is restoration of bus service between the San and the town. This service was discontinued upon Mrs. Murphy's complaint that patients were abusing the privilege.

Palace Straight Pix Again Under Sid Cohen

Current week is the last for vaudeville at the RKO Palace, New York. It goes to Sidney Cohen next week as a 15c film grind.

Palace's departure takes another full week off the RKO vaude book. This may be equalized in two weeks by gain of two splits, Paterson and the Liberty, Elizabeth. Latter is a Skouras house. Prospect, Brooklyn, reverted to vaude last week under its former policy of split week bills, using showing acts mostly.

Clause in the contract leasing the Palace to Cohen provides that RKO shall book the house in the event it goes vaude. RKO books the pictures, anyway.

More Weeks for Junior Stars of 'Day and Age'

Four junior stars of DeMille's 'This Day and Age,' Bryant Washburn, Jr., Eric von Stroheim, Jr., Carlyle Blackwell, Jr., and Elsie Ferguson, II, appearing at Paramount, N. Y. this week, have been booked for two additional stage dates.

They are the Met, Boston, opening Friday (1) (if no holdover in New York), and the Circle, Indianapolis, following week for Milt Feld and Dave Chatkin.

Film bookings of 'Day and Age' have been made in both Boston and Indianapolis to conform to the junior star engagements.

PARKED CAR MENACE

New Haven, Aug. 28.

Evelyn Smith and Myra Courtney, playing the Fox-College week of Oct. 17, 1932, are suing New Haven Motors, Inc., and Wm. K. Hehre for injuries allegedly received here.

Girls, dancers, claim that driverless car rolled out of a parking space and knocked them down. Miss Smith asks $15,000 and Miss Courtney $10,000.

That Other Cheek

More brotherly love stuff:

Sla'e Brothers were released by RKO Parace, New York, one day before closing day last week to enable them to open at the old Roxy, three blocks up the street.

In the old days—%X$&!

World's Fair Boosted Sally Rand from $200 To $4,000 Weekly

Chicago, Aug. 28.

Sally Rand, who went into her fourth week at the Chicago theatre Friday (25), is already set for a fifth week. New contract jumps her to $2,500. She opened at the house Aug. 4 at $750 and on successive weeks was jumped to $1,000 and $1,250.

At the same time Max Turner of the Leo Salkin agency negotiated a new deal to set the fan dancer in Ernie Young's Old Manhattan Gardens at the World's Fair at $1,000 weekly. In addition Sally is filling a third simultaneous engagement at the Paramount Club, reported at $500.

This record possibly represents one of the swiftest salary leaps for a performer on record. Two months ago Miss Rand's salary was around $200 weekly.

Elliott's New Dates

Chicago, Aug. 28.

Lyric, Indianapolis, starts vaude Sept. 1. Charles Olson, owner of house, designated Nan Elliott of the William Morris office as booker. Miss Elliott handled the house formerly from the old Pantages office.

Other time crowding the vaude revival here takes in the Balaban & Katz Century and the Marbro, both of which haven't played shows in two years. Will go on Miss Elliott's book, where seven other B.&K. vaude spots are already located.

Harding, which has been playing big shows with talent right out of the Chicago, is being figured on by B.&K. for a regular split-week stand, following it's SRO business with week-end vaude.

Webers Own Agents, Simon Split Complete

Harry and Herman Weber are opening their own agency in New York, completely breaking off connections with the Simons. The Weber-Simon partnership was dissolved several months ago, but the Simons continued to handle the Weber acts for vaude in New York, with the Webers concentrating on the Coast.

Webers remain on the RKO floor with their own franchise.

Acts for London

Dick Henry is sending four standard American acts over to the other side within the next few weeks, all opening at the Palladium, London.

Mae Wynn Foursome and Garner, Wolf and Hogan leave Aug. 30, Venita Gould, Sept. 5, Walter Dare Wahl, Sept. 15.

UNIT COMICS HURT

Birmingham, Aug. 28.

Wilmer Watkins, head of an independent vaudeville unit and Red Mack, comedian, were injured in an automobile accident last week near Baton Rouge, La.

Watkins had an arm broken while Mack suffered a broken rib. The automobile did a loop.

Alex Hyde rehearsing a new girl band for vaude. His brother Johnny Hyde (Morris office) agenting.

Local Amateurs' Show Marks Up $10,000 Net

St. Louis, Aug. 28.

It was a lot of trouble for everybody, but the boys at the Ambassador made nice dough for the theatre with last week's 'St. Louis on Parade,' in which 160 performers were local amateurs and only five or six paid professionals.

Show cost very little and brought up upwards of 20,000 to the box office, thereby insuring a profit of probably $10,000 on the week.

The boys had it figured correctly that the papas and mammas, the Aunt Emmas and the Cousin Marys of the participants would make the venture pay. Relatives and friends did attend such numbers that the SRO sign was hung out for nearly every performance.

Ruth Miller and Ralph Nichols di the staging.

Mostly the numbers were of the song and dance variety. Performers ranged from four-year-olds to adults. Johnny Perkins, popular here by virtue of numerous vaudeville engagements, acted as master of ceremonies. The hit numbr was a parade of 'Hollywood doubles,' consisting of a dozen or so boys and girls who looked, with the aid of makeup, like as many movie stars.

F-WC Staging in Prospect as F-M Invades Frisco

Los Angeles, Aug. 28.

Deal whereby Fanchon & Marco, with Harry Arthur, take over operation of the Orpheum, San Francisco, and the Orpheum, Salt Lake, early in September, in association with W. B. Wagnon, former 'Frisco picture house operator, may lead to willingness by Fox-West Coast to cancel its contract with F&M whereby producers provide stage shows for the circuit's Warfield, 'Frisco. Contract, for five years, still has a little more than three to go.

Fanchon & Marco policy, as presently in effect at the Paramount here, will be installed in both Orpheums. This will put the San Francisco house in direct competition with the Warfield, with virtually the same type of entertainment in both houses.

Expectation is that F-WC, if agreeing to terminate the F&M contract, will produce its own stage shows, similar to its policy at Loew's State here.

F&M, previous to closing for the two northern Orpheums, at one time operated by Alexander Pantages and more recently part of the RKO circuit, conducted negotiations with Harold B. Franklin with a view to acquiring RKO's Golden Gate in 'Frisco. Deal did not jell, understanding being that Franklin stipulated that the Los Angeles Hillstreet must be included in any deal for the 'Frisco acer.

Wagnon is the original landlord for the 'Frisco Orpheum, erected for Pantages. He secured possession two weeks ago, at the same time acquiring the Salt Lake house on a court sale. Wagnon had secured an injunction against the Utah theatre to cover him for back rentals due him from the RKO people.

TURNS DOWN $3,000

Radio Act Prefers to Wait till It's In Its Fall Stride

Goodman Ace (Easy Aces) bowled over the Loew and Paramount booking offices last week when he turned down a $3,000 vaude bid for his radio act.

Offer was made to the Aces through Morrison-Winkler and covered five weeks at the $3,000 figure. Ace said that he's been off the air for several months now and would prefer playing stage dates in the fall when back on the ether and hot again.

Ibee's New Week

RKO Albee, Brooklyn, changes to a Friday opening this week (1). House was one of the last around New York to continue Saturday opening.

Indies Top Combined Circuit Time, Equal Salaries, 40 Vs. 34½ Weeks, RKO Has 6½ Weeks, Tenth of 1932

Major Time

Circuit	Weeks
Loew	13½
Fanchon & Marco	7
RKO	6½
Paramount	4
Warner	3½
	34½

A. H. Blank Steps Out As Publix Neb. Trustee; Goldberg Seeks Control

Omaha, Aug. 28.

Resignation of A. H. Blank, Des Moines, as trustee for the bankrupt Publix-Nebraska, Inc., was made known Wednesday (23). Blank, owner of a string of Nebraska and Iowa theatres including Paramount in Omaha, and interests in the Orpheum, World and State here, had served as trustee since April of this year.

Suspected motive for the resignation is that Blank desires to free himself from the connection in order to contest the efforts of Ralph Goldberg, partial owner of World and State theatres, to acquire operating control of these houses with the intention of putting vaudeville in the World.

Goldberg recently travelled to New York partly for the purpose of arranging vaudeville bookings. Goldberg owns controlling stock in World Realty Co., owners of World and State.

Blank retains his position as president of Central States Theaters company and also his position in Intoco operating company, now running Paramount and Orpheum here.

Meeting of creditors will be held Sept. 4 to elect a new trustee.

Too Much Work

Los Angeles, Aug.

In order to fill a previously booked week for Loew in New Orleans, Forsyth, Seaman and Farrell dropped out of the Fanchon & Marco stage show at the Paramount for the holdover run of 'This Day and Age.' Also out of the first week's cast is Baby Alice, juve impersonator of Mae West.

Maxine and Bobbie, canine act, spotted for the current week to help fill the gap.

Opera Opens Good at WB's Mastbaum, Philly

Philadelphia, Aug. 28.

Opening on the night when the hurricane-gale was at its worst, Warners Mastbaum demonstrated that pop priced opera is likely to be okay here. Fortune Gallo and his San Carlo company have the big picture house for indefinite period.

House, which seats 4,800, was within a few hundred of capacity Wednesday night (23) with 'Carmen' and also strong Thursday with 'Faust.' 'Hansel and Gretel' was done Saturday matinee.

Two more full weeks set, with more a possibility. Scale is 55c, 75c and 99c.

Johnny Perkins Sixes

. Louis, Aug. 28.

Johnny Perkins, now in his fifth at the Ambassador, is being held over for six more weeks.

The comic was booked in for one week as a vaude act and is staying over as m.c.

CLARKE'S TRIP

A. J. larke sailed on the 'American Farmer,' Aug. 25, for London, to promote a colored revue over there.

Clarke is also setting a route for Rudy Wiedoeft, sax virtuoso, in the English varieties, as he did previously.

The vaudeville season of '33-'34 has its commencement this week, with lots of talk but little time. The picture at the beginning of the season, using facts and not suppositions, is that of a major playing time book of 34 and a half regular weeks. These are divided among the five principal booking offices—Loew, RKO, Paramount, Warner and Fanchon & Marco. At the beginning of last season RKO alone was booking 70 weeks, or twice the current combined figure. This season RKO starts with less than 10% of its '32 time—six and a half weeks.

With all the indie time now being booked by independents from various locations extending from New York to Los Angeles, there may be 40 weeks of time in the country. That means theatres playing vaudeville or stage shows on a regular full or split week basis, not houses using shows occasionally.

For the first time the independent field as a whole is moro desirable than the combined major time. It offers more work, just as consecutively, and there is little or no difference in salaries. The major books dropped to the level of the indies in a salary way through the circuits' cutting pact last winter. While in a few instances the major have restored some acts to their former salaries, that has occurred only when an act happened to be particularly in demand and the booker had no other way to obtain it. But the large majority of acts are still playing the major houses at indie salaries.

Chain: Cautious

Even in discussion of vaude and stage shows prospects for the season, the indies seem to be taking the lead. Circuits are waiting cautiously. By November the vaude business is likely to witness the unusual spectacle of circuit theatres forced into stage show by independent competition. In the past the circuits did all the vaude dictating and leading.

RKO's regular six and a half weeks, without the Blumberg (Orpheum) western time, which uses name attractions irregularly on percentage, and also the New York Palace, which goes straight pictures next week, comprises the Academy, New York; Albee and Prospect, Brooklyn; Boston, Chicago, Cincinnati, Detroit, Trenton. Academy, only New York house, is a Skouras theatre and RKO-booked, with RKO not having a single one of its own New York spots on the vaude book.

Loew has the Capitol, State, Boulevard, Orpheum and Paradise, New York; Metropolitan and Gates, Brooklyn; Jamaica, Baltimore, Boston, Jersey City, New Orleans, Newark, Providence, Washington.

Fanchon & Marco's seven weeks are Roxy, New York; Paramount, Brooklyn; Boston, Philadelphia, Springfield, Mass.; St. Louis, Waterbury, Conn.

Paramount's four weeks are in New York, Chicago, Toronto, Detroit.

WB is booking Earle and Stanley, Philadelphi Washington, Elizabeth.

Singer Co. Takes Lease On Sioux City Orpheum

Sioux City, Ia., Aug. 28.

The Singer Theatre corporation, operating the Orpheum, largest theatre in this city, last week took a 10-year lease on the property, beginning Sept. 1. Straus & Co. and the American National Bank, Chicago, are owners of the property.

The theatre is operating with vaude-pix three days a week and feature films the remaining four days.

VAUDE WITH LINE

Detroit, Aug.

Plans are for Carle Torney to bring her line of 24 girls to the Michigan as a permanent house line.

House will build up a deluxe vaude show with the line, opening and closing. Otherwise playing regulation vaude.

NEW ACTS

VIVIAN JANIS (2)
Songs, Instrumental
11 Mins.; Two (Special)
Palace, N. Y.

Sure fire. Blonde, pretty and not too tall, with a voice full of personality and an easy way of singing numbers that fit her contralto pitch. Uses a mike but looks as not needing any, this girl enhances any program. Has a guitarist and a pianist assisting, off towards the wings while she takes the middle.

Just one of those things that Miss Janis makes her solo flight, so far as records show, at this time and at the Palace when that house holds its final week of vaude. Ironically enough she soon steps away from vaude, only after finding it for herself, for she has been already selected for the new 'Follies,' now in process of being assembled. Formerly with Ben Bernie, according to accounts, and more lately with Leon Belasco band.

Her manner of singing is easy. Starts with an unrecalled tune and moves into 'Lazy Bones,' which cinches her with the audience. Romps off and returns to do 'Forgotten Man,' and for an encore uses 'My, Oh, My,' which would be just ordinary but for the way Miss Janis handles it, with simulations of Zasu Pitts and Mae West in the singing.

Here in the middle of a five-act bill and grabbed the show when caught. *Shan.*

BOB ALLEN'S MOUNTAINEERS (7)
Hillbilly Novelty
11 Mins.; Two
G. O. H., N. Y.

Hillbilly type of act that smacks of the amateurish. While the usual routine of hills music and singing is adhered to, some of the characters and their accents do not ring so authentic.

Act is not of adequate strength except for the smaller and unimportant stage houses. Group of seven includes five men and two girls, latter working as a sister team alone and in back-country songs with Allen. They make a fair appearance.

Opened show here. *Char.*

RHAPSODY IN DANCE (5)
Flash
13 Mins.; Three (Special)
Orpheum, N. Y.

This act has three girls and two boys. The way it opens has two blonde kids with the chief boy dancer out in front for an intro, the lad singing in a shrill tenor voice. He sings a couple of times later also and he shuffles through certain dance steps quite eloquently, once remindful of Hal Le Roy. Third girl is brunet highkicker who makes her first appearance to the tune of a violin held by a second boy. This second boy stands by the wings in the dark. The girl is under a spot. Usual flash routines against a fancy draped setting with a piano but lighting not always there.

One number has the second boy and the brunet all dressed up in evening togs for a drunken duet step number. Needs finishing. Opener here on five-act layout and not strong. Should be okay with development. The blondes look nifty with or without dancing and they step all right. *Shan.*

'MANHATTAN REVELS' (6)
Dance Flash
14 Mins.; One and Full (Special)
G. O. H., N. Y.

Girl dance flash that saves itself as passable entertainment through the efforts of a trio which combines looks and ability with novel routining of numbers. Act asks for stronger support than given this trio if to expect time much better than the Grand Opera House, where nearly anything goes.

Except for the manner in which the two numbers of the trio, tall girls, are routined, with an eye to novelty and effect, the staging is mediocre.

Two girls open trying to sing an introductory bit and go into a dance. They are followed by a single whose dancing style is unimpressive, and later on the duo again is topped by a single. Trio has a number in between and at the close.

On end of four-acter and over pretty good on strength of two trio specialties. *Char.*

'VOICE OF EXPERIENCE'
Lecturer
17 Mins.; One (Mike)
Fox, Brooklyn

'Voice of Experience' is the former 'Dr.' M. Sayle Taylor of the sex lecture platforms, but that isn't in the billing. That the authorities halted his use of the term Dr. before his name is also omitted. Latter a good doctor has become psychic, or whatever it is a guy becomes when people start asking his advice is belief that he can tell them something.

Upon going psychic the doctor also went radio, and that accounts for his current week's stage booking at the Fox in Brooklyn. He's on the air for CBS, after a start on WOR, and he is getting national network attention. On the air he peddles pamphlets along with the free advice, just like in the old days.

He's not peddling pamphlets at the Fox. But he's recommending a psychiatrist friend to those who ask questions. When somebody asks the doctor something he can't straighten out he apparently sends that somebody to his favorite psychiatrist. That sounds as good and perhaps better than the books.

In the old days the doc used to play to 'Men Only' and to 'Women Only' on alternate days. He talked of sex exclusively. He also used what he called 'living models,' a crew of dames in bathing suits to illustrate his lectures. Also charts. And then the ushers sold the books in the aisles. The books told 'em everything the doc might have happened to forget to mention from the stage.

Now that he's psychic the doc is using the same approach, but much classier. He gives advice on practically everything now, but sex is still his favorite topic. From the Fox stage, after somebody introduced him as a 'quiet, unassuming individual,' the doctor stated he has received 2,130,000 letters to date. It takes 30 secretaries, working eight hours a day, to handle the mail. Some of the matter is so confidential the writers would be meat for blackmailers, says the doc. But everybody trusts the doc.

After telling about his trip to Havana, the doc reads two letters and discusses them in turn. First is a gag missive on the mother-in-law theme, for laughs. The second is more in the doc's territory. It's from a woman who married a man who can't be a father because of injuries received in an airplane accident. But he loves children. He won't stand for an adopted one. So the husband suggests that his wife go out and have a baby by another man. The wife makes the great sacrifice. But after the child is born the husband reacts in a more natural manner, abhoring the child who is not his own—and he walks out on both mother and child.

Now the doc, an understanding gent if ever there was one, condemns neither the woman nor her husband. He explained the psychology of the case in a simple, direct manner which any sap can understand. He helped the wife out of her dilemma with his advice all right. But the husband was tougher, he said. So he sent the husband to his psychiatrist friend. It's likely the psychiatrist friend did his duty, because if there were any further squawks from the lady the doctor didn't read them.

It took 17 minutes. The doctor didn't need 17 minutes. He got 'em in five, and from then on their mouths were gaping. Along the way the doc took the opportunity to mention his revised schedule on the air.

The M. Sayle Taylors have never slipped into vaudeville up to now, and if not for radio it probably would never have happened.

Radio, despite all the class that it thinks it exudes, can now step in line with the carnivals. *Bige.*

Velez Out, Armida In

Armida replaces Lupe Velez in the tab version of 'Strike Me Pink,' which opens in Columbus Sept. 9.

3 ROBERTS BROS.
Songs, Instrumental
12 Mins.; Two
Loew's State, N. Y.

The Roberts Bros. came into the State along with the Danny Healy-Jack White Club Ha-Ha revue, although their act is solo, apart from the cafe presentation. The Roberts came to attention at the Ha-Ha, a nocturnal haunt, but are now doubly heralded as being presented by the National Broadcasting Co. and as Walter Winchell's proteges. Latter comes through the columnist's builder-uppering for the threesome on occasion in past months.

Trio works before a mike in two, reminding of the Mills Bros. in general presentation. Their instrumental background is a bit different, one flashing a string bass, another strumming a guitar-uke and the other a hot fiddler. They all do the soft-style croon-harmonies into the mike; one also whistles. They look fairly well in dress trousers and mess-jackets.

Somehow their stage presentation lacks the wallop they have displayed on a cafe floor where, possibly, amidst the hectic, slambangery of a catch-as-catch style of entertainment they impressed as being something a bit more legit and substantial. Before a cold sober audience it's something else again, seemingly.

They need a stage coach. Same thing will apply for their NBC chores when they get that going. They should go in more for the odd vocal calisthenics and try to impress with the novelty of their vocalizations. They have something different and possess the makings to prove that they have it, but somehow miss being as effective as they might in showing it. *Abel.*

DEMAREST and SIBLEY
Songs, Comedy, Piano
15 Mins.; One
Loew's State, N. Y.

Mixed combo. He's in a moderate eccentric get-up through high-rouged facial tinting; she's a statuesque brunet who sopranos very dramatically. She over-acts her singing while he takes his funstering rather lightly. It should be reversed, Demarest playing up his comedy and Miss Sibley playing down the seriousness of her vocal endeavors.

Conventional intro heralds her partner as one of the 'handsomest men,' thence the comic entrance. He does a bit of ambidextrous pianology wearing mittens that gets over his keyboard prowess in okay manner. From then on the act drifts for 15 minutes and substantiates its No. 2 grooving. *Abel.*

VAUDE FOR PHILLY INDIE DEPENDS ON FILM DEAL

Philadelphia, Aug. 28.

Metropolitan Opera House (The Met), on Broad street, is due for a reopening in the near future, with pop-priced vaude and picture policy. Big house is owned by the Shrine, which has had it for several years, but which for last two seasons leased it to Stanley-Warner.

This time Shrine will probably run it, with report that Harry Schwalbe, veteran Philly film man, will manage.

Reopening of house may be contingent on ability to get Fox film second runs. Fox and S-W have broken on this matter, and Met may benefit.

Labor Difficulties Loom For Earle, Philly Vodfilm

Philadelphia, Aug. 28.

With the expiration of the musicians' contract on Sept. 1, union difficulties are looming for the Earle here. Both stagehands and musicians are insisting on an increase in personnel, in the first case from 12 men to 14 and in the second from 13 to 15.

Manager Joseph Feldman has flatly refused to allow the increase, though he has stated that he would negotiate through the NRA committee. He pointed out that the theatre had fully obeyed the code in employing additional members of the house staff, including ushers and cleaners—non-union help—and that salaries had been raised to fit the code terms. He stated that there was no need for the additional musicians and stagehands and that he would not agree to the union's terms.

Vaud After 6 Years

Indianapolis, Aug. 28.

After an absence of six years, vaudeville again makes its appearance here Sept. 1, when the Lyric inaugurates a policy of vaude and short subjects.

Charles Olson, who operated the Lyric for 15 years, until he sold out in 1927, has again taken over the house under lease.

NOW
THIS WEEK, Aug. 25
Next to Closing at
LOEW'S STATE
NEW YORK
GEORGE BEATTY
JOHNNY HYDE
WM. MORRIS AGENCY
PHIL OFFIN

Thanks to appreciative audiences
VIVIAN JANIS
RETURNS TO
RKO PALACE, New York, this week (Aug. 26)
(Within a period of 4 weeks)
Signed for the Billie Burke new "Ziegfeld Follies"
Sole Management
HERMAN BERNIE
1619 Broadway, New York

VIOLET CARLSON
STILL HEADLINING
Week Aug. 20, STATE-LAKE, Chicago
Personal direction ARTHUR S. BLONDEL

After Six Months Sensational Engagement at the
FOX, Brooklyn
The National Favorite
WESLEY EDDY
Versatile Master of Ceremonies
Selected by MILTON FELD for the Inaugural of a New Policy at the
PALACE, AKRON, OHIO, Starting Aug. 29
Direction—NAT KALCHEIM—WM. MORRIS AGENCY

Variety Bills

NEXT WEEK (Aug. 31)
THIS WEEK (Aug. 24)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (26)
Pasquali Bros
Herman Hyde
Vivian Janis
Mells Kirk & M
Friedland Rev
Academy
2d half (30-2)
Bill Robinson's Rev
BROOKLYN
Albee (2)
Rex Weber
(Four to fill)
(26)
Wing Wah Tr
Evans & Mayer
Edmund Lowe
Clifford & Marion
Prospect
1st half (26-29)
7 Arabian Trojans
3 Daveys
Radio Haymakers
Cookie Bowers

CINCINNATI
Palace (2)
5 Elgins
Johnny Woods
D & E Barstow
Sid Marion
N D Glee Club
(26)
Chung Yee Wah Tr
Britt Wood
Bernice Claire
Diamond Bros
Miles & Kover Co
DETROIT
Downtown (1)
Don Lee & Trudina
J & J McKenna
Bernice Claire
George Jessel
Mama At the Play
Kay Hamilton
(25)
3 Speed Demons
Venita Gould
Lillian Miles

CAPITOL, NEW YORK
LES GHEZZIS
HAL MENKEN
AND
LOEW'S STATE, NEW YORK
DEMAREST and SIBLEY
All Placed by
LEDDY & SMITH

Colby & Murray
2d half (30-1)
3 Kanes
Bill Aronson
Weist & Stanton
Frank Gaby
Valaida Snow Co
BOSTON
Boston (1)
Morton Downey
Block & Sully
F & M Britton
(Two to fill)
CHICAGO
Palace (2)
Case Bros & Marie
Britt Wood
Sophie Tucker
Joe Penner Co
Miles & Kover Co
(26)
5 Elgins
Notre Dame Glee C
Stone & Collins
George Jessel
Kay Hamilton
State Lake (27)
Dave Harris Co
Harriet Hutchins
Harry Savoy
Roy Rogers
Jerry Coe
Monroe Bros
Ted Leary
Auriole Craven
Julian Stripe
Verne Buck Orch
Great to Be Alive'

Milton Berle
J & M Mason
Raymond Wylie
HEMPSTEAD, L. I.
1st half (2-5)
Vaughn DeLeath
(Four to fill)
1st half (26-29)
Ben Dova
Shannon & Duval
Nellie Arnaut Co
J & J McKenna
Rimacs
K'NSAS CITY, MO.
Mainstreet (1)
Gr'cella & Theod're
2 Daveys
Street Singer
William Demarest
MINNEAPOLIS
Orpheum (2)
Bryant Rains & Y
Lillian Miles
Pat Rooney & Jr
J & M Mason
TRENTON
Capitol
1st half (2-5)
Lillian Astaire
Chester Frederick
Gorge Beatty
Vanessi
(Two to fill)
2d half (30-1)
Swan Lucille Co
Trado Boys Co
Pickens Sis
Ferry Corway

Loew

NEW YORK CITY
Capitol (1)
Everett Marshall
Sybil Bowhan
Ray Bolger
Cass Mack & O
Boulevard
1st half (1-4)
Paul Nolan Co
Ruth Ford
Tom Dick & Harry
Al Herman
Vernon Rathburn
2d half (5-7)
Blue Streaks
Don Cummings
Stratt'd & Mayb'rry
Oscar Lorraine
Irene Vermillion Co
Orpheum
1st half (1-4)
Eno Tr
Marks & Ethel

Marks & Ethel
Gilda Gray
Ward & Van
Carter Dixon Rev
Metropolitan (1)
Cotton Club Rev
Pitkin (1)
Phantom of Air
Valencia (1)
Lillian St Leon
Zingoni
Joe May & Dotty
Eton Boys
Saranoff Carrie & E
BALTIMORE
Century (1)
Parker & Sidano Co
Herbert Fay Co
Wm & Joe Mandel
Joe Laurie Co
BOSTON
Orpheum (1)
Leach LaQuinlan 3

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway
This Week: Harry Welch, Harry Roso

Gilda Gray
Russ Elmer & A
Irene Vermillion Co
2d half (5-7)
Joe Peanuts'
Audrey Wyckoff
Jones & Rea
Al Herman
Alex Hyde Orch
Paradise (1)
Frances & LaPell
Zelaya
Melson & Irman'ttc
Radio Aces
Lee 2 Co
State (1)
Loyal's Stallion
Jerome Mann
Walter Dare Wahl
Gambarelli Co
Joo Phillips Co
Barney Rapp Orch
BROOKLYN
Gates Ave.
1st half (1-4)
Carl Layton Co
Tick Tocks
Billy Kelly Co
Stove Evans
Dancing Around
2d half (5-7)
onroe Grant

Milo
Keller Sis & Lynch
Radcliffe & Rogers
Nadine Gay Co
(One to fill)
J'RS'Y CITY, N. J.
Loew's (1)
Mills Bros
Don Redman Orch
NEWARK, N. J.
State (1)
Casting Pearls
Alice Dawn
Francis & Wally
Renard & Romo
Roye & May Rev
N. ORLEANS, LA.
State (1)
Melotone Rev
Donia & McNeill
Forsythe S'm'n & F
Ross & Edwards
PROVID'NCE, R. I.
Loew's (1)
Olympia Winners
Harmon & Claxton
Les Gellis
Magicy Rev
(One to fill)
WASH'GT'N, D. C.
Fox (1)
Duncan Sis

WARNER

ELIZABETH, N. J.
Ritz
1st half (26-29)
Manning & Class
Audrey Wyckoff Co
Boice & Marsh
Baby Rosemarie
Wiest & Stanton
2d half (30-1)
Francis & Wally
Gus Roby Co
Alex Hyde Co
PHILADELPHIA
Earle (1)
Enzo Alta
Herman Hyde Co
Rose's Midgets
Jeanette Hackett
Chas Foy Co
Roisman's Co
(25)
4 Hearts
Zelda Santley
Barney Grant
Irene Vermillion
Senator Murphy
LeRoy Smith
Hunter & Percival
Mack & LaRue

Stanley (1)
Hal LeRoy
Barbara McDonald
Dorothy Dare
Raymond Baird
Sylvia Froos
Joe Griffin
Gomez & Winona
3 Ritz Bros
(25)
Ray Bolger
Eleanor Powell
Gomez & Winona
Joe Griffin
3 Sailors
WASHINGTON
Earle (1)
Manning & Class
Lewis & Moore
Barney Grant Co
S'gw'ters on Parade
(25)
Violet Ray & N
Sylvia Froos
Barry & Whitlege
Hal LeRoy
Barbara McDonald
Dorrah Minevitch
Dorothy Dare
Raymond Baird

Fanchon & Marco

NEW YORK CITY
Roxy (1)
Singing Siberians
Vercello Sis
Catchalots
(Others to fill)
BROOKLYN
Paramount (1)
Roy Atwell
Bomby Co
Jeannie Lang
Paul Sydell & S
Slate Bros
Lucky Boys
Vox & Walters
BOSTON
Metropolitan (1)
Benny Davis Co
Bobby Gilbert
(Others to fill)

BR'DG'P'T, CONN.
Poli (1)
James Melton
(Others to fill)
HERSHEY, PA.
Community (2)
Lanny Ross
Zelda Santley
T & B Wonder
Dorothy Crooker
Kitaros
PHILADELPHIA
Fox (1)
C & J Preisser
3 X Sis
Mickey Alpert
Borrah Minevitch
Al Norman
ST. LOUIS
Fox (31)
'No No Nanette'

London

Week of Aug. 28

Canterbury M. H.
1st half (28-30)
Torini
Dudley's Midgets
2d half (31-2)
Levanda & Asst
Claude Dampier
New Victoria
Billy Cotton Bd
Palladium
Billy Rey
Max & Gang
Harris 2 & L
Bower & Rutherf'd
Mickey King
Co as booked
CLAPHAM
Majestic
Billy Cotton Bd
HOLBORN
Empire
Dick Henderson

Haig & Escoe
George Betton
Carlyle Cousins
Harris 2 & Loretta
The 5 Orions
Muldoon & O'Shea
Colo Bros
ISLINGTON
Blue Hall
1st half (28-30)
Claud Dampier
Levanda & Asst
2d half (31-2)
Torrani
Dudley's Midgets
SHEPH'RDS BUSH
Pavilion
Beam's 24 Babes
Peggy Bayfield
Jeanett & Scott

Provincial

Week of Aug. 28

BIRMINGHAM
Hippodrome
L Armstrong Bd
Billy Wells
The 4 Pays
Co as booked
BRIGHTON
Hippodrome
Nervo & Knox
Eddy Gray
Naughton & Gold
Harvard M't'r & K
Sherman Fisher Co
The 3 Emeralds
Bulgar 4
Tubby Turner
EDINBURGH
Empire
Caryll & Mundy
Co as booked

GLASGOW
Empire
Anna May Wong
Vic Oliver
Al & Bob Harvey
Claude Lester
3 Sparkes Bros
NEWCASTLE
Empire
Alexander & Mose
New Trix Sis
Billy Bennett
Albert Whelan
Charladies
Bobbie Olrac
Yeates Sis
D'amselle & Boy
2 Shamvas
Karo & Ptnr
SOUTHAMPTON
Hippodrome
Touring Crazy Co

Cabarets

NEW YORK CITY

Arrowhead Inn
Irving Conn Orch
Astor Roof
Ben Cutler Orch
Bal Musette
Anita & Millard
Leonard Keller
George Marchal
Nicholas Hope
Sano Marco
Walter White
Georgette
Leon Bedow
Biltmore Hotel
Harold Stern Orch
Ann Pennington
Caperton & Biddle
Lalanda
Barry DeVine
Coffee Cliffs
Art Kahn Orch
Lestra La Monte
Isabel Brown
Cotton Club
Ethel Waters
G'D Washington
Henri Wessel
Swan & Lee
Anise Boyer

Roy Atkins
Nicholas Bros
Leitha Hill
Elmer Turner
Norman Astwood
4 Flash Devils
Necodemus
Alma Smith
Little Bits
Bobby Sawyer
Jimmie Baskette
Mills Mus Playboys
Glen Island Casino
Glenn Gray Orch
Gov. Clinton Grill
Roger Gersten Orch
Ha-Ha Club
Danny Healy
Jack White
Sheila Barrett
Jerry Beigan
Jerry Blanchard
Dolores Ferris
Lillian Fitzgerald
Roth-Andrews Orch
Harbor Inn
Gus Van
'Eye Dears' Rev
Denniker-King Orc
H'lyw'd R'staurant
Chas Davis Orc

Picture Theatres

NEW YORK CITY
Paramount (25)
Eddie Garr
E Von Stroheim Jr
B Washburn Jr
Elsie Ferguson Jr
C Blackwell Jr
Lester Arnold
Olga Albani
'Day & Ago'
Roxy (25)
Jack Arthur
3 Slate Bros
Paul Sidell & S
Edna Sedgewick
'Flying Devils'
BOSTON
Metropolitan (25)
Georgie Price
Lee & Perrins
Jack Starnes Co
3 Brown Busters
7 Hillbillies
'Song of Songs'
CHICAGO
Chicago (25)
Amos 'n' Andy
Vincent Lopez
Robert Royce
Sally Rand

F & J Hubert
Chernlavsky
Evans Ballet
'Good Bye Again'
DETROIT
Fox (25)
'Shuffle Along'
Flourney Miller
Eubie Blake
Miller & Mooreland
Cook & Brown
Geneva Washington
3 Brown Spots
Della Newson
Naninc Joyce
3 Sepia Songbirds
Roy Carter
'F P 1'
Michigan (25)
Stoopnagel & Bud
Herb Williams
Armida
Gus Edwards
Eddie South
Chilton & Thomas
'Turn Back Clock'
ST. LOUIS
Ambassador (25)
Cab Calloway Orch
Cotton Club Rev
'Mary Stevens M D'

Chaney & Fox
Frank Hazzard
Blanche Bow
Kendall Kapps
Capt. L Barrison
Barbara Blain
Marian Martin
Alice Kellerman
Hotel Lexington
Ernie Holst Orc
Hotel Montclair
Wm Scotti Orc
Mario & Eulalie
Hotel New Yorker
Barney Rapp Orch
Hotel Pennsylvania
Phil Harrison
Hotel Roosevelt
Marjorie Moffett
Reggy Childs' Orc
Longue Vue
Will Osborne Orch
Maison Royale
Walsh & Arnold
Antobal Orch
Marden's Riviera
Mickey Alpert
Gertrude Niessen
Fritz & J Hubert
Kathryn Rand
Martha Ray
Emil Coleman Orc
Gomez & Winona
Paradise
N T G Rev
Jerry Freeman Orc
Park Central Hotel
Buddy Kennedy
Rachel Carlez
Bert Lown Orc
Pavilion Royal
Pepino & Rhoda
Guy Lombardo Orc

Pierre Roof
Henry King Orch
Dario & Diana
Ros Fenton Farms
Georges Metaxa
Johnson & Murphy
Duchin Orch
Russian Arts
Joe Morantz Orch
Renee & Laura
Nickolas Hadarick
Barra Birs
Misha Usanoff
Simplon Club
Clark & De Lys
Larry Siry's Orch
St. Moritz Hotel
Leon Belasco Orch
Alfredo's Orch
Gypsy Nina
St. Regis Hotel
Meyer Davis Orch
Small's Paradise
'Black Rhythm' R
Nyra Johnson
Meers & Norton
3 Speed Demons
Geo Walker
Wm Spellman
3 Palmer Bros
May Alex
Chas Johnson Orch
Taft Grill
Geo Hall Orch
Tavern, B'klyn
Eddie Jackson
Jack Murray Orc
Waldorf-Astoria
Nina Laughlin
Jack Denny Orch
Xavier Cugat Orch
Margo

CHICAGO

Boulevard Room
(Hotel Stevens)
Irving Gagnon
Ruth Broughton
Chas Agnew Orch
Blackhawk
Wade Booth
Harriet Cruise
Deane Janis
Hal Kemp Orch
Cafe DeAlex
Irene George
Mary Stone
Evelyn Hoffman
Enrico Clausi
E Hoffman Orch
Chez Paree
Belle Baker
The DeMarco's
Henry Dunn
Martha Raye
Tom Gerum Orch
Jimmy Haderas
Cafe de La Paix
(World's Fair)
Fred Williams Orch
Club Lido
Hank Gilliam
Bobby Caston
Clarence Weems
Lola Porter
Jimmy Nonne Orch
Club Leisure
Nyra Lou
Badali & Margo
Keith Beecher Or
Bill Chandler
Cookie Scidel
Club La Masque
Hewitt & May
Don Wise
Al Garbell
Edna Leonard
Edna Mae
Buddy Beryl
Art West
Earl Willis Orch
Club Royale
Nancy Kelly
Nellie Nelson
June Hall
Julia Gerrity
Marie & Elliott
Bennett & Green
Killap & Dupree
Eddie Court Ens
Club Variety
Joan Macey
Dave Dunn
Club Shalimar
Ann Hammond
DeRonda & Barry
Al Lesing
Buddy Lake
Lou Pearl Orch
College Inn
Jackie Heller
Paul Ash
Abbotteers
Buddy Rogers
Congress Hotel
(Joe Urban Room)
Vincent Lopez
Robert Royce
Colosimo's
Art Buckley
Countess Boriska
Lates Barsony
Nicholas Tsoukalas
Bobby Danders
Lurlene Griffith
Tripoli Trio

Cole Sis
The Marionettes
Geo Devron Orch
Club Alabam
LeRoy & Mack
Evelyn Nesbit
Don Barangos' Orc
Drake Hotel
Fowler & Tamara
Jane Carpenter
Clyde McCoy Orch
Edgewater Beach
Mark Fisher
Esther Todd
DeRonda & Barry
Art Carroll
Frolic's
Florence Barlow
Curry & Joy
June Carroll
3 Sun Dodgers
Lee Morse
Al Wilde
Joe Buckley Orch
Hotel Harding
(The Tavern)
Edna May Morris
Mona & Marino
Clyde Snyder
Phylis Rae
Eddie Meakins Orc
Hangar
(Hotel LaSalle)
Chas. Kaley
Florence & Alvarez
Georgie Tapps
Helen Kane
Pauline Baleau
Johnny Hamp Orch
Hi-Hat Club
Dick Hughes
LRoy & Mack
Dorothy Norton
Bliss & Ash
Effie Burton
K-9 Club
George Oliver
Billy Harrero
J'n & B'bby Lemar
Lee Carr
Lyle Page
Billy Russell
Al Benson
F & G Doran
Billy Brannon
Johnny Mangum
Dominique Orch
Lincoln Tavern
Ted Weems Orch
Andrea Marsh
Elmo Turner
Dick Cunliffe
Baron & Blair
Sammy Walsh
6 Lucky Girls
Maroni's
Rolando & Verditta
Gwen Gordon
Neecee Shannon
Marge & Marie
Virginia Buchanan
Bob Wyatt
Maurie Moret Orch
Minuet Club
Frank Sherman
Art Buckley
Phyllis Noble
Margaret Lawrence
Mir-a-Mar
(World's Fair)
Henrque & Adr'ne
Herb Wellington
Ricardo & Siskie
Art Schafer

Mural Room
(Brevoort Hotel)
Jaros Sis
Paul Fay
Gale Gipp
Fay Peters
Bob Perry's Orch
Old Heidelberg
(World's Fair)
E Kratzinger Orch
Heidelberg Male 8
Roy Deitrich
Herr Louie
Hungry Five Bd
Pabst Casino
(World's Fair)
Ben Bernie
Paul Ash
5 Maxellos
Jackie Heller
Ruloff & Elton
Carter Fashion Sho
Palmer House
Veloz & Yolonda
Sally Sweet
Richard Cole Orch
Paul Cadieux
Richard Bennett
Paramount
Joe Wallace
Julia Gerity
Sally Rand
Anita La Pierre
Frances White
Eddie Varzos
Jenkin Sis
Sid Lang Orch
Playground
Lolo Bartram
Marie James
Bernie Green
Al Trace Orch
Terrace Gardens
Benny Meroff
Dorothy Thomas
"Red" Pepper
Norman Gast
Jack Marshall
The Berlin
Waddy Wadsworth
Alexianne
V & F Vestoff
Jack Edwards
Vendas 6
Kolya & Bertet

The Dells
Doris Deane
Esther Pressman
Rex Griffith
Paul White
Chas Whittier
Ted Lewis Jr
Ted Lewis Orch
Vanity Fair
Mary Ann Boyce
Cliff Winehill
Don Fernando Orch
Via Lago
Bebe Sherman
Zita & Marcelle
Jack Housh
Wanda Kay
Al Handler Bd
100 Club
Muriel Love
Irene Duval
Floria Vestoff
Danny Alvin Orch
Billy Gray Rev
Bobby Cook
Doris Lonihan
Danny Alvin
225 Club
Sophie Tucker
G & C Herbert
Cecile Blair
Nina Laughlin
Pat Kennedy
Mackillop & Dupree
Jules Stein Orch
Old Mexico
(World's Fair)
Rosalie
Dorine & Douglas
Mike Cozzi Orch
Ye Olde Tavern
Mickey Scott Rev
Cal Herbert
Violet Cristian
Lillian Francis
Crane Russell Orch
Villa Venice
Faith Bacon
Moore & Revel
Mildred & Maurice
Wheeler Twins
Sig Givonia
Helen O'Shea
Mildred Fenton
Frank Quartell Or

Hollywood

(Continued from page 11)

Long term Warner contract has been given Genevieve Tobin. Her first pic is 'Easy to Love.'

Vic Shapiro back in Hollywood as head of local bureau of Quigley Publications. Wid Gunning enters production with the folding of the 'Hollywood Herald.'

Sam Wolf's Appointment

Sam Wolf, attorney for the Independent M. P. Producers, was appointed director and west coast representative of the Federation of the M. P. Industry. Wolf was in New York representing the indies at the code conferences.

Name of Douglas Fairbanks, Jr., was left out of all newspaper ads and radio plugs during last week's run of 'Narrow Corner' at Warner houses on ground it had less b. o. draw than that of Somerset Maugham, author, who was blurbed.

Warners negotiating with Charles Farrell for lead in 'Shakedown.'

'Heir Chaser,' by Laird Doyle and Ray Nazarro, bought by Warners for James Cagney in hope of placating star who has been dissatisfied with recent assignments.

Average of 100 picture people per week, players, extras and technicians, apply for work washing cars and other service station work at Muller Brothers who employed 25 additional men to comply with NRA.

Duals Yanked

Dual features yanked at Warners' Forum Aug. 22 after being in three days, with admish slashed to straight 25c.

Eight featurettes being made by majors as NRA pluggers, playing each company's celebs, to be released nationally on Labor day. Agfa and Du Pont contributed 2,000,000 feet for trailers at cost.

John LeRoy Johnston, for three years Universal publicity head, has resigned to accept Bob Sisk's appointment as his assistant in RKO's advertising and publicity department in New York. P. a. spot at U still open, with Phil Gersdorf, Frank Whitbeck and Joe Sherman being considered.

Bradford Mills, former grand opera impresario, has taken lease of the Belasco, with 'Louder Please' first contemplated production of series of legit plays.

Orph Leased

Orpheum (downtown, L. A.) leased by Broadway Theatres Co., subsid of Principal Theatres, with reopening scheduled between Sept. 1 and 15 on de luxe second run policy.

'Back Page,' first of Pyramid productions, went into work Thursday (23) with Peggy Shannon and Russell Hopton in top spots; Anton Lorenze and Joe Levering co-directing.

Junior Durkin, Cynthia Lawton (Gertrude Durkin) and Jean Rouverol of the Pasadena Community Playhouse's 'Growing Pains' will go into the New York production of the piece when produced by Lee Shubert in November.

Motion Picture Industry will not be represented in the Victory Day Parade of the local NRA Sept. 1. Studios declined claiming labor trouble necessitated a speeding up of production. Committee asked for six floats.

Jesse L. Lasky has dropped 'Marionette' as the title for his Teatro dei Piccoli pic because of protests by Seaton Miller who submitted story of that title to Fox last year.

Tower Theatres is defendant in a $50,000 damage suit filed by Alice Maurel who fell in the basement of the theatre.

Krasna Sues

Norman Krasna has filed suit for $1,750 against Elsie Gould as an aftermath of an auto collision.

'The Road Is Open Again,' by Sammy Fain and Irving Kahal, is being sung by Dick Powell in Warners NRA short. Writers hope it will be the official NRA song. Witmark publishes.

J. A. Duffy has been contracted by Larry Darmour to meg the remaining Mickey McGuire shorts for Columbia release.

Foreman-State National bank of Chicago has filed here to collect a Chicago court judgment of $5,437 against William Anthony McGuire.

William Levett and Francis Tappaam, acting executors for the estate of Daisy Canfield Moreno have filed suit to collect a $2,000 promissory note from Welford Beaton. Similar complaint has been filed against Marah Ellis Ryan for $1,000.

Replying to Preston Fosters' suit seeking rescission of his contract with them, Edward Small Co. and Edward Davidow, Inc., have filed a cross complaint for $12,068 which the agents claim would constitute commissions on his contract running to Pan. 2, 1938. Foster in his suit to get out of the agents' contract claimed that the Small office had offered him for half his earning capacity and 'degraded him in the eyes of the motion picture world.'

Doris Canfield of Canfield and Allen, comedy vaude team gets her first picture break in Universal's 'Special Investigator.'

Lester Cole's 'The Honorable Johnsons' opens Aug. 28 at the Lyric, Summit, N. J. Piece was produced in Hollywood last spring as 'Too Young to Know.'

B. B. B. Reopening

Former B.B.B's cellar will be reopened by A. Symons, Harry Jaffe and M. Abramson. Trio is trying to get Joe Frisco as m. c.

Ruth Etting will go in the Studebaker hour from here Sept. 15.

'Roman Scandals' is working in three units. Cantor and story unit are grinding out plot. Busby Berkeley unit, dances, and third unit the chariot races.

First for Pioneer Pictures will be an original by Sarah Y. Mason and Victor Heerman. Picture will be in Technicolor.

Cary Grant and Miriam Hopkins go into Par's '50 Years From Now.'

Marlene Dietrich returns to Hollywood Sept. 15 to start preparing for her Paramount picture 'Her Regiment of Lovers' which starts Oct. 15 with Josef von Sternberg directing.

Dorothy Jordon will be starred in Radio's 'Trigger.' Story is by Lulu Vollmer.

Radio has closed for 'Success Story,' the John Howard Lawson play.

Richard Dix and Irene Dunne are set to co-star in 'Stingaree.'

James Fidler, fan mag writer, is going on the 'Hollywood On the Air' program as interviewer. Starts with Sue Carroll and Ken Murray.

Claude Binyon and Frank Butler are framing an original at Par titled 'Beaux Arts Ball.'

Story Jam

Story trouble has a regiment of gaggers working on Metro's "Hollywood Party."

Tom Reed is doing the script on 'Rigadoon' at Universal. Sam Jacobson produces.

Edna Best and Conrad Nagel may go in the legit 'There's Always Juliet.' Henry Duffy dickering with them for El Capitan show.

Frank Craven will adapt Paramount's 'The Bells of Walden-brock.' Charles Ruggles-May Boland teamed for picture.

'Cruise to Nowhere' is off the Paramount shelf, with Stephen Morehouse Avery now on the story. Bing Crosby, W. C. Fields, Burns and Allen named for the top spots.

Concluding number of Warners' 'Footlight Parade' is slated to be filmed next week. Number has been awaiting Busby Berkeley, who is tied up on Eddie Cantor's 'Roman Scandals.'

Alice White is up for the femme lead in Universal's 'Tin Pants,' Edward Sedgewick directing.

Paramount has bought 'Dancing Man,' original by Arthur Jones, and will combine it with 'Bolero,' the George Raft story.

Completing 'Man of Two Worlds' at Radio, Ainsworth Morgan goes on 'The Sea Girl.'

Radio's 'Patrol' company leaves today (Mon.) for location at Yuma, Ariz. Richard Dix stars.

Akron Split Week

Akron, O., Aug. 28.

Vaudeville will be revived in Akron, with the reopening Tuesday (29), of the former RKO Palace, now Chatfield-controlled. Opening bill has Edna and John Torrence, dancers; Marty May and Jean Carroll, Howe, Leonard and Alyce and the three St. John Brothers. Manager is Jack Roth.

Vaude acts will switch with the Chatfield Palace in Youngstown, with two changes weekly.

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15 YEARS AGO

(From VARIETY and 'Clipper')

Richard Bennett was advertising for a female valet. Resented the suggestion that it was a press gag, explaining it was to release a man for war work. Long before Lafayette the Great had used a woman dresser.

Chicago legit houses upped to $2.50 and $3, but for Sats only. One explanation was it made it prohibitive for scalpers to buy ducats.

Stage hands were upping again. Hoists ran from 20 to 30% and in most instances granted without scrapping. Everything was going up then.

Revenue men were after actors who had not made income tax returns. One chorus girl was soaked 36c fine for not turning in 72c. First year and plenty of trouble.

VARIETY backing the drive for entertainers in war hospitals. Gave addresses in various cities where they could volunteer while in that town.

Burlesque season getting off on the wrong foot. Figured the draft was taking a lot of the old customers.

Headline told 'Broadway looks like December in August' with so many houses open. There were 22 open and five due during the week. Several hits.

Police reserves (volunteers) were pinch-hitting for firemen backstage, and a pest. One wanted to examine the women's dressing rooms at the Hippodrome during the show.

50 YEARS AGO

(From 'Clipper')

Season was opening up. Harrigan and Hart had resumed with a revival of 'Mulligan Guards Ball.' Now three others were in with the rest due for early openings.

'Clipper' reported that the changing of an old variety house to a drama theatre was booming business. Several new saloons were opening. Variety houses sold their own liquor, but drama patrons had to go out between the acts.

Summer drama theatre at Brighton, cnvirons of Coney, was floppo. People didn't go to the shore to sit through shows.

Title changed from Haverly's to 14th Street theatre and the 'myriad of gaslights' supplanted by two arc lights. Usual gag in those days was small jets in colored glass cups.

'Vera the Nihilist,' the first of two stage plays written by Oscar Wilde, was at the Union Square. Described as 'a blend of strength and weakness,' with the latter dominant. Still a far cry to Lady Windemere's Fan,' but Wilde learned. He came over to stage. It flopped.

Charles L. Davis, always with an eye to the advertising, hired an armory in which to rehearse the band he was taking out with 'Alvin Joslin.' Not as big as all that.

'Clipper' corrected a statement in a recent issue to the effect the Warburton, Yonkers, was to be replaced by a new house. (Still standing.)

Tony Denier was sending out the perennial 'Humpty Dumpty' with two clowns and a cast of 25 persons. Always two or three 'Humpty' shows on the road.

Inside Stuff—Pictures

Inside accounts have N. L. Nathanson putting up something like $600,000 for his takeover of the Poli circuit. Lou Sagell, former associate of S. Z. Poli, heads the operation for Nathanson who is head of Par's theatre operation in Canada. The $600,000 is said to be covered three ways with Nathanson himself putting up only a third. Other two-thirds is stated to be covered between A. C. Blumenthal and Loew's.

The Nathanson deal, so far as known, would have the new operators getting a management fee of around $50.000 yearly plus 6% interest on their $600,000, or altogether around $86,000 a year, plus a split of the profits, as their share of the project.

Under the terms apparently the theatres stick with Poli and the bondholders, so far as ownership goes, with Nathanson and his group having only an operating interest, or seemingly so.

The $600,000 covers back taxes due and interest on the $14,000,000 bonds outstanding. Under the new deal the bonds are split, $7,000,000 being income bonds, interest on which is to be paid only when earned. This would indicate that Nathanson's group doesn't begin to participate in the profits until after the income bonds interest is paid. Another account would have Nathanson's group sharing in profits from the first take.

The circuit, under Harry Arthur, earned close to $240,000 net the past six months ending around the middle of July. Nathanson's takeover of the Poli group curiously puts him in competition to Par theatres in certain of the Poli towns. The $600,000 on the face of things is merely a loan to be amortized over a period of years, or until conditions allow the Poli people a new bond issue to be put out.

Exactly what the Loew angle may be is not detailed but looks to be an affiliation for film outlets with a protected financial interest besides.

Nathanson took charge the middle of the past week. Harry Arthur, who has been operating the theatres for the receivers, is presently engaged in assembling indie houses under his own banner.

Under the Nathanson deal, to cover everything, they must earn just under $1,000,000 annually in the 14 Poli theatres. Recently, in Hartford courts, Si Fabian, testifying as an expert on appraisal of the circuit placed their present value at under $3,000,000. When William Fox bought the circuit for Fox Theatres he paid around $18,000,000.

Fact that the $14,000,000 in bonds will continue on some basis or another would indicate, that so far as S. Z. Poli and the bonding group goes, that's their estimation of what the circuit is worth. The Poli houses were once the banner theatres in that part of New England, with practically no competition. Both Warners and Paramount now have competing houses.

It is the policy of the Paramount trustees to divest the company of any commercial properties which are not regarded as important or financially valuable as assets. As with theatres which have been dropped and, in future, will be relinquished due to profitless operation, Par is culling out commercial interests which are not considered smart to retain. This takes in real estate, buildings other than theatres and other properties which Par owns wholly or in part, as well as ground leases, contracts, etc., it has acquired from time to time for some reason or other.

Real estate, in view of deflated values, will not be sacrificed except where that seems advisable. Large tract of land in Hollywood, often called the Jesse L. Lasky plot, is among assets that would not be disposed of. The Hollywood plot, on an important corner, was taken years ago with the intention of constructing a large theatre thereon. A small building in Los Angeles bought for the purpose of making an extra entrance to the Paramount theatre there, and a boarding house in Miami which had to be taken with one of the theatres down there, are among commercial interests Par trustees have disposed of to date.

Paramount Coast inferences are said something more than now appears on the surface in its difficulties with Sylvia Sidney, who walked on a picture after $100,000 in neg had been burned up, will be spread for the record. New York's curiosity in the matter brought the partial promise that eventually more would be found at the bottom of the actress' walk than her desire to recuperate from a minor operation.

At the Par h. o. a hands-off policy during Miss Sidney's stay in the east was adopted following a request from the studio to let Emanuel Cohen handle the matter himself direct with Miss Sidney. The same day she was planning to sail, the star promised the Par legal department to report on an examination she was having by New York doctors but that's about as far as it all went, actress waiting around a week or so and then taking a boat for Europe. At her New York hotel, a spokesman for Miss Sylvia said the star was going to remain in New York when asked about sailing plans.

A couple of weeks before Miss Sidney left New York, B. P. Schulberg sailed for Paris.

Before Reliance can start production on its 'Joe Palooka', Hammond Fisher who draws the comic strip on which the picture is based, must okay the script. Okaying may not be an easy matter for Fisher has had a previous experience through the strip being broadcast for Heinz Pickles with bad results.

Though Heinz finally dropped it, newspapers carrying the strip were the biggest kickers, claiming that the etherizing of the character 'Palooka' gave the readers a different conception than they received from the drawings, resulting in a lessening of reader interest. McNaught Syndicate which handles the strip sighed with relief when the broadcast was dropped.

In his contract with Reliance, Fisher has the right to turn down the yarn if it is not to his liking. Characters in the picture can in no way deviate from the originals which will be the big obstacle as it is almost impossible to make a human resemble in personality what a newspaper reader visualizes as a cartoon character.

Those autograph hounds along the Sante Fe got an awful double-cross from the wire services and newspapers last week. They turned out at every station to get a glimpse of Primo Carnera, on his way to the coast. The mobs were anywhere in size from 100 to 3,000.

When the Chief stopped at every station the locals made a rush for the train crew and passengers to ascertain if the world heavy champ was aboard. When told no, they burned and insisted on going through the train. At Albuquerque the fans, mostly Italians, wanted to storm two local newspaper men whose publication printed Carnera was on the train. Finally on the last day his manager revealed himself aboard the train and stated the champ was flying to the coast as the berths on the train were not long enough to comfortably accommodate his charge.

Recent attempt of a coast lawyer to put through a film divorce smoothly resulted in the attorney getting into a jam because several judges ganged on him and the wife in the case flew off the handle and cussed out the reporters. Lawyer arranged for a judge to hear the case, when about a dozen other judges, who were coming up for re-election, got wind of it and yelled to the presiding justice because one of them could use the front page publicity a lot better than the one chosen. Resulted in the case being set for the next day before an out-of-town jurist, to make the matter impartial. The lawyer couldn't reach his client in time and she was shuffled around from courtroom to courtroom until she turned on the pursuing reporters and called them a pack of leeches. They took it out on her in their sheets the next day.

Any talk of Balaban & Katz retiring from the McVickers in Chicago and returning the house to Jones, Linick & Schaefer is deemed premature before Feb. 8, 1934. Because B&K has paid for the occupancy of the theatre until that date.

It is known that JL&S do not want the house on their hands, being occupied with four houses in the loop at present, and are having a tough time securing film for their spots now. B&K are not doing so well at the house, but are known to desire to continue as the kingpin operators in the Chi loop, and fearful of letting another operator take over a house as big as the McVickers, which has been associated in the public mind for years with B&K.

Upon Sinclair is addressing a form letter to his ample mailing list to plug the Eisenstein picture. Starts off with, 'After 33 months, the chariot wheels of Sergei Eisenstein have rolled on, and I have wiped the dust from my eyes. Before me lies the golden favor which he tossed to America before passing on.'

Goes on to quote fulsome praise but expresses the fear the gum-chewers may not appreciate and asks the recipient to catch the opening shows and pass the word along. Adds that 'every foot of film was directed by him (Eisenstein) and it has been cut in exact accord with his scenario officially submitted to the Mexican government and approved.' Organizations are solicited to make block buys, at a discount.

Although it was the only picture with music current at the time, the New York 'Times' last week refused to use ad copy on 'Moonlight and Pretzels' in its Rialto, New York, engagement calling picture 'New York's Only Musical'.

Paper refused to accept the ad because Warners' had 'Gold Diggers' at the Strand, Brooklyn, and the 'Times' considered Brooklyn as a part of New York. Copy had to be changed to 'Broadway's only musical'.

Not so long ago 'Times' took exception to an ad which had something about 'the best show in town' in it.

Charles W. Beall, Oceanside, Long Island realtor, with whom Max E. Hayes is associated in the Hayes-Beall studios, is a former vaude animal act man.

He settled at Oceanside, just outside of Long Beach, N. Y. His animal houses, restaurant, etc., boomed Beall into quite a financial and realty factor in that community.

Hayes has soundproofed some of the animal houses and the new studios are favorably mentioned along with the existing eastern studios.

Broadway legits are watching Darryl Zanuck's efforts as regards Judith Anderson. Legit star has been tested several times for pictures by Paramount, Warners and others, but was never given a contract because the picture folks decided she wasn't handsome enough.

Zanuck decided he wanted her to support George Bancroft in 'Blood Money'. Agents tried to tell Zanuck about the tests, to which he's reported to have answered, 'tests don't mean anything in the case of a star like Miss Anderson.' What he wanted, he said, was an actress.

If Paramount ever produces '50 Years From Now', picture should be a composite of what scientists figure the world will be like in 1983. Philip Wylie, on the yarn now with Thomson Burtis, contacted in person leaders in various fields of science, building and dress.

Delay on the script has been caused chiefly by studio's failure to get an approach to the yarn. Couldn't decide whether pic should be spectacle, drama, farce or comedy. Settled now that it will be a 'comedy of manners'.

Dealing with receivers for theatre properties is slightly chaotic, state show people. Columbia had its experience in negotiating for the Criterion, on Broadway, which is in receivership.

Columbia wanted to follow 'Song of Songs' (Par) in with 'A Lady for a Day,' but the downtown bunch was either at Saratoga or tied up with other matters. Sg the idea looks cold and 'Lady' will most likely land in the Music Hall, probably Sept. 6.

Louisville newspapers were so excited over the way Ike Libson splurged on advertising in opening the Mary Anderson Thursday (24) and the efforts of Warner Bros. to get things rolling right, that they wrote the WB h. o. a vote of thanks and co-operation. In waking up the town, Libson shot the works on ads and WB sent Bert Perkins down from the home office to help steam things up for 'Golddiggers'.

Despite an order at Metro a few weeks ago that no picture could start unless the script was fully completed, company filming the Jack Pearl picture, 'I'm a Liar', is working on material written only the day before.

Par's two biggest money-makers this past season have been the Mae West pic, 'She Done Him Wrong', and 'College Humor', latter a surprise hit.

Inside Stuff—Music

The music code which was turned back by the NRA for revision, apart from its having had a monkeywrench thrown into it by antagonistic legal interests, reminds of the film code. Both embody the ideal trade practices which already are incorporated in the constitution of both industrys' trade associations.

It is no secret that there exists at least one major counter-faction within pop music pub ranks. This insurgent group, for any given reason, doesn't like this or that about the MPPA and the ASCAP, particularly the latter which, as the royalty-collecting body, becomes the center of greater interest due to the economic equation. The insurgent publishers have had their own legal counsel in the past in sundry claims for readjustments, reclassifications, etc., and it is believed that this counsel figured in gumming up the initially proposed music code.

In line with the three-year contract between radio and the American Society of Composers, Authors & Publishers the music fee on a local station's net revenue from the sale of time goes from 3% to 4% Saturday (1). Agreement has two more years to go with the third and final year of the contract calling for a commercial tax of 5%.

Society won't know whether it collected more from radio under the first year of the new deal than it did the previous annum until it closes its August books around the middle of September. On the sustaining fee alone ASCAP garnered around $1,000,000 for the 1931-32 stretch. Arrangement it now has with radio entails both a set sustaining fee and percentage on income from the sale of time.

As part of his breakaway from Irving Mills, Thomas G. Rockwell has given up his half interest in Lawrence Music Co. Withdrawal gives Mills 100% ownership of the publishing firm, which was organized to release the special material used by the acts brought into booking office partnership.

Rockwell now intends to start his own publishing house to take care of the material created for the Mills Bros., Bing Crosby and the Casa Loma and Don Redmond bands, which he retains.

Phil Harris, currently stationed on the Hotel Pennsylvania roof, made an appearance last week before the governing board of the New York musicians' union. Both Harris and the men in his combo were quizzed about the salaries collected from the Penn job. Band's contract coin for the spot is $2,500 a week with the booking having been made by MCA. Harris is slated to leave here Oct. 1.

HOW FILMS FINANCE LEGITS

Equity Charts Stocks' 75% Slump From '28 Peak, 413, to '33 Ebb, 103

Chicago, Aug. 28.

Trend of the stock companies is still downward, the season passed showing approximately 30% decrease in the number of stocks in the country. Season just completed clipped off a record low for resident troups, 1932-1933 bringing only 103 stocks to the public, compared to 133 stocks in the season of 1931-32.

This is the meat of a survey of stocks completed by Frank Dare, head of the Chicago office of Equity. And the trend for the current season is still downward.

In the five years since 1928, the number of stocks in this country and Canada has dropped more than 75%, from the high of 413 in 1927-1928, which represented an increase of 156 above the season preceding, to the present low-water mark. Scale of stocks downward has been in the following manner; which catalogues the number of stocks and the increase or decrease from the year before:

1927-1928.....	413	156 (inc.)
1928-1929.....	232	181 (dec.)
1929-1930.....	240	8 (inc.)
1930-1931.....	199	41 (dec.)
1931-1932.....	133	66 (dec.)
1932-1933.....	103	30 (dec.)

Talkers Hurt

Sharp drop of 181 stocks from the season of 1928 to 1929 illustrates the hole torn in the business by the arrival of the talkers. The remaining decreases trace the course of the depression and resultant unemployment.

In the past season the Central zone, as usual, corralled the greatest number of stocks, with the Eastern territory running second. All territories showed a decrease in the number of stocks, excepting the Western zone which hopped two, the Southern which added four and Canada which lifted one. Central area, however, slipped 21 while the Eastern states slid 13.

Chart tells the story of the distribution of stocks, with the increase or decrease from the season preceding.

	'31-'32	'32-'33	Change
Western	19	21	2 +
Central	52	31	21 —
Southern	10	14	4 +
Eastern	27	14	13 —
New England...	22	19	3 —
Canada	3	4	1 +

Picon B'way Legit Debut; Play by Claiborne Foster

Molly Picon, Yiddish star, will make her Broadway stage debut in a play by Claiborne Foster, the actress, which somebody else is at present doctoring. Miss Picon has played in the varieties all over the world in several languages, but this is her first Broadway legit work in English. She headlined at the RKO Palace, New York, last week.

Jacob Kalisch, her husband and Yiddish impresario, will be similarly associated in the Broadway legit try.

Cobb's Dotter's Play

Morris Green has taken 'Episode, Ltd.,' new play by Elizabeth Cobb and Gertrude Bryant Garrett. Miss Cobb is the daughter of Irvin Cobb, humorist, and Miss Garrett a former actress.

Ted Viehman will stage the show, which goes into rehearsal immediately for opening at Jackson Heights in three weeks and New York one or two weeks later.

NICHOLSON'S PAIR

Kenyon Nicholson has his own play, 'Fit as a Fiddle' (tentative title) going into production via Courtney Burr, and is staging one for John Golden.

Latter is 'Tourists Accommodated' by Charles Divine. While working on the script with Divine, Nicholson isn't collaborating but merely plotting its staging. Original title was 'Home Is Best.'

HE'LL SMELL NICE

Bill Gaxton as V. P. of Perfume Firm, With Endorsements

It's going to be Vice-President Gaxton, commercially speaking. William has taken all the preliminary steps which rate him a place on a board of directors. The firm name is Parfume Charbert, Inc.

Company will launch itself by plugging an aroma titled 'De Toi Je Chante.' Boiled down to where Bill can understand it that means 'Of Thee I Sing,' minus the 'baby.' Nothing is said about the bottle playing the title number from the show every time you open it.

Gaxton is even going for a personal endorsement of a gentlemen's toilet water. Bill figures an unusual opportunity here because with the football squads going in for sartorial splendor he deduces there's no reason why they shouldn't smell nice, too. This, says Bill, will be a break for the Yankee Stadium which really hasn't been smelled up since the Cubs played there. Also on the grid end he sees an edge for his outfit through Bill Seeman, Cornell '16, whom he will ask to put the bee on the Ithaca team. Herb Harris, DeWitt Clinton '18, associated in the firm, will get the same request. Hence, Gaxton believes these two squads are already in the till.

But if during December you get a whiff of something which smacks of spring think nothing of it. That'll be Gaxton and Harris standing in a draft.

COHAN GIVES IN, GOES O'NEILL AND HIGHBROW

George M. Cohan has finally capitulated and goes highbrow in a Theatre Guild play. What's more it's a four-act play by Eugene O'Neill, entitled 'Ah, Wilderness.' Goes into rehearsal towards the end of this week, as the Guild's first of the new season, with Phillip Moeller directing. Opens Oct. 2.

Guild has been after Cohan a couple times before, but nothing came of it. Wanted him first for another O'Neill play, 'Marco's Millions.' Cohan liked that Marco Polo part well enough to give a reading, but charged his mind, not wanting at that time to work for somebody else. He likes to be his own producer.

Last year the Guild again tried to get Cohan for the Congressman role in 'Both Your Houses,' Maxwell Anderson's play which won the Pulitzer prize. Cohan wouldn't even discuss it. But the new O'Neill play got him, with a signature three days after Cohan read the script.

Coin Lessening Legit's Drawbacks for Erskine?

Chester Erskine may go back to staging for legit if current confabs with Lee Shubert lead to anything. Shubert wants Erskine to direct Zoe Akins' 'The Human Element.'

Erskine quit legit to go pictures about a year ago, claiming he would never return to legit because films were a wider and more important field. Now, it's understood, his deal with Shubert is just a matter of money, Erskine insisting on a piece of the show for staging, rather than a cash stipend.

GREY'S JERITZA CHORE

J. J. Shubert has sent to London for Clifford Grey, with an inquiry as to how the song writer would like to come over here.

Shubert wants Grey to do the lyrics for the Jeritza operetta he is planning for January.

INVOLVED SUIT SHOWS THE WAY

Flop of 'Shooting Star' and Suit Over Alleged Loan Reveals Intricate Stage Backing by Hollywood—Court Action Over Small Loan, but Many Angles and People Involved—Say Authors Kept Coin

NOTHING CRIMINAL

Joseph M. Bickerton, official motion picture rights arbiter for legit; Noel Pierce and Bernard Schoenberg, playwrights; Jacob Schoenberg, father of Bernard and attorney, and the Bank of Manhattan are linked in a suit filed in New York Supreme Court Saturday (26) which promises to throw open one of the most involved questions in legit producing, that of picture finances. Also in the suit, though not named, are Crosby Gaige, veteran producer; Paramount, Actors' Equity and several prominent Broadway personalities.

Suit comes out of the flop of 'Shooting Star,' a play produced last June at the Selwyn, New York. Cast members were never paid off and other creditors of the show are still waiting for their money. Show was produced by Shooting Star, Inc., of which the two playwrights, Pierce and Schoenberg, were principal stockholders. Gaige also was a stockholder, acting as producer and manager for a share of the show which was brought to him intact for his handling under those terms.

Although the District Attorney of New York has been approached on the matter, there has been no criminal action taken and no suits filed until this one by A. K. Weiskopf through his attorney, Samson Selig. It is for $5,600 allegedly loaned to the corporation by Weiskopf.

Actually involved is a sum of $18,500, which was held in escrow for the corporation by Bernard Schoenberg and Noel Pierce. Play flopped and closed in less than two weeks, with Jacob Schoenberg taking possession of the money which he claims is being held at the Bank of Manhattan.

Par's Offer

Trouble came through the fact that, prior to production of the play, Paramount made a picture offer for it. In accordance with the rules of the Dramatists' Guild, no picture offer could be accepted at that time. Par's bid was $22,500, with additional sums ranging between $500 and $1,000 for each week of the play's New York run over the accepted three week period. Total top bid was $49,000, which Par would have paid had the play run a year.

It was not a purchase but a bid, with Paramount putting up a cash bond of about $20,000 as evidence of good faith. After the play opened, in accordance with Guild rules, if some other company bid higher than Par, the higher offer would have to be accepted and Par's bond returned.

After the money was thus put up, the two authors put it into a bank and on the strength of this money and borrowed more money elsewhere. One such loan was from Weiskopf, a clear cash transaction. With this new cash they bought into the producing company, the cash thus serving to produce the play. Total sum put up by the authors was $18,500.

Offer Accepted

Play failed to last the full three-week period, picture rights, as usual, reverting from the managers or producers, to the authors. Paramount's offer was then accepted by them in regular fashion. Joseph Bickerton, acting as official arbiter appointed by the Dramatists' Guild and the theatrical managers, in his usual manner, turned Paramount's money over to the authors. They, however, it is alleged, instead of turning it back to the producing company, as they had committed themselves to do, kept it. Corporation, then, could not pay off Actors' Equity, which had accepted a letterhead bond, or anybody else. Gaige, himself, is out his manager's fee.

The elder Schoenberg, holding the cash, has two arguments for so doing. First, he claims, the entire deal is not in strict accord with Dramatists' Guild rules, the authors not being permitted to dispose of picture rights until these are cleared after production. Secondly, he claims, the money is in bank waiting for a legal ruling as to whom it actually belongs.

Welskopf's attorney claims he has an order from Shooting Star, Inc., plus letters from Gaige and Bickerton to the effect that when the picture money is cleared, he will be paid back his $5,600.

'Stringers in Hiding, Regulars Timid; B'way Is Waiting for a Street Car

A New Record

Sam Harris' 'As Thousands Cheer' troupe is said to be rehearsing in costume with the outfitting for the cast complete, unto shoes, a week or more before the show is due to open.

For musical comedies this is a miracle.

WEE-LEVENTHAL FIND NEW WAY

With acceptance of the NRA code for legit, throwaways are outlawed for Broadway plays, but Wee & Leventhal, leaders in the movement, have figured out a way to continue in business. Idea now is for them to continue putting on revivals with cheap casts and productions for low prices.

Two of three Wee & Leventhal revivals have been folded, but they're holding on to 'Dangerous Corner' at the Waldorf. Couple salary rises to actors, but not much actual up in production or running expenses, because classified as a stock company.

Ticket scale, instead of a phony $2 and $3, as in the past, went to 77c. and 50c. top last night (28). That's the amount Wee & Leventhal were getting from their customers via the throwaways anyway.

Where it figures to hurt is that the throwaways were more or less teasers and foolers, not mentioning that customers arriving at the theatre would be asked for half a dollar or so. Acted as teasers plus advertising matter, whereas now the producers have to definitely depend on customers they can bring to their theatre by regular advertising.

Metro Stage Deal

Metro's film rights' interest in William Harris, Jr.'s American adaptation of 'Trois et Une' ('Three and One') figures in the lending of Robert Montgomery for the stage version.

Jack Haussman, husband of Zita Johann, and Louis Gallantiere are adapting. Miss Johann will not be in the play production.

If It's Good

Dorothy Hall has informed the agents that if an exceptional part pops into script this fall she'll be interested. Otherwise, don't bother.

Miss Hall is also entertaining radio ideas.

Legit producers are still undecided about the new season and waiting for something to happen to indicate what can or cannot be expected. Production is slower getting started than ever before.

Only 15 shows scheduled for September showing on Broadway, with a likelihood that the list will diminish to a maximum of 10. That will mean a new September low, probably. August has always been an indetermined legit month, though the season generally gets started very early in August. But September is usually dependable. Or, rather, it has been up to now.

Interesting indication of the trend of the legit season is an examination of the shows announced or promised thus far. Shows that, while there are less in the offing than usual, a greater percentage can be counted on to materialize.

But Dependable

List of plays for the season, such as is now available, while skimpier than in the past, is more dependable than in the past few years. Number of minor independents that generally clutter up the columns with hopeless announcements, has diminished considerably.

Shoestringers, generally, seem to have disappeared, or are in hiding. Either they're too timid to try, with conditions what they are, or they can't find the other half of a pair of strings. That was true even before the new legit code was put into operation, with that code more likely than ever to do away with the little fellows who play around, promise much, and do little or nothing.

Practically all of the regularly established producers have plays ready or almost, but these are waiting for either casting, which is difficult, or a more propitious moment.

'Coco' About Theatre

Max Gordon is the likely producer of the Mary Pickford musical play, 'Coco, the Notorious.' Grace Moore is the Gordon choice for the lead.

Film star wants Elsa Maxwell, now in England, to do the lyrics.

'Coco' is a play with its action in a theatre.

Harlem Rehearsals Save Carfare, Lunch Money

Hideway rehearsals are being held in Harlem for Lew Leslie's new 'Blackbirds'. Idea is to rehearse the chorus long time before starting the regular show rehearsals. Piece is scheduled to open in Boston the second week in October, with New York two weeks later.

Leslie's idea in rehearsing the show in Harlem is so his chorines won't have to spend money for carfare, lunches and such, he says.

Equity's Error

Minnie Elizabeth Webster has been restored her permit as a legit agent.

She was dropped by Equity as a bona fide agent several weeks ago through what appears now to have been an error.

JANE COWL FOR CHI

Chicago, Aug. 28.

Negotiations are on to bring Jane Cowl into the Blackstone here with her revival of 'Camille.'

Dates now figured on would start Miss Cowl in town with the new season, either Sept. 11 or 18.

TWO TOO BUSY

Fred Allen turned down Daniel Kussell on the Kussell-Bert Robinson farce, due to his radio work.

Kussell is now after W. C. Fields, but latter is also tied up in pictures for Par, having two features scheduled.

Plays Out of Town

GROWING PAINS

Pasadena, Aug. 22.

Comedy in three acts and five scenes by Aurania Rouverol. Directed by Addison Richards. Cast: Junior Durkin, Jean Rouverol, Aurania Rouverol, Addison Richards, Fairfax Walkup, Eileen O'Shaughnessy, Betty Robinson, George Offerman, Jr., Dick Winslow, Leon Holmes, Kenneth Tanner, Henry Hinds, Cynthia Lawton, Peggy Montgomery, Noreen Nevin, Dawn O'Day, Murray Yeats, Beverly Phalin, Stingy Boosifer. Produced by the Pasadena Community Playhouse, Aug. 22.

As a humorous document of the emotional adjustments of a brother and sister as they go through their minor tragedies and joys of adolescence, 'Growing Pains' is good entertainment. Piece has been optioned by Lee Shubert for fall production in New York. Before further production, it needs some rewriting and strengthening of plot. As is, it's loaded with laughs, but they are scattered. For instance, the authoress, Aurania Rouverol, who also plays the mother of the boy and girl, has found it necessary to break up a kids' party and end her second act. She does it by having her boy slug a traffic cop. Several times angles are brought in which have nothing to do with the business at hand. Before the play is in satisfactory shape for eastern production, these details should be corrected. It shouldn't be a hard job to re-dress 'Growing Pains' to an extent that it may be a possible successor to Miss Rouverol's 'Skidding' of two seasons ago.

The McIntyres are an average family. Their daughter and son are 15 and 16 years old, respectively. They go through the throes of early emotions with their pals in the neighborhoods. They have their petty jealousies, their kid ambitions and other youthful desires and inhibitions. Father and mother attempt to straighten them out, give it up as a bad job and decide to let nature take its course. While the incidents are disjointed and episodic, they are always entertaining.

Top acting honors go to Junior Durkin as the son. Young Durkin gets everything there is out of the part of the gangling boy experiencing his first love affair. Jean Rouverol, the authoress' daughter, is excellent as the sister, giving the character real importance when she discovers her boy friend infatuated with another high-school girl. Miss Rouverol herself plays the mother with a understanding. Like her daughter, this is her first stage appearance. Addison Richards plays the father in addition to directing the piece. His direction is better than the average Playhouse job, but his acting of the father is a stereotyped stock performance.

Dick Winslow, Leon Holmes, George Offerman, Jr., Peggy Montgomery, Kenneth Tanner, Betty Robinson and Eileen O'Shaughnessy in smaller parts all contribute good performances. Cast is free from the usually amateurish players so evident in Playhouse productions.

As a junior vamp who almost breaks up the neighborhood gang's friendships, Cynthia Lawton, the sister of Junior Durkin (but given a new tag because the Playhouse figured that two kids from the same family getting billing might not be so hot), does some nifty kid vamping. If Shubert takes the play for the east, a mistake will be made if his deal does not include Durkin and the Misses Rouverol and Lawton. Others in the cast are merely walk-ons.

Production is in one set, the patio of a California home. *Call.*

SPRING IN AUTUMN

Providence, Aug. 22.

Comedy in three acts adapted by Blanche Yurka and Nena Belmonte from the Spanish original of Gregorio Martine-Sierra; presented by Robert Ross and Edward Choate at the Beach Playhouse, West Falmouth, Mass., on Aug. 16.

Out of the seemingly endless series of summer tryouts, on the Cape, comes this amusing, leisurely little comedy done in typical Continental style. What the outcome would be if the production was put on for the professional stage is a question open for debate.

The play, as done here, is paced rather slowly, possibly altogether too leisurely. Three hours was consumed in unfolding a comparatively simple plot dealing with the eccentricities, the temperamental outbursts and the warm heart of a prima donna who loved her husband, though separated from him for 16 years, yet who found it impossible to live with him for three weeks without quarreling incessantly.

What it needs more than anything else is a drastic compression.

Blanche Yurka, guest star, had the central role, and was thoroughly amusing and at ease as the temperamental prima donna. Others in the cast included Leona Roberts, Iris Whitney, Kent Smith, Miron Taylor, Cormick Harry Selby, Richard Hale and Miuna Adams.

Three to Make Ready

Pittsburgh, Aug.26.

Comedy in three acts by Helen H. Mason. Presented by the Pittsburgh Summer Playhouse at the Arnold School theatre Aug. 21.

This fifth play in a series of six offered by the Pittsburgh Summer Playhouse, the rest being selections of recent Broadway seasons, is of local authorship, to wit, Helen Mason, a young instructor of English in a private school, who won first prize in a local one-act play contest and has this one tied up for production in New York this fall.

It's a nicely polished comedy of manners set in one scene of a villa in Capri and engaging a circle of five characters, one of whom, Mrs. Farragut, a matronly nit-wit, goes daffy over literature and almost makes a giglio out of her latest find in the person of a boy who thinks he can write. There is little action, but the dialog flows sparklingly.

Barry Bresiin, carried away with the idea that he had something to say about 'The Lost Generation'—the boys who are really the forgotten men caught in the post-war era—is picked up by gabby Mrs. Farragut, lodged in her Italian villa and coddled by her until, when the play starts, he is fed up. The Italian maid, Tina, is a welcome relief, but he happens to be enjoying an affair with her when Mrs. Farragut's daughter Natalie unexpectedly arrives, throwing the household into a commotion, with Mrs. Farragut all fussed up and sending her daughter to stay at some nearby house. But Natalie herself is at loose ends and certainly looks and talks dangerously, even though her own boy friend is tagging along, torn between his spurned love for her and his career as a physicist.

Natalie at once encourages Barry's revolt against the pampering of her mother, busts up his attempt at escape with the amorous maid and excites him with the suggestion that she is all keyed up to make it a twosome with him to Russia. Mrs. Farragut also takes Natalie's young physicist under her wing and sets him writing poetry on science. A cablegram has the foolish woman all a-twitter at the end—a woman's club in American opens up new possibilities, while the three young people snatch at release from bondage.

The part of Mrs. Farragut calls for a Spring Byington or Mary Boland, but here was played indifferently. Natalie was carried off in fine style, her nifties and gag lines extracting laughs. The Barry was only a fair foil to her. Direction of Burt F. McKee, a graduate of the Carnegie Tech school of drama, was competent. Allowing for the local circumstances, 'Three to Make Ready' in this tryout performance made a promising bid for recognition on Broadway.

BRITTLE HEAVEN

West Falmouth, Mass., Aug. 25.

Play in three acts and six scenes by Vincent York and Frederick J. Pohl; staged by Charles Crane Leatherbee, with incidental music by Aaron Bodenhorn; presented by Robert Ross and Edward Choate, in association with Arthur J. Beckhard at the Beach Playhouse, West Falmouth, Mass., Aug. 23.

Of the new plays tried out by playhouses in New England, 'Brittle Heaven' is one of the most artistic. Most of the play is based on the life of Emily Dickinson, American poet.

Theatre-goers will compare 'Brittle Heaven' with 'Barretts of Wimpole Street.' It is marked by the same delicacy and literary quality that made the 'Barretts' success.

Cape Cod audiences found 'Brittle Heaven' charming entertainment and evinced a great deal of enthusiasm over its possibilities. That it eventually will find its way to New York is not disputed, but how it will fare there will depend largely upon the casting. Despite all its virtues, 'Brittle Heaven' has a limited appeal.

Moreover, it is a difficult play to perform. Katherine Emery, who essayed the leading role was called upon to sing. That Miss Emery did a splendid job with her role seemed to be the popular opinion.

The Dickinson poems have been set to music, and Miss Emery's voice, whether she spoke or sang had a peculiarly appealing husky quality. Physically, the actress visualized beautifully the reticent, impulsive, affectionate spirit of Letitia Hampton, the central figure of 'Brittle Heaven.'

The authors have set the scene in Marlow, Massachusetts, where Letitia Hampton, shy, proud, and gifted, lives with her family. The period is previous to and during the Civil War. Just before the war, Letitia is visisted by her friend, Millicent and her husband, Dane Roberts. The married pair have little in common and it was inevitable that Letitia and Dane should fall in love.

Letitia cannot bring herself to betray Millicent, however, and after her first confession of love, Dane and Letitia do not see each other again. Meanwhile, Millicent learns of the love affair through the reading of Letitia's poems. In despair, Millicent has Dane transferred to active service when the war breaks out, and three years later he is killed. The curtain drops as Millicent is telling Letitia that Dane had always been hers.

The cast besides Miss Emery included William Jackson, Mildred Natwick, Helen Huberth, Aaron Bodenhorn, Rosamund Birchby, Myron McCormick, Kent Smith and Diran Bodenhorn.

WEDDING RING

Newark, Aug. 24.

Comedy by Clarence Taylor presented by Elizabeth Miele at the Lyric, Summit, N. J. Staged by Charles Sinclair. Settings by Walter Roach. Cast includes Jane Buchanan, Bertram Thorn, Hope Landin, Roberta Gleckler, Emily Graham, Francis Moran, Grant Richards, Henry Warwick, Mervin Williams, William Maxwell, H. A. Denderi.

On their wedding day Toni Trent and Steve Gordon, badgered by the officiousness of their parents, decide that if they go through with their wedding they can have no social independence. They agree to elope and leave the guests flat. Their friends Gloria and Larry take their places and are married.

Unable to be married, Toni and Steve arrive at their bridal suite, having agreed to go ahead without marriage. But Toni loses her nerve and when Gloria and Larry arrive (Larry, having ordered the suite for Steve, supposes the latter won't want it), after much quarreling the girls sleep together. The arguments continue the next day until at last Steve and Toni leave to be married.

This brief summary shows how thin the play is. It is eked out by the introduction of a drunk and the same tabloid reporter that has appeared elsewhere. But the comedy's weakness is counterbalanced by very funny lines and no little cleverness in dialog. Unfortunately there is no real climax to the fun, and at least the last of the play should be rewritten. But whatever is done with it, no play that has as good lines as these can be counted out of the running.

The cast was mostly pleasing, but seemed rather limited in acting resources. *Austin.*

LOCKED DOOR

Peterboro, N. H., Aug. 23.

Mystery comedy in three acts by Herbert Ashton, Jr.; directed by William B. Friedlander and produced for the first time on any stage by Howard Inches and the Marlarden Players at Peterboro, N. H., Aug. 17.

There is popular appeal in 'The Locked Door,' but it is neither a great play nor original. Friedlander plans to stage it on Broadway next winter.

Ashton wrote the story in 10 days. On opening night, however, it ran with remarkable celerity and ease.

Action opens in the dark, with lifeless study of John Burgess, who sits dead in his chair while his housekeeper, bringing him his evening coffee, knocks on the locked door. Immediately the question is raised, Who killed John Burgess? The mystery is apparently solved in the middle of the first act, when it is discovered that Burgess, who had lost heavily in the market, had shot himself by an ingenious device, without a gun, in order that his heirs might have his life insurance, void in case of suicide but doubled in case of murder. The curtain, however, drops with a verdict from the medical examiner that Burgess did not die from a bullet wound but had been stabbed.

In the second act, when the investigation proceeds, further medical examination reveals—again with the curtain—that Burgess had not only been stabbed, but he had also been poisoned. The third act confines itself to the comical efforts of two detectives to find the assassins, until they finally stumble onto the solution.

The author, Herbert Ashton, plays the leading role, that of the bulldozing inspector. Others in the cast were William H. Mayo, George Farley, Eugene Saunders, George Grant, Jane Kim, Betty Sinclair, Harold Kennedy, Roslyn Harter, Alice Ann Baker, Lawrence Keating and George Spelvin.

T. U.'s Plans

Newly formed Theatre Union is going through with producing 'Peace on Earth' which is slated to go into rehearsal next month, Henry C. Potter directing. It was previously reported as being abandoned.

T. U. also has several scripts in readiness for future production including two plays by Friedrich Wolf, 'Sailors of Cattaro' from the German, and 'Mamlock's Escape'; 'Wharf Nigger', by Paul Peters, and 'To Make My Bread', dramatization by Albert Bein of Grace Lumpkin's novel of that name.

Plays on Broadway

A PARTY

William A. Brady in association with Samuel Nirdlinger presents Ivor Novello's play in three acts starring Mrs. Patrick Campbell. Staged by Anthony John; setting by Livingston Platt. Opened Aug. 23 at the Playhouse, $3 top.

Powys	Wilfred Jessop
Alice	Margaret Anderson
Mrs. Mumford	Nelly Malcolm
Gloria Mumford	May Marshall
Fay Strube	Olive Reeves-Smith
Arthur Fowle	Kenneth Treseder
Esmo Riddle	Winifred Harris
Eva	Brenda Forbes
Clutter	Edward Broadley
Harley Angel	Reginald Carrington
Mrs. Mac Donald	Mrs. Patrick Campbell
Mrs. Lynch	Jane Corcoran
Miranda Clayfoot	Lora Baxter
Sir Philip Bay-Clender (Bay)	Edward Crandall
Lady Bay-Clender (Rosie)	Margot Stevenson
Lord Ellerton (Guy)	W. Austin
Widdy	Paddy Reynolds
Lily	Betty Linley
Johnnie McLewis	B. H. Brender
Leo Beers	Leo Beers
Cecilia Loftus	Cecilia Loftus
Doctor Faregon	Charles Dalton

Guests at the party: Elizabeth Dewing, Mary Heberden, Florence Pierson, Helen Glenn, Dan Thew Wright, Arthur Porter, Storrs Haynes.

The new season is still batting 1.000% on the wrong side. The most likely of the three new entries, so far, 'A Party,' proved a mild affair. It won't last.

A London success of a year ago, so much so that Metro-Goldwyn-Mayer already has taken the screen rights, Brady-Nirdlinger presumably figured that the Broadway legit try was worth it. They invested it with a competent cast and an ultra montage but neither elements could quite maintain the illusion of a legitimate dramatic enterprise once that music hall interlude, which comprises most of the second act, got startcd.

The titular 'Party' has to do with London show folks in the raw—at an informal studio soiree after the successful premiere of a play which had starred Miranda Clayfoot (Lora Baxter). Mrs. Patrick Campbell, the realistic star, plays herself as Mrs. MacDonald, a star of yesteryear, and acquitted herself in the best part allotted her for some seasons.

Thus, in this studio shindig, against which is thrown a triangular situation wherein Miss Baxter is the vamp who would lure away another woman's husband, the second act introduces the polite entertainment. Cecilia Loftus' impressions of theatrical notables constitute the major portion of that sort of an entertainment within a play, and, as it developed, the stiffest. There was also Leo Beers with a pianolog of naughty fol-de-rol about the 'butcher, the baker and the candlestick-maker,' further augmented with some whistling effects. And, counting on an ultra-contemporaneous radio compromise, the impressarios brought in Gertrude Niesen from the microphones, although she was unprogrammed and unheralded. (Miss Loftus and Mr. Beers, according to the above program-listing are billed as playing themselves and were also announced by name).

The first act planted the triangular premise effectively if tritely enough. The jury was still out, as to the outcome, in view of Novello's occasional epigrammatic effectiveness in glib dialog.

Mrs. Patrick Campbell's sage counsel as the star who has gone through the helter-skelter which now possesses the Lora Baxter character augurs a sane outcome, so the suspense element is at a minimum. All that was left for the drawing room comedy addicts to hope for could only be more examples of the deuccdly clever dialog which the Noel Coward school of London and Continental goings on has trained us pre-NRA compatriots to expect. Mr. Novello never achieved that save in frugal flashes which will not be sufficient to carry 'A Party' into any marathon celebration. *Abel.*

LOVE AND BABIES

Comedy in three acts by Herbert P. McCormack. Directed by Frank McCoy. Setting by Tom Adrian Cracraft. Presented by Morris Green and Frank McCoy. At the Cort, New York, Aug. 22.

Roddy	Ernest Truex
Nona	Linda Watkins
Carl	Glenn Anders
Vera	Ruth Weston
The Pollywog	By Himself

'Love and Babies' is a bad show with a bad title. It's immediately a flop.

It may graze along for awhile at any kind of ratcs while B'way is barren almost of good plays.

This show is the producer's ideal in set-up. One moderate act, an interior of a drawing room and four principals with only one salary name, Ernest Truex. And he may be sharing. Production cost could not have been over $2,000.

Play is a minor treatise on babies. One couple has a child, the other wants one, or rather, wifey does. Discussion continuces for three acts. Opening night only two-thirds of the audience remained for the finish, the other third having walked.

Some of the lincs and business quite raw, especially the tag of the second act, which could be ordered out any time by the Board of Health. Burlesque in its worst days never went more filthy.

'Love and Babies' really inducted the new legit season in New York. Just an elaborated bit from the old days of vaudeville, the real wonder is that it achieved production. *Samuel.*

COLORADO GHOST TOWN SINKS BACK FOR YEAR

Central City, Colo., Aug. 28.

Central City is almost dead again, but with a hope that a new gold strike and the annual play festivals being put on here annually by angels from Denver will again put the town back on the map.

The opera house play festival this year was even more successful than last year, in spite of bad weather the first six days. It rained the opening day, but of course the house was a sellout. It kept raining at the wrong times for the next six days, and a few seats were empty at several performances. Then the sun shone and the house sold out. Out of a possible 11,250 attendance for the 16 performances, 10,253 were cash sales. Last year, on the week's stand of 'Camille,' with Lillian Gish, the seat sale was over 95% of the possibilitics.

The play festival will continue for at least five years, and Robert Edmond Jones, who directed the first two, will continue under contract. This year Richard Bonelli, Natalie Hall and Gladys Swarthout took the leads in 'The Merry Widow,' which was an artistic as well as a financial succcss. Next year Jones plans to do 'Hamlet' and possibly 'Carmen.' If both are given they will be on alternate days with a separate cast for each.

The Teller House, where President Grant stayed on his visit here, was reopened, renovated and modernized for the festival. The association is modernizing other parts of the city, and many of the Denver elite are buying summer homes here.

Side attractions nearly starved to death, with the exception of the gambling concessions and one or two of the dance halls.

Jones left for New York, after which he goes to Hollywood to direct for Radio pictures. Natalie Hall hastened to Cheyenne the night the show closed, took a plane Friday morning, flew to New York to catch a boat for London, where she starts rehearsals for 'The Ball at the Savoy' at the Drury Lane. This was postponed four weeks on account of her Central City engagement.

Shuberts and Musical Revivals for Chicago

Chicago, Aug. 28.

Shuberts are taking the St. Louis Municipal Summer Opera Company on the road following the close of the season on Sept. 27. Company is now set with bookings through the south and southwest until Jan. 2. The one big date is the Dallas Fair, starting Oct. 8, which will present 'Nina Rosa,' 'Florodora' and 'Bittersweet.'

It shapes as the first big road-show proposition in some years, the show carrying three carloads of scenery. All three shows will be presented, most of them rotating on week stands.

Understood that the Shuberts are planning to repeat the St. Louis idea in one of their houses in Chicago, starting with 'Bittersweet,' which has never shown in this town. Idea is to take the two principals, Allan Jones and Marion Claire, out of the company and set them in front of a locally arranged chorus and supporting company.

LOWETT'S 'WHARF NIGGER'

Sam Lowett has bought 'Wharf Nigger' by Paul Peters and figures on a quick production. It calls for a cast of about 60 Negroes.

'Wharf Nigger' was previously owned for production by Chester Erskin and several others.

FIRST IN LONG TIME

Rupert Hughes has just completed his first play in many years. Piece is entitled 'Golden Ladder' and is supposed to be on the life of Mme. Jumel.

No Dice for Season's First Crop; 'Babies' $900 in Five Days, and Out

New legit season's open—but nobody seems to care, especially. Season got going with two plays last week. Critics decided it was no dice on either of them. Two pieces are due in this week and two more the week after, with nothing startlingly brilliant expected by anybody.

It's the week of Sept. 11, from present indications, that will really start the ball moving. Two big musicals in that week, the Joe Cook show at the 44th Street and Earl Carroll's 'Murder at the Vanities' at the New Amsterdam. Always the possibility, of course, that there'll be a surprise clicker before then, but the lineup doesn't seem too healthy.

Lots of caution around the street, with everyone continuing the watchful waiting act, anxious to let the other fellow find out what can or cannot be done. Code passage was expected to help business some but has failed to produce any healthy signs as yet. Drop-out of the throwaway ticket thing, too, has thus far meant little or nothing.

Openings last week were 'A Party' at the Playhouse and 'Love and Babies' at the Cort. 'Party' was luckiest the two, getting a little bit of coin on strength of the tie-up of William A. Brady's name plus Mrs. Pat Campbell. 'Love and Babies,' the actual season opener, was a cheap Morris Green production. Strong cast, but not expensive and only one set with practically no production cost. Didn't go, boxoffice take being less than $900 for the five days, so out.

Two This Week

Two plays due this week are 'Come Easy' Tuesday night at the Belasco and 'Blue Widow' Wednesday at the Morosco. 'Come Easy' being produced by Elizabeth Miele, did pretty well at summer stock tryout. 'Widow' stars Queenie Smith and is a Shubert comedy that's undergone several title changes.

Next week calls for the entry of 'Crucible' and 'Sellout.' Both are indie efforts by new people, with not much known about them. 'Crucible' goes into the Forrest and the other one hasn't picked a theatre yet, but the Cort is probable.

The two shows that have stuck through most of the summer, 'Music in the Air' and 'One Sunday Afternoon,' went along pretty smoothly last week, with no change of pace.

Estimates for Last Week

'A Party' (Playhouse) (1st week) (C-893, $3.30). Opened Wednesday (23) to a general critical slamming. Good first and second night biz, in advance, helped somewhat, for a total of a bit over $5,000. Not so good.

'Blue Widow' (Morosco) (C-893, $2.50). Opens Wednesday (30). Stars Queenie Smith and is a Shubert production, with a pretty strong supporting cast. Mixed reports prior to coming in.

'Come Easy' Belasco (C-1,000-$2). Opens tonight (29). Produced by Elizabeth Miele, who plans a whole string of 'em. Tried out in summer stock about seven weeks ago and did pretty well, though considerable rewriting since.

'Going Gay' Morosco (4th week) (F-893-$2.75). Folded Wednesday night (23) with practically nothing taken in at the till for the three final days.

'Love and Babies' Cort (F-1,043-$2.50). Ernest Truex's work was liked, but nobody saw anything in the show. Less than $1,000 in the five days.

'Music In the Air' (44th Street (41st week) (M-1,323-$3.30). Last two weeks for this musical, which is still above the red. About $13,000 last week, which is profit. Closes Sept. 9 to go on the road, with the Joe Cook show following in three days later.

'One Sunday Afternoon' 48th Street (29th week) (C-969-$3.30). Weak early in the week, but picked up strength, with a nice $7,000 resulting. Some doubt whether piece can stand competition, if ever any comes in, but thus far it's been holding its own to a surprising extent.

Other Attractions

'Dangerous Corner', revival, Waldorf. Did pretty well on a throw-away basis but now being attempted to hold it at straight b.o. prices, though very low tickot scale. It's an experiment by Wee and Leventhal, with more to follow if they can get away with it.

GROUP'S FIRST

Group Theatre's first production for the season 'Crisis,' is set for the Plymouth, New York, opens Sept. 25.

'Crisis' is a hospital drama by Sidney Kingsley. Being produced by the Group in associate with Harmon and Ullman.

'AT LAW' ON RETURN $5,500 IN FRISCO

San Francisco, Aug. 28.

Henry Duffy's production of 'Counsellor-at-Law' for the Winship Estate at latter's Alcazar is the only legit piece in town. With Otto Kruger starred it did four weeks here earlier in the season and clicked solidly.

With Noel Madison in the top bracket and some supporting cast as before, it's doing well this time, and is good for another and possibly two more weeks. Hitting around $5,500 this time.

Only competish is from Podrecca's marionette show, 'Piccoli,' at the Columbia, which opened to critics' plaudits, and has been doing the biz. Around $5,000 at a $1.50 top.

Curran and Geary dark.

Anonymous Contribution Strengthens Fund Balance

An anonymous contribution of $1,000 during the past week considerably strengthened the financial standing of the Stage Relief Fund, which was beginning to totter a bit. There's a neat little balance ahead now.

Fund's financial statement, as of Aug. 25:

Previous contributions	$64,187.02
Anonymous	1,000.00
Other contr	93.70
Total	$65,280.72
Gross Disbursements	63,334.10
On hand	$1,946.62

Disbursements cover expenditures for food, shelter and other necessities for 4,538 cases handled by the Fund thus far.

Still some anxiety on the part of the Fund's directors to strengthen the cash balance more definitely, with various methods of doing this being considered.

St. Louis Muny Opera Ends Season All Even

St. Louis, Aug. 28.

Although figures on receipts and attendance for the season which closed last night (27) are not available, directors of the Municipal Theatre Association have announced that receipts and expenses are about even.

The announcement means the 624 firms and individuals who guaranteed the season against loss to the extent of $87,000 will not be called upon.

This was the fifteenth season of al fresco light opera productions staged in Forest Park. Only two seasons have resulted in a deficit—1930 and 1932. Last year the loss was $4,600.

Kettering Wants Garrick, But Not Vice Versa

Chicago, Aug. 28.

New play, 'Toast of Broadway,' written by Olga Menn, is readying for the Garrick on Oct. 1. John McMahon will produce Equity bond expected to be posted this week.

Production has been held up through mix-up regarding the lease of the Garrick, Ralph Kettering having claimed the leasehold. House peeved at Kettering for neglecting to pay rent.

Future Plays

'The Mountain,' folk drama by Carty Ranekthat, will be given two weeks at the Provincetown, Sept. 11.

'Halfway to Hell,' which Elizabeth Miele tried out at Summit this summer, will be put in rehearsal for a N. Y. trial.

'Snake in the Grass,' by Geo. S. Kaufman and Alex Woollcott, will be one of the new season's offerings. Sam Harris producing.

ENGAGEMENTS

Lyda Roberti, 'Gowns by Roberta.'

Laura Bowman, Lew Payton, 'Jezebel'.

Dennie Moore, 'Pursuit of Happiness'.

Carleton Macy, 'Halfway to Hell'.

Dave and Dorothy Fitzgibbons, 'Gold Coast'.

Shows in Rehearsal

'As Thousands Cheer' (Sam H. Harris) Music Box.

'Hold Your Horses' (Shuberts) Broadhurst.

'Murder With Music' (Green and McCoy) Lyceum.

'Wedding Ring' (Elizabeth Melle) Little.

'Crucible' (H. Herbert Connolly) Selwyn.

'HORSES' STARTS HUB'S SEASON; YURKA $9,500

Boston, Aug. 28.

Regular legit season gets an earlier start with 'Hold Your Horses' at the Shubert tomorrow (29). Advance sale is auspicious and looks like a two weeks' sell-out stay here before hitting Broadway.

At the Tremont 'Camille' is extended into fourth week, and Arthur Beckhard figures on a fifth, Jane Cowl production, to be followed when current smash biz ends, by Blanche Yurka in Sierra's 'Spring in Autumn.' Third week grossed $9,500, and this week looks rosy for $8,500, perhaps shade better.

'FALCON' FOR LEGIT

'Maltese Falcon,' mystery yarn by Dashiell Hammett, has been rewritten into a play by Laurence Stallings and is in rehearsal for a late September opening. Retitled, 'Here's to Crime.'

'Falcon,' under that title, was made as a talker by Warners two seasons ago.

World's Fair Throngs Profitable; Pauline Frederick Comedy $5,000

CARROLL SHOW PHILLY OPENER; 2 MORE SET

Philadelphia, Aug. 28.

Philly's legit season opens this week. Wednesday (30) is the date and Earl Carroll's 'Murder at the Vanities' is the starter. Show will hold over for the following week for 10 days in all at the Garrick. Saturday (9) Sam Harris brings 'As Thousands Cheer' to the Forrest. Show will run two weeks and a night. Walnut plans opening on the 14th with 'Jezebel' as attraction. This house will be independently booked and run.

Chestnut's opening uncertain, but it will have new Max Gordon production with Roland Young and Laura Hope Crews on October 2.

Disposition of the Garrick is still shrouded in much doubt. Samuel Nixon-Nirdlinger, reported out after 'Vanities' booking, may get back in. Whether house will book U.B.O. or indie is also uncertain. Shubert's plans equally vague, with Broad probably getting a stock company.

INGLORIOUS FINISH

Dallas, Aug. 28.

'Finis' for the physical assets of Morris Gest's production of 'The Miracle,' which stranded here several years ago, was written last week. All costumes, scenery and properties were donated by a local storage company to Dallas little theatres for their use.

Inside Stuff—Legit

'Helen of Troy', new American opera by John Erskine and George Antheil may go into a Broadway house for a run try as a legit venture. It's now in rehearsal by the Juilliard Music School, as its new operatic production of the season.

Last year the school produced a short opera, 'Jack and the Beanstalk', by Louis Gruenwald, for three performances and then put it into the 44th St. for two weeks. Figured that the current offering, with a libretto by Erskine and a score by Antheil, is likely to get much more attention. It was that opera, incidentally, which brought Gruenwald to the attention of the Metropolitan Opera Co., with a contract for scoring 'Emperor Jones' resulting.

Met has put in a bid for 'Helen' but was turned down by Erskine on the grounds that he preferred risking a run to a couple of performances by the Met, which is the most that might be expected there. Also, Erskine is president of the Juilliard School, making it an alma mater affair. He's the same Erskine who wrote a number of novels and professored at Columbia for a time.

At the opening of 'Party' in London last year, a note was put into the program in front of the cast telling the audience, under Ivor Novello's signature, that he considered his play merely a stunt based on well known theatre folk. William A. Brady, who produced the play at his Playhouse, New York, the other night, after changing the title to 'A Party', wanted to print the same note, but Samuel Nirdlinger, associated in the production, objected. After the play opened to a general critical slating, it was pointed out that the characters in the play are not generally known in New York as they are in London, with a straight production therefore not taken in the same spirit of backstage fun here as it was there.

Brady, incidentally, changed the title to 'A Party' on the theory that would put the advertisement of the play, in the dailies, at the head of the list, these ads being generally alphabetized.

Ward Morehouse didn't print his annual list of legit producers' promises in the 'Sun' this year. For some years Morehouse has been vieing with the 'Times' on this list, attempting to get a complete one from all legit producers and publishing it in the 'Sun' before the 'Times'.

This year Morehouse got the list up, had it set and found it to be less than three columns, so threw it away, and went off to Europe for a vacation. 'Times' printed its list, as usual, without competition, despite it occupied less than half the space usually taken up.

Theatre Guild, in lining up its new season's plays, is finding itself in a peculiarly tough spot on the matter of actors. Guild likes to make believe stars don't mean anything and any of their actors is as good as any other, but actually it's having difficulties.

Lunt and Fontanne are tied up for at least one more year, Ina Clair is going touring in 'Biography', her last season's Guild play, Henry Travers is working for Metro, Judith Anderson is with pictures, too, etc.

Playmillers theatre, New York, where 'Chalk Circle' is showing, is actually the social hall of the Union Methodist Episcopal Church in West 48th street. Cast mostly church members, though a good share of the members happen to be show people. In front of the church is a blackboard with a chalk sign announcing the play and advertising it. It's cheaper than electric lights and happens to fit with the title of the piece, which is described as a Chinese fantasy.

The Brady-Nirdlinger legit production of 'A Party', at the Playhouse on Broadway, has a show-within-a-show idea at which Cecelia Loftus, Leo Beers and Gertrude Niesen, from radio, entertain. Latter was an added starter. The other two were programed as playing themselves. Miss Niesen, unidentified by the legit reviewers in general, drew favorable if anonymous notices.

H. B. Franklin denies he is angeling Jed Harris for a legit production. Harris has 'The Lake', current in London, and he has announced that Katherine Hepburn will be loaned to him by Radio Pictures for the lead in that play.

Not much grabbing for high priced plays in legit these days, no matter who the writer or what the circumstances. Ivor Novello's newest 'Proscenium' is making the rounds in New York and has been for some time. Novello's asking for a $3,000 advance.

Chicago, Aug. 28.

Continued mild weather and influx of tourists held Chicago's four legit attractions to improved takings. Looks like the shows will sail blithely into September on the steady breeze of those exposition crowds.

Nothing is apparently set to come into town before October, so it is barely possible that the status quo will be unaltered for a considerable period.

Estimates for Last Week

'Dinner at Eight,' Grand (D-1,207; $2.20 (11th week). Pip biz; around $15,000.

'Her Majesty, the Widow,' Cort (C-1,276; $2.20) (9th week). Strengthened considerably as tourists multiply. Good show for out-of-towners, and cut-rates appeal to pocketbooks. Going up. Nearly $5,-000, smart improvement for Pauline Frederick comedy.

'Skidding,' Studebaker (C-1,250; $2.20) (6th week). Around $4,000, which means nice income for the boys.

'Take a Chance,' Erlanger (M-1,-318; $2.75) (8th week). Olsen and Johnson taking nice profit for themselves as actor-managers. Now grossing near $17,000. Shelves sell out quickly, but customers balk at higher scales, even $2.75. Think show can be kept going well into autumn.

L.A.'S SOLO FOLDING WITH 2G FINAL WK.

Los Angeles, Aug. 28.

Only legit operating is George K. Arthur's 'Tale of Two Cities' at the Hollywood Playhouse. Piece is co-operative, with last week grossing around $2,000, which, after the nut is out, leaves the cast splitting nothing.

Piece is in its fifth week and scheduled to fold Saturday (26).

Current Road Shows

'Camille,' Tremont, Boston.

'Counsellor-at-Law,' Alcazar, San Francisco.

'Dinner at Eight,' Grand, Chicago.

'Her Majesty, the Widow,' Cort, Chicago.

'Hold Your Horses,' Shubert, Boston.

'Murder at Vanities,' Garrick, Philadelphia.

'Skidding,' Studebaker, Chicago.

'Take a Chance,' Erlanger, Chicago.

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Author's Lean Profits

Authors fashioning the light-reading sex novels and the like for the pop publishing houses have no illusions about what their economic returns can be. The estimates are little enough but at least, they figure, it's a good saleable form of presenting their yarn for possible screen rights. And that's a long shot because the pop scribblers recognize also that a lawyer for a picture company, a star, director or some other top executive has more authority for actual purchases than the scenario heads east and west. They're literary stooges—just readers, chiefly—for their superiors.

Considering that the average $2 novel these days goes 2,000 to 2,500 copies, that's little enough return at 10% royalty (20c per copy) to the author who must be compensated chiefly by the thrill of achievement. And that is reduced by author's corrections and other petty gyps.

From the publishers' viewpoint, it's a wholesale business with them nowadays. If they get out 50 titles, and they can dispose of 2,000 copies average to the renting libraries and stray sales, that's 100,000 gross copies' turn-over. It's a case of selling bulk of a number of titles, rather than selling many of a single volume as in the past.

This type of publisher has also conceived the idea of soliciting the authors' friends by mail, offering an autographed copy as added bait for remitting $2 plus 10c to cover mailing. Most authors don't go for that. The idea of using their name to lure friends into purchasing copies has created more than one rumpus in the Fourth avenue publishing offices.

Just That

In spite of the announcement of reform, the publishers are still putting out more or less hectic stories, and one of the warmest of recent issue is 'The Hussy,' attributed to Idabel Williams (Greenberg).

She's just that, a cheap little tramp, too frigid to respond to advances, but freely giving if it promises to yield a pair of stockings or a century note. As she herself puts it, she's said yes until she's hoarse. On the stage because it's an easy way, but lacks business talent to capitalize her charm. Finally lands a vaude booker of small time and bleeds him until he dies and then the book leaves her just where she started; on the curb looking for a lift home with a willingness to give her correct telephone number if the pickup looks promising. Otherwise it's a pinch on her knee and adios at the proper corner. At least the author is honest. No effort to create a problem as an excuse. Just a case record, but interesting to those who like the type of story.

Pubs Split

The new publishing concern of Towner & Buranelli, which issued its first book only a few weeks ago, has split already. Towner is out due to a diffrenece over policy, with Albert Buranelli carrying on alone.

Original purpose of Towner & Buranelli was to issue a series of books with a price range from 10 [illegible] First [illegible] gotten out under the joint imprint of the two was a collection of pieces by Lowell Thomas entitled 'Thrills.' Book is in the Woolworth stores at 15 cents.

Davies to Syndicate

Universal Service will use a daily column on Hollywood and Beverly Hills society gossip, written by Renee Davies, who has been covering the filmland social events for the Los Angeles Sunday 'Examiner.' Makes the second film chatter piller for Universal, which carries the Louella O. Parsons stuff.

Taken From Life

Marjorie Hurter has a book, 'Prince Zero,' now under publication consideration, based on 'Prince' Mike Romanoff. Latter was a house guest of Miss Hurter's at Woodstock and has been an actual biographical subject for no little time.

Locher Seeks Pix

Fred Locher, cartoonist who does strip 'Homer Hooplee' for A. P. syndication, has arrived in Hollywood to reside permanently. He'll bring his strip characters to the studios and is visiting the various lots for material.

Negri's Biog

Pola Negri, engaged on her first French talking picture, 'Fanatisme' (Fanaticism), at Via-Film in Paris for Pathe-Natan distribution, has written her autobiography, 'My Confessions.'

Best Sellers

Best Sellers for the week ending Aug. 26, as reported by the American News Co., Inc.

Fiction

'Anthony Adverse' ($3.00) ....By Hervey Allen
'The Farm' ($2.50) ....By Louis Bromfield
'Enchanted Ground' ($2.00) ....By Temple Bailey
'Soft Spot' ($2.50) ....By A. S. M. Hutchinson
'All Men Are Enemies' ($2.50) ....By Richard Aldington
'Daughter to Philip' ($2.50) ....By Beatrice Kean Seymour

Non-Fiction

'100,000,000 Guinea Pigs' ($2.00) By Arthur Kallet and F. J. Schlink
'Arches of the Years' ($2.75) ....By Halliday Sutherland
'Marie Antoinette' ($3.50) ....By Stefan Zweig
'Mirrors of Wall Street' ($2.50) ....By Anonymous
'Crime of Cuba' ($3.00) ....By Carleton Beals
'The First World War' ($3.50) ....Ed. by Laurence Stallings

That Bonfils Book

Possibly mindful of the aftermath of 'The Great Mouthpiece,' Macaulay is careful not to state 'The Great I Am' by Lewis Graham is derived from the life of the late F. G. Bonfils. Reference is made merely to a 'western newspaper man.' Even the form accompanying the review copies makes no mention of the source, though in a slip stapled on, apparently as an afterthought, statement is made that the book is of particular interest to newspaper men because the book is based on fact.

Graham has written a brisk and vivid story of the life of a hustler who starts off with a fake land scheme, graduates to a lottery enterprise and finally forms a partnership with an ex-barkeeper to take over a daily paper. By extremes of yellow journalism they run it into a blackjack with which he builds a fortune and virtually controls a city.

It moves along briskly to the finish where the narrative takes a nosedive, either because the author was at the end of his word limit or because the end is too recent.

The book is of general interest to the lay reader, for Graham has done a nice, though scarcely inspired, job of writing. They may think the incidents are overdrawn, but insiders will know that Graham only scratched the surface. No mention of the Sells-Floto incident or of the Fire and Police board or 100 others, almost any one would make a story in itself.

Lewis Graham is the pen name of Lou Goldberg, picture publicity man. He's handling some nifty exploitation.

'Times' Goes Daily

New York 'Times' finally falls in line with a majority of the dailies with a daily signed book review.

John Chamberlain picked for the spot, and contributes his first Sept. 5. Arrangement permits Chamberlain to continue with the 'Saturday Review of Literature,' of which he is an associate editor, and to scribble on his own. He has had a couple of books published and has a contract with John Day for two more.

Ousted by Nazis

Edgar Ansel Mowrer, Chicago [illegible] in Berlin, has been assigned to cover his paper in Tokio. Behind which is the story of another Nazi victory.

Nazis tried to get rid of Mowrer from the beginning of their regime and once openly asked for his removal as head of the German Foreign Press Association. He offered to resign pronto, but the rest of the correspondents wouldn't have any of it and insisted he stay. He did and his articles continued, mostly against Nazis. Now, quietly, he's dropped out of the job as head of the foreign correspondents and is being switched to a far post.

Fan Mag; New Style

To the half dozen or so new film fan mags contemplated or about to make their appearance may be added still another, with Clair Maxwell the publisher. Maxwell is the 'Life' emir, who recently began the publication of an additional periodical entitled 'University.'

Nothing set as yet by Maxwell for the new movie mag, but he admits he's been giving it some thought. When and if it does come into being, it will be entirely different from anything of its kind.

To Try a Flight

That small book house, Pegasus, is making plans for a new literary mag to be similarly named 'Pegasus.' Will use short stories, poetry and general pieces, and makes its bow around October. Dr. Carlo Fluniani, the Pegasus head, will edit the mag.

Nor Helps Nor Hurts

Serialization and advertising's effects on certain books are answered in this wise in publishing circles. The publisher of Stewart Allen White's stuff figured that if Zane Grey went over 10,000 copies which had been White's average top, an ad campaign might do the same thing for White. It was tried, but still the same parity was maintained.

Kathleen Norris, according to her publisher, Doubleday-Doran's figuring at the time, went 40,000 to 50,000 copies after being first serialized. A deal was made with the authoress to compensate her for the loss of the serial income and the book was advertised as never having been serialized before. The same average 'sales' turnover eventuated.

In both instances the publishers concluded that these figures were the saturation point for these respective authors.

Book Institute

Get-together of the book manufacturers on the occasion of their code gave them the idea that that was as good an opportunity as any for directed mutual operation. Accordingly, the book people have organized a Book Manufacturers Institute, taking in all those who contribute to the making of books.

Institute has been holding a series of meetings apart from code questions, these closed until working agreements can be fully agreed upon. Understood, however, that the organization will seek to erase such evils as price cutting and other abuses affecting most industries.

Maybe the publishers will no like the Book Manufacturers Institute, as a get-together of the manufacturers on prices and such will work out to the publishers' disadvantage. Publishers will have to listen, though, if the Institute is representative of the entire trade, and that's just what the Institute claims.

Reprints

Advantage that Macauley has over the other pop publishers is that they also get out their own 75c editions after the initial $2 issues. The other firms do business through Grossett & Dunlap and A. L. Burt. [illegible] is split 50-50 between author and publisher.

For example, Burt may sell 2,500 copies of a 75c reprint and pay a 10c royalty. That's $250 which is evenly divided and nets the author $125. Macauley, however, prints its own cheaper editions, as well, and pays the author 8c. Hence, if the same 2,500 copies are sold, that's a $200 royalty which goes in its entirety to the author.

Easy Selling

Arthur C. Parker, director of the Rochester municipal museum and an anthropologist of note, had the unusual experience of having an article published without his knowledge or effort. He loaned the manuscript of a tale based on an Iriquois Indian legend to a friend to read. The friend showed it to the publisher of Le Symbolisme, French language magazine in Paris. Author Parker received a copy of the magazine with the story already printed as 'La Grotte des Transformations.'

Sell 'Ruby Murder'

Bob and Eve Burkhardt have sold the English rights to their mystery novel, 'The Camden Ruby Murder,' to Rich & Cowan. It was published in America two years ago by Barse & Co. Burkhardts write mysteries under the name of Adam Bliss and their romantic novels are by-lined by Rob Eden. Michael S. Mill, N. Y. agent, set the Rich & Cowan deal.

Unethical Scoop

New York 'Journal' scooped the town on the Medalie naming of six New York politicians allegedly cooperating with racketeers. The Hearst evening sheet named the supposed six by name. All the other papers laid off, quoting the U. S. Attorney as stating that it was a star-chamber proceeding. The 'Journal, got around it by quoting Medalie as having told them before he went into the Federal grand jury room. The next day's 'American,' also Hearst, likewise named the politicians by name, while the affiliated 'Mirror' (tab), the following day, stated that 'another newspaper named the six. All the other rags abided by the published wishes of Medalie and the foreman of the Federal Grand Jury in not making known the politicians' identity, on the theory it was a technical violation of proceeding.

Two Helens

Marguerite Harper, the literary agent, was relating some believe-it-or-nots the other night. Among others, she told this one. She has a client in England whose name is John S. Erskine. The only difference between her John and the American Erskine is the 's' in the middle. A manuscript entitled, 'Helen of Troy' came to her at the same time that the American Erskine was completing his Helen. Odd that two men with the same name, oceans apart would pick on the same theme for a book, and that so unusual a topic as the tale of the amorous Greek lady. The English John Erskine withdrew his Helen and the other, as you know, made a smash hit.

Hollywood Strike

(Continued from page 5)

mostly on new pictures just being put into production and no IBEW man has been discharged to date to make room for a former incumbent, nor is there any likelihood that this will occur. It is only the professional strike-breakers, owning allegiance to neither of the unions who will get a one-way pass through the gate when their present tasks are completed.

Following Saturday's interpretation of the contested point by Wolman, IBEW waived its rights to jurisdiction over soundmen, pending a hearing on this question at a Fox labor convention in October. Producers are engaging no electrical workers, other than soundmen, except through IBEW and any of this craft wanting to go to work are being given gratis permits by IBEW.

In the case of soundmen, these are being hired individually at the gate with no questions asked on either side as to union standing. However, desertion of soundmen from IATSE to IBEW continues, with more than 500 having made the leap from IATSE since the strike began. A significant angle is that the studios are permitting IBEW to unionize help inside the studio. This is the first time such [illegible] union.

With production now three times as heavy as when the strike started, and in view of the shortening of the hours expected to be made to meet NRA requirements, from 44 to 36 hours weekly, it is anticipated that all those who walked out, or at least a number equivalent to the desertions will be back at work when the code becomes fully effective.

Only 1,500 Actually Out

While it was reported that 4,000 men were out, this figure is not strictly correct since at least 2,500 men were out before the strike began. There were only about 1,500 actual strikers, but the remainder of the union considered themselves to be strikers and were so computed in some estimates. A number equal to or in excess of the 1,500 deserters will be given work following the enforcement of NRA with all indications pointing to a greater employment of union workers than before the strike.

Charges of conspiracy were followed by complaints from Arthur Brigham Rose, attorney for IATSE to the Labor board and a request that an NRA investigation board be established here to check up.

IATSE officials claim to hold affidavits from around 400 members to the effect that they were informed individually by the studios that they could go to work immediately if they took out IBEW cards, which IA claims is in violation of the Board's verdict that no preference must be shown.

Chatter

Dorothy Dix is spending her summer vacation in South America. Returns to her home in New Orleans in October.

Mr. and Mrs. John Held, Jr., confirmed Algonquinites, are a thrilling over their new baby girl.

John Farrar back from the writers' conference at Breadloaf, Vt. Name of the place proved a powerful attraction for starving scribblers.

Frances Winwar gets back from London just before the publication of her 'Poor Splendid Wings,' which got her a $5,000 prize.

James Montague Clark will call his new novel, 'NRA.' A natural for exploitation purposes.

Bernard Fay, who cashed in handsomely on his blog of Benjamin Franklin, has written a new one, called 'The Two Franklins,' in an attempt to cash in double what he did on the first Franklin.

Jimmy Durante's pen-scratching has become 'literatoor.' The Schnozzola will be in the company of George Bernard Shaw, Christopher Morley and a number of other literary lights in a new anthology entitled 'Spoofs.'

Noel Meadow will have a piece on blackmail in the October 'Plain Talk,' and the mag will placard the Broadway sector to call attention to the feature.

Lytton Strachey's nephew, Richard Strachey, is the newest scribbler in the family. Has written his first novel, 'Many Happy Returns.'

Mystery story fictioneers picking murder locations. 'Murder in Bermuda' followed by 'Murder in Trinidad.' What, no 'Murder in Cararsie?'

Joe Driscoll, of the 'Hurld Trib,' helped write Richard J. Butler's forthcoming 'Dock Walloper.'

Alice Grant Rosman's 'Protecting Margot' gets a new jacket to pep up sales.

Radio Programs

(Continued from page 42)

'Hon. Archie and Frank Watanabe, KNX, 7-7:15 p.m., comedy serial, every evening but Sunday. (Marion R. Gray Co.)

Al Pearce and His Gang, KFI, 2-3 p.m. daily except Sundays. Sustaining.

SATURDAY (SEPT. 2)

Hollywood Bowl concert, KFI, 8:15-10 p.m. Sustaining.

KNX Varieties, KNX, 8-9 p.m. Revue with Jack Carter. Sustaining.

SUNDAY (SEPT. 3)

'76 All-Star Revue,' KHJ, 7:30-8 p.m., **Donald Novis, Sterling Holloway and Orville Knapp orchestra.** Union Oil Co. (Lord and Thomas). Also Wednesday, Sept. 6.

English Caronets KFWB, 9-9:30 p.m. Serial dramatization of English history. (Barker Bros.) (Ray Alden agency.)

'The Wanderer,' KFWB, 9:30-10 p.m. Narrator, Bob Sherwood, chamber music. (Kelvinator.) (Hammel agency.)

MONDAY (SEPT. 4)

Thunderbolt Lodge, mystery serial, KFWB, 7:30-8 p.m. Sustaining.

Blue Monday Jamboree, KHJ (from KFRC, San Francisco), 8-10 p.m. (Shell Oil Co.)

'Makers of History, KFI, 8-8:30 p.m. Dramitization. (Puritas Water.) (McCarthy Co.)

'Front Porch, KHJ, 7:30-8 p.m. **Jack Joy's orch., Ruth Durrell, Bob Shafer, Harriet Andrews** (National Life Insurance.)

TUESDAY (SEPT. 5)

Comedy Stars of Hollywood, KNX, 9:15-9:45 p.m., **Louise Fazenda and orchestra;** Sept. 7, **Rosco Ates;** Sept. 9, **Benny Rubin.** (Dr. Miles Laboratory) (Walter Biddick.)

California Melodies, direction Ray Paige, KHJ (CBS), 6:30-7 p.m. Sustaining.

Guardsmen, KNX, 7:15-7:30 p.m. Quartet. Sustaining.

WEDNESDAY (SEPT. 6)

Charlie Lung and His Gang, comedy, 6:45-6 p.m., KHJ. Sustaining.

Catherine the Great, historical dramatic series, KHJ, 9:30-10 p.m. Sustaining.

Song Silhouette, Jeanne Dunne and Nip and Tuck, KFWB, 7:45-8 p.m.

THURSDAY (SEPT. 7)

Light Opera Favorites, KNX, 7:15-7:45 p.m. With Charlotte Woodruff. Sustaining.

'Drums of France,' KFWB, 8-8:30 p.m. Dramatization of French history. (O'Keefe and Merrit) (Emil Brischacher and Assoc.)

COAST'S THREE-HUED NUDES

Now the Girls Retail the Smut

Otherwise a Stranger's Return Finds Town Unchanged Save for Minor Details

By FRANK SCULLY

To leave your home town in the grip of its worst grippe epidemic and come back fifteen years later only to find everybody suffering from a code in the head—well, maybe that's a change.

As for Broadway it looks about the same today as it did in pre-war days, only brighter, like any electric light bulb just before its filament breaks—and all goes black.

The general effect may be a bit more Coney Island, but busses still take you there—as if it were a counter-attraction—for a dollar or two, and still give you a load of Chinatown for four bits.

Traffic is better regulated—and worse. Instead of snarling and honking, you move in fits and starts till you give up all hope and throw the old boiler on an empty corner lot where it may bring $189. You can get anywhere in town faster on foot, but even that way the red lights seem always against you.

Things aren't as bad here as they are in Europe. They simply get more publicity. There's too much bluster about little things. Traffic cops are forever handing out tickets, meaning if they spend so much time on that traffic item there is not much left of the day for stamping out the major crimes.

In Paris, However

In France at least a traffic trespass is an arguable issue, and little man, how they both argue! If the cop wants to give you a ticket, you say, 'Nuts, I'll join your lousy police benevolent society instead.' The cop argues against this, as he gets a percentage on the fine, but nothing on the benevolent thing, but you stick by your rights and, pouting, he gives you a membership which sets you back two bucks and lets you free to drive as crazy as you like for another year.

But bump off your brother-in-law, and learn how fast French cops work when it comes to major issues.

Still, this mugg at least, hasn't seen either a stick-up or a murder in ten days, except for a few photographs in the tabs. He also has seen only one armored car, pointed out to him by Ed Anthony and Max Schuster, with Max gagging it in an off-stage whisper to Ed, 'A payroll wagon—remember?'

One other change noticed is that more people go out of town week [illegible] himself every Friday to a peak in Darien, to get away from it all, and then tries to drag you there, acting pretty hurt if you prefer New York.

It isn't clear to him, but it will be to others, that you don't come back to Broadway after a long exile and then pass up the exquisite pleasure of enjoying it at the only time when either of you can be yourself. For peace and quiet you can't top the muffled forties on a

(Continued on page 62)

Bernie Casino Grossing $225,000 Monthly at Expo

Chicago, Aug. 28.

Exceeding the most optimistic anticipations by a wide margin, Pabst Blue Ribbon Casino at the World's Fair is doing a gross business of around $225,000 monthly. Ben Bernie shares in that take at the rate of 15% of profits.

Bernie spurned an offer from the house early in the summer to abrogate this percentage deal and accept a weekly salary bonus instead.

TANGO'S LAST GASP IN L.A. AND COUNTY

Los Angeles, Aug. 28.

Deathknell has sounded for tango and kindred bean games in every section of Los Angeles city, through adoption by the city council, by a vote of 13 to 2, of an ordinance prohibiting their operation. It becomes effective 30 days after passage Friday (25). With a similar ordinance having previously been adopted by the board of supervisors of Los Angeles county, the bean games will be barred from all beach resorts, as well as in the residential and midtown business sections where they have flourished for some time.

Fight against the games was bitterly waged by picture interests, civic organizations, religious bodies and private citizens ever since the former city police commission, in defiance to widespread protests and objections, issued permits for half a dozen or more of the 'parlors' to open in residential districts, whereas for years the games have been strictly confined to the beach amusement resorts.

Council passed an emergency ordinance prohibiting any further licenses, and now has taken action to wipe out the games entirely.

Back-Slapping H'wood

(Continued from page 1)

tion of the preview reception, but by that time the enthusiastic mob is all worked up over their next production and so the back slapping continues.

[illegible]

Few pictures while in the making are anything but potential socks to those connected with their production. Reports leak out of the projection rooms that after looking at the rushes, everybody concurs that a success is on the way. Everybody on the lot is up on his toes. This one can't miss.

Recent flop examples when mentioned at either of the studios, received a great deal of reverence. They were what the public wanted. Producers started to count their profits before the first print was completed. One still was a distinct disappointment at the second preview, but execs continued their cheering, claiming that it would be perfect on the third preview.

No Exception

No studio is an exception to the early praise-shouting on pictures. They all do nip-ups on everything produced. Some pictures get less hopes than others but they all receive some degree of enthusiasm.

At the previews, the execs gather before the picture has been run to go into their back-slapping routine. It's a great show. Nothing can happen to the picture now, it's in the bag.

Following the preview, dampened slightly, they gather again to discuss recutting, adding scenes, panning the director, cast and writer. They wonder what has happened to their record breakers. No one is willing to admit at that they have been going overboard on the self-kidding.

Driver and Victim Both Intox, Driver Blamed

New Haven, Aug. 28.

Douglas Rowland, member of Jitney Players troupe, located in Madison, held at fault by coroner in auto death of pedestrian on Boston Post Road.

Finding states that Rowland, driving while under the influence of liquor, struck Amelio Pesapano and caused his death. Fact that victim also had been drinking and had little regard for his own safety while walking on the highway failed to affect finding against Rowland.

MARRIAGES

Frances Stephens to Louis Hasselhans, Atlanta, Aug. 24. Groom is a conductor at the Metropolitan opera.

Eleanor G. Holm, actress-swimmer, and Arthur L. Jarrett, Jr., filed intentions to wed in Los Angeles. No date announced for wedding.

ALL BRAVE, BUT TAKE TO BUSHES

Some Serious, Others Fakers in Their Week-End Trek Into Nakedness in Hollywood Environs

MUGG'S EYEFUL

Hollywood, Aug. 28.

The West Coast, particularly Southern California, is going strong for nudism. During the early part of this summer, 10 nudist camps were established within a few hours ride of Hollywood. The clothes discarders are battling for members, convinced that in the shedding of raiment, the world's ills will be cured.

Camps established in this part of the country are about 30% legit, 70% phoney. Nudists are divided into three groups, a distinct line separating one from the other.

First is the cult which adheres to the German idea of nudism which teaches that to go about bare is to enjoy the new freedom. Their creed teaches a healthy mind and body through light and air absorption which will bring human well-being. It's almost a religion with them. Most of them are vegetarians and believe in abstaining from intoxicants. To them, nudism is on the square.

Second group is a flock of expressionist physical culturists and dancers who have pounced on the nude gag as a selling talk for their activities and as a possible ballyhoo. They are the group who go in for breech cloths and brassieres and hop around in the open expressing something or other in the nature of dances.

Phoneys

Third mob is made up of phoneys, most of them exhibitionists who use nudism as a cloak for their personal feelings. To real nudists they don't rate and are on the other side of the railroad tracks.

Here in Southern California, there are three camps reputedly on the square. One near Riverside, visited by a VARIETY mugg, fully clothed, is conducted in the same manner as a rest camp. Both men and women are admitted, most of them coming for the weekends. On the day visited, about 18 people were in the camp, most of them [illegible] up their physical condition, others were converts to nudeness which they are careful to point out is distinctly different from nakedness. The mugg remained unconvinced.

Operator of the camp claims that despite the fact that women are inherently modest, they go for nudism stronger than the men. After looking at a few of the broken-down shapes, that's no mystery. Most of the gals were on the far side of 40 and in their nudeness—at a distance—had anything but fascinating personality. The one looker, reported to be in the camp, never came out of the bushes. Half a dozen men lolled around in the sun, seemed to be conscious that despite their convictions or conversions, they were pantless. Unclothed, few men are brave.

Fire Alarm

Camp is located off the main highway, but attracts visitors. When too many congregate, the head man rings a bell and everyone does an Owen McGivney, bobbing out of the bushes covered with a smock. They are all diet hounds, living on nuts and fruit which they are continually eating. All look foolish when approaching someone fully clothed. Same goes for the clothed ones who can't get out of the habit of turning their heads the other way and at the same time trying to cop a look.

Operator of this camp feels that if he could get a picture to accept nudism, their cause would be won. When told that this would be near impossible, he talked of the semi-nudeness at Malibu.

Near Pasadena is another camp, but it's behind locked doors with only those bearing the necessary recommendation allowed to enter. It's reported to be a hotcha spot with a mob of rich Pasadenans and Angelenos on the membership list. Real nudists say that as a weekend spot it is attracting those looking for a new thrill.

Other groups around here are mostly those exploiting recreation through interpretative dancing with a minimum of covering. They try to get under the nudist banner to attract customers and those who feel that they will be on the inside of the clothesless mob. They are mild outfits, gathering a few dimes from lessons and preaching the new freedom, but without crossing the line into absolute nakedness.

Turner's Vote Decides Blonde's RKO Winner—Mrs. Is a Brunet—Curtain

What a spot!

Two of the 1,500 girls had survived the preliminaries of the RKO bathing beaut contest at Madison Square Garden Saturday night (26). It was up to the four judges to pick the winner. In the event of a tie Terry Turner, director of the pageant, would have to make the decision. Now, one of the girls was a blonde; the other a brunet. It so happens that Mrs. Terry Turner, who is Terry Turner's wife and the mother of the Terry Turner children, is a brunet.

What a man! Turner picked the blonde.

The blonde is Elsa Donath, stenographer, of the Bronx. She'll be walking on air for the next few weeks, anyway. For, she's now Miss Greater New York, including Staten Island. She goes to Atlantic City for the usual and annual national finale for bathing suit filler-uppers. Miss Donath fills up her own suit pretty well. She's not the type who ties up traffic, but she did pass 1,500 others Saturday night in the opinion of the judges, and that's something. Everybody swore it was on the level and it looked like it, too. That's also something.

Shows Profit

They started to flash the gams at 8 p.m. and it wasn't til 3 in the morning that they whittled the 1,500 down to Elsa. There were big ones, small ones, short ones, tall ones, thin ones, fat ones, round ones, flat ones; bow legs, rubber legs, knock-knees, blubber legs. For every looker there were nine mirror-busters.

It was New York's first beaut contest in big time manner. The Garden setting made it important. With the house full of the entrants' families and boy friends, the attendance reached 15,000 and the show grossed $10,000, leaving the contest out in the clear with something to spare. It was tied up with about 60 foreign language papers and the 'Mirror.'

Turner staged the contest from start to finish, winding up on the mike as the show's director at the Garden. A crooner! Hal Olver, was on the stage in charge of the girls, and it was a job. Olver would have had 1,500 beauts and almosts in his hair, if only he had some hair.

But what happened when you got home, Terry?

NEW DEAL AT SPA

Reformers Lay Off Gambling and Dry Snoopers Absent

Saratoga Springs, Aug. 28.

For the first time in years reformers and squawkers have not made any disturbance over gambling, etc., during the Spa racing season. Only one complaint filed, that by a bandsman who did not land the contract for the usual daily concerts in Congress Park. Feature omitted by the city this season, due to economy.

No prohibition snoopers around either.

Reformer Bainbridge, Ex-Showman, Goes After the Beer Biz

Minneapolis, Aug. 28.

A. G. 'Buzz' Bainbridge, showman mayor, who was elected as a supposedly 'wide open town' candidate and who recently exploded a bombshell in theatrical circles by announcing his intention to censor films and theatrical advertising, is going in for more reforming.

Always regarded as a proponent of extreme liberalism in all matters pertaining to public morals, Mayor Bainbridge now has proposed to the city council that music in beer establishments be stopped at 11 p.m., except where the proprietor is able to obtain the written consent of all residents within 100 feet of his premises. Where the consent is obtained music would be permitted until 12:30 a.m.

The mayor also has asked the council to pass an ordinance limiting the number of beer establishments to 1,300 and allowing the sale of the 3.2 beverage only as a minor line in bona fide eating places.

Failed Cleveland Bank Prospers as Beer Spot

Cleveland, Aug. 28.

Gag about turning bankrupt banks into beer gardens has at last become an actuality in Cleveland.

When Guardian Trust Company folded and closed all of its neighborhood branch banks, Freddie Franz, local wag, got the idea of taking it over for a beer garden.

Where the bank president used to have his private office, Franz ironically built a kitchen and is specializing in Hungarian hash with beer. A 36-foot bar was installed in lobby where depositiors once laid it down. In the spot where head-teller had his cage a band-stand has been erected for Victor Roche's band. To complete his joke and ribbing of defunct Guardian Trust bank, Franz has named the spot the Guardian Gardens, Inc.

Hutton Jammed

Hollywood, Aug. 28.

Echoes of the breach of promise case won last year by Miss M. H. St. Pierre against David L. Hutton, estranged husband of Aimee Semple McPherson, quavered in L. A. Superior court in a suit to secure attorney's fees filed for Mark F. Jones against the peripatetic baritone.

Complaint asks $7,500 for professional services rendered in Hutton's defense during the breacher, with action having been brought by M. A. Egan, as Jones' assignee.

BIRTHS

Mr. and Mrs. Wayne King, daughter, Aug. 24, in Chicago. Father is band leader. Mother, Dorothy Janis, formerly in pictures.

Mr. and Mrs. Charles Vidor, son, Aug. 26, at St. Vincent's hospital, Los Angeles. Father is the film director. Mother is Karen Morley.

Mr. and Mrs. Rufus LeMaire, daughter, Aug. 26 in Hollywood. Their second daughter with Mrs. LeMaire in Cedars of Lebanon hospital.

To Mr. and Mrs. Isaac Silverman of Altoona, son, the first child in the family. Mr. Silverman, with his brother, Jake, operates the Altoona Strand and formerly was in the Warner brothers real estate department.

Mr. and Mrs. Jay Shreck, daughter, at Cedars of Lebanon hospital, Los Angeles, August 28. Father in 'VARIETY' Hollywood office.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

East

Rudy Vallee and Alice Faye in an auto upset near Bridgeville, Del. On their way, with the rest of the band, from Atlantic City to Virginia Beach. Miss Faye was cut over the eye and suffered bruises. Crooner not hurt.

Kenyon Nicholson will direct 'Tourists Accommodated' for John Golden.

Max Gordon will produce Mary Pickford's play. Due in Nov. Elsa Maxwell writing music for it.

Margaret Perry, socialite who played the ingenue in 'Strictly Dishonorable,' announces engagement to William Brown French, pix critic on the Cleveland 'News.' Her mother is professionally known as Antoinette Perry.

Chemical Bank and Trust Co. cremated 38,000 Fox Film bonds, recently retired under reconstruction deal in which they were exchanged for stock. Weighed about 300 pounds. One was burned for the news photographers' benefit and the rest shoveled into the furnace.

Kate Curlin, Irish actress, announced in Dublin she'll marry Joseph Wall, of Phila., in October.

Atlantic City court gives Eva E. Young possession of her child, Dickie, who is in pictures. Loaned to his grandparents who resisted when she sought to reclaim him by force. Fracas brought the matter into court.

C. Chase Taylor (Col. Stoopnagle), sued for $11,000 in Buffalo by Marine Trust Co., which alleges he refused to take delivery of stock to that amount.

Now it's beer barrel bootlegging. Schaefer Brewing Co. takes Israel Beldman into court alleging he is copying truck and barrels but not the beer. State Beverage Control commission investigating reports racketeers are trying to get money from legitimate brewers to stop imitating.

Minnie Dupree, just out of bankruptcy, gets co-featuring with Jane Seymour in 'The Sellout.'

Grace George suffering from a nervous breakdown and Bill Brady played hookey from the 'Party' opening to be with her. Nothing serious, it's reported.

Opera at the Hippodrome set for Sept. 7. 'Ben Hur' idea seems to be off.

Phyllis Emerson, showgirl, suing Nathan B. Stern, dude ranch prop, for breach of promise and damages, now after her former atty, Chas. L. Sylvester. Claims he is holding on to some of the vital evidence.

Hudson showboat threw a New Year's Eve party last week. First done by the Lights, theatrical club, about 15 years ago.

Type and Print club, favored by actors and newspaper men, gets a padlock at last. But it's for back rent, not selling.

Lee Shubert will star Lenore Ulric in 'Her Man of Wax,' Napoleonic drama recently tried on the Coast.

Helen Hayes bothered over a pair of queens. Guild wants her for 'Mary of Scotland,' while Gilbert Miller, who has her under contract, plans 'Childhood of a Queen.'

Gene Salzer will be musical director of the Joe Cook show.

Vic McLaglen back from England last week.

Theatre Union will stage three plays this season starting with 'Peace on Earth' around Oct. 1. Others are 'Sailors of Cattaro,' from the German, and either 'Mamlock' or 'To Make My Bread.'

Monge Bros. circus sailed Wed. for Venezuela. First canvas trick to head south in years.

Harold Arlen quits his vaude dates to do the score for a new musical, 'Let's Fall in Love.'

Townsend W. Muddell, actor in a summer stock in Naples, Maine, on probation to a Portland court on a charge of taking $200 worth of antiques.

Helen Westley, one of the directors and prime movers in the Theatre Guild, is to go to Hollywood for pictures. Will spend five weeks in a Constance Bennett play and then come back for Guild work through the season. She was in one silent film with Mrs. Fiske.

'Forte Foursome,' musical, now catalogs as 'Gold Coast.' About the Jersey shore.

J. J. Vincent will present 'Kultur' at the Mansfield.

Yasha Bunchuk back to the Capitol Sept. 1.

George S. Kaufman named to represent dramatics on its NRA code enforcement committee. Jules J. Leventhal and Lester A. Smith to act for stock managers, and Al Lutzringen to sit in when stock productions are considered.

Theatre Guild working with James O'Neill to cast 'Ah Wilderness,' its first production. To break in at Pittsburgh and open at Guild theatre, N. Y., Oct. 2.

Wm. B. Friedlander to open with 'Under Glass,' which he tried out this summer. Also has 'Mrs. Monroe's Doctrine,' 'Angel Comes Forth' and 'The Locked Door' in mind.

Hyman Glassman and Nathan Sotoloff fined $100 each in Philadelphia for distributing Philadelphia 'Brevities.' Jail terms of three months suspended if they are out of business by Sept. 1. Editor Louis Toughill let off as just a tool for the outfit, said to operate out of Baltimore.

'Female' was passed by a Manhattan court, but John Sumner gets a verdict in Queens.

Dario, ballroom dancer, was hurt in a taxi smash during the storm Wed. (23). Face badly gashed by glass, but plastic surgery will prevent scars.

Mrs. Anna Vlado fined $5 for fortune telling. Second time in court. Tells judge she has nine children and a jobless husband and it's tell fortunes or starve, so she'll be back.

Bubbles Rogers, 19, club entertainer, had her father in court because he used his fists on her, she claims, when she would not submit to a spanking.

Lewis J. Brecker, of B'way's Roseland, buys the Rosemont, Brooklyn, and the State in Boston.

Al Shean out of 'Music in the Air' because his kneecap got mixed up with two taxicabs. Possible fracture, and Paul Donah is taking his part while Shean waits for the doc's decision.

Jean Leroy, entertainer, held as witness in a gang murder. She and two other employees of a Highlands, N. J., roadhouse, [illegible] material witnesses.

Another report around that Libby Holman may stage a B'way comeback in a few months.

George S. Kaufman and Alex Woollcott working on a play for Sam Harris. 'Snake in the Grass' is the working title.

Theo Dreiser and a group of instructors ousted from Rollins college, Winter Park, Fla. To start a new one near Asheville.

Norman Pierce, radio continuity writer hales fake employment agent into court. Gave the man money for a job for his part-time secretary, then found it was all phoney.

Blanche Bates' daughter, Virginia Bates Creel, to make her stage debut in 'Jezebel.'

St. Ann's church for deaf mutes to give a vaudeville show next month. Some dumb acts, but songs and a playlet using the finger signs.

Jury in Costello case reputed to have turned down a $2,000 offer for one week in vaude. They sang as a relaxation during the long trial and to be booked as the singing jury.

Woman told the police she visited the Rialto theatre Sat. (26) and put her purse on an empty seat beside her. When she was ready to leave, the purse was gone. Contained $6,000 worth of jewelry and $2,100 in cash.

Mrs. Jessie Costello, booked for the Academy of Music, N. Y., was not permitted to go on. Reported to be due to protests to Skouras Bros., who operate the house.

Reported that Jed Harris will go pictures with Darryl Zanuck before he tackles 'The Lake' as his first B'way production.

Rose Grygill, taxi dancer, killed in a midtown hotel when she returned from her home in Pennsylvania. One of two assailants caught.

Rowland Stebbins takes the Avon theatre for the season. Will open with 'The Pursuit of Happiness.'

Otis Skinner planning to take the Players' production of Uncle Tom's Cabin on the road. Talked of last spring, but it grew too warm.

Philip Goodman back home with two plays. 'Birth of a Hero' is laid in post-war Austria. 'Dance My Heart' is about Americans in Venice. Former may be given picture backing for the screen rights. Jed Harris is considering the second.

Sigourney Thayer is about ready to start rehearsals of 'Inspector Charlie Chan.' Written by Valentine Davis from 'Keeper of the Keys.'

Lew Leslie working on 'Blackbirds of 1933.'

Herman Shumlin will direct 'Ten Minute Alibi' for Crosby Gaige. Out of 'Fit as a Fiddle.'

Basil Rathbone picked by Katharine Cornell as her leading man for her road tour.

Fire in Loew's Canal theatre, N. Y., Sunday (27) confined to basement. No panic though auditorium was filled with smoke. Fan belt in cooling system overheated.

Peggy Rich drops her balm suit against Jack de Ruyter. Settled out of court.

Alice Faye out of the hospital Sunday. Will be back Thursday (31) for a scar operation then back to her Vallee dates.

Ray Henderson to do score of new 'Scandals.'

Three With Lanterns' first production at Broad St., Newark, when Paul Karikis plans winter tryout spot.

Coast

Temporary blindness and arthritis have been conquered by Eva Tanguay, who is making a living as a writer in Hollywood.

Rose Sedgwick has filed suit in Reno seeking a divorce from Edward P. Sedgwick.

Marion Davies is seeking to have a street in the Hollywood hills named Davies Drive.

Suit seeking $27,000 alleged commission has been filed locally by Collier & Wallis, agents, against Bruce Cabot, film actor.

Victor Goss, film cameraman, held without bail on charges of murder following a preliminary hearing in L. A. Municipal court. Goss is alleged to have shot Homer A. Harris, Hollywood messenger.

Irvin Willat, picture director, alleged he is a $9,000 victim of H. J. Lusher and A. Lusher, brokers, who have been accused of grand theft in an L. A. county grand county indictment.

Corliss Palmer has signed a divorce complaint in the Los Angeles superior court against Eugene V. Brewster, ex-millionaire publisher.

Marvin Rhodes is under arrest at Miama, Okla., for alleged burglarly or $4,500 worth of jewels and guns from the home of Gouverneur Morris, [illegible]

Leslie B. Henry, civic leader, who was convicted of a $40,000 theft from Mrs. Charlotte Shelby, mother of Mary Miles Minter, screen actress, has been taken to San Quentin to serve from 2 to 20 years.

Four girls, taken in police raids on the Los Angeles Main street burlesk shows, received suspended fines of $20 or 10 days in jail in Lincoln Heights court.

Superior court Judge Wood has approved a contract between Dorothy Darling, 15-year-old Hollywood high school girl and Screen Art Productions.

Isidore Bragglotti, voice teacher of Los Angeles and Florence, Italy, married at Santa Barbara, to Mrs. Edith Perkins Cunningham of Montecito, Calif.

Edward Sedgwick, picture director, recently divorced at Reno from Rose Adams, actress, has filed intention notice in Los Angeles to wed Mrs. Ebba Havez, film writer.

Creditors of the Paramount Publix Corp. have been urged to file proof of their claims by Sept. 14 by Referee Henry K. Davis, who is visiting in Los Angeles.

Mrs. Rose Sedgwick, has received a divorce from Edward Sedgwick, Hollywood pic. director, at Reno. Custody of 14-year-old daughter and provisions for upkeep were arranged out of court.

A $112.95 judgment against Roger Marchetti, attorney, obtained by John M. Boyle and Harold K. Wood in the L. A. municipal court has been upheld by the appellate department of the superior court.

Ron Wilson, film actor and flyer, is facing a district attorney's complaint filed in Los Angeles for alleged driving of an airplane while drunk.

Mid-West

Elmer Spengler, performer with the Midget Village at the Fair, drew a $5 slap from the courts and his name in the papers when he broke up a fan dancer's act at Old Mexico concession by firing a shot in the air during the performance. P. a. suspected.

Police are making a drive against beer joints hiring waitresses to display their s. a. with short skirts and slit dresses.

Ray Weaver, operating a walkathon at the Nebraska State Fair in Lincoln, was yanked before the courts for running without an amusement license. Pleaded not guilty and out on $300 bond.

Dog racing was resumed at the Thornton track outside of Chicago last week. Question of legality now being discussed.

Mrs. Louise Murphy, former performer, sentenced to 20 years' imprisonment for the murder of her common-law husband, William G. Grother.

Man representing himself to be South Park Policeman James Moriarity threw the fair concessionaires into a panic when he began issuing orders for the girls in the various spots to don more clothes. Later developed that he was James Callahan, former manager of the Chicago White Sox, and had no authority to issue such notices.

Deputy marshalls took into custody Jack Howard and A. A. Baroni, two of the better known turfmen, on indictments returned by the federal grand jury for 'doping' horses at Arlington Park.

Luther Reed directing the picture now being filmed at Hollywood-at-the-Fair, besides overseeing the screen tests at the concession.

Mrs. Dan Baroni, wife of the nite club manager now operating at the Cafe de Paris at the Fair, left the American hospital after missing her suicide attempt. Woman, who also works at the cafe under the name of Sylvia Devere, stated she would not return to her husband's home.

First of 22 free municipal band concerts, for which the city last year appropriated $9,000 at the urging of James C. Petrillo, head of the Chicago Musicians' Union, got under way last week at the Navy Pier.

Dorothy Byton, owner of girl flash acts, robbed of $6,000 worth of jewels.

Louise Brooks, ex of the pictures, hinted to Chicago reporters that there is something in the wind between her and Deering Davis, nonpro.

Wisconsin court allowed a week's stay of eviction of the operators of the Paradise theatre in West Allis. Eviction had been ordered following suit involving non-payment of rent and violation of lease. Operators had offered realty company $5,000 for back rent but it had been refused.

Alienation of affections is among the charges filed by Mrs. Olive Hankel, wife of Fred C. Hankel, orchestra [illegible] Gertrude Riech Walker is the femme mentioned in the $100,000 suit. Mrs. Hankel is also suing for separate maintenance and is receiving $20 a week for the support of her two children.

Code Angles

(Continued from page 6)

shifts beyond the li itations herein set forth shall be permitted.

Classification of Employees.

Employees shall be classified as follows:—

Class No. 1—Operators.

Class No. 2—Stagehands.

Class No. 3—Musicians.

Class No. 4—Ticket sellers, door en. apprentices and office help.

Class No. 5—Ushers, office boys, cleaners, matrons, watchmen and attendants.

Class No. 6—Other employees, such as electricians and carpenters (not stage hands), painters, show card writers, sign painters.

Class No. 7—Professional persons and persons in managerial, executive or supervisory capacities.

Minimum Wages.

Class No. 1-2-3—Contract labor. These classes are matters for local autonomy, and no minimum is fixed for them, other than 40 cents per hour as prescribed in the President's agreement for mechanical employes.

Class No. 4—$0.25 per hour in towns or cities having a population of 250,000 or less $0.30 per hour in cities having a population between 250,000 and 500,000, and $0.35 per hour in cities having a population in excess of 500,000.

Class No. 5—$0.25 per hour.

Class No. 6—This class shall be paid at hourly rates prevailing in the community in which the theatre is located, provided, however, no less than 40 cents per hour shall be paid.

Class No. 7—The foregoing hours shall not apply to persons embraced in this class.

Moral Code

(Continued from page 7)

its combined strength to maintain the best standards of advertising and publicity procedure. To that end the industry pledges itself to adhere to the regulations promulgated by and within the industry to assure the attainment of such purpose.

The Exhibs' Side

In explaining their stand, although even in their own camp the record now proves exceptions were polled against identifying the industry's morals with Haysian authorship, spokesmen for exhibitors said that morality rules for production should be specified; that if the Hays words are too strong in their original terminology they should be modified, but that the public is entitled to know what catechism the industry proposes to adopt.

Before the following clauses were drawn and endorsed by their majority, exhibitors were reported to have waited until the last minute for some word from producers and distributors:

Article 19

'No exhibitor shall exhibit, or be required to exhibit, or pay for any motion picture which is declared to be contrary to and violative of the standards and requirements of the Motion Picture Producers and Distributors of America, Inc., and the resolutions for uniform interpretations of said code or codes, or any amendment, revision or subsequent promulgation of said code. The determination of the question whether any picture is violative of said code or codes shall rest with the National Appeal Board or other duly constituted industry authority.'

Article 20

Advertising Code

(1) No exhibitor shall in advertising motion pictures violate the following rules of decency and good taste:

(a) Nudity with meretricious purpose shall not be used.

(b) Profanity shall be avoided.

(c) No false or misleading statements shall be used directly or implied by type arrangements or by distorted quotations.

(d) No text or illustration shall ridicule or tend to ridicule any religion or religious faith; no illustration of a character in clerical garb shall be shown in any but a respectful manner.

(e) The history, institutions and nationalities of all countries shall be represented with fairness.

(f) Pictorial and copy treatment of officers of the law shall not be of such a nature as to undermine their authority.

(g) Good taste shall be the standard and the rule for all advertising and exploitation of motion pictures.

(2) The use by an exhibitor of advertising matter violative [illegible] from a distributor shall constitute a violation of this article by such distributor.

(3) The question whether any advertising matter violates those rules shall be determined by the National Appeal Board, or by other duly constituted industry authority.'

Omaha Group's List

Omaha, Aug 28.

Opening date for Community playhouse is set for Sept. 29. Initial attraction is 'Both Your Houses.' Playhouse is co-op, relying almost entirely on local talent.

Catering is to class trade, admission is $1. This is probably the classiest attraction the town has in the line of theatre work. Presentations ordinarily run a week or eight days.

Productions for the season include 'Juno Moon,' 'A Doll's House,' 'White Wings,' 'Candida,' 'The Great Adventure.'

Fred McIntyre's Up

Los Angeles, Aug. 28.

Fred McIntyre, local branch manager with RKO since merger with Pathe, has been promoted to southern district manager of the distributor with headquarters either in Dallas or Atlanta.

He left Sunday (27) for Dallas, with no successor named.

New York Theatres

There's ALWAYS A BETTER SHOW at RKO!

RKO PALACE B'WAY at 47th
Richard Barthelmess
in "Heroes for Sale"
On Stage
ANATOLE FRIEDLAND

RKO 86th ST. at LEX. AVE.
Wed.-Fri., Aug. 30-Sept. 1
"HER BODYGUARD"
and
"GOLDIE GETS ALONG"

RKO 81st ST. ON B'WAY.
Wed.-Fri., Aug. 30-Sept. 1
"HER BODYGUARD"
EDMUND LOWE

LEE TRACY
in "Turn Back the Clock"
IN PERSON—Bob Hope, Phil Spitalny, Jennie Ruyton and Jean Sargent
Starts Fri.—"Broadway to Hollywood"
12 Great Stars 300 Girls
CAPITOL
B'WAY at 51st ST.

LOEW'S B'WAY at 45th ST.
STATE
25¢ MON. to FRI. 10 A.M. to NOON
On Screen
Robert Montgomery, Helen Hayes, 'Another Language'
Stage—Don Healy and His Ha Ha Club Revue with Jack White & Others

CHATTER

Broadway

Vic Irwin takes up tennis.
Jack Curtis in from London.
Yorke and King are back from London.
Fred Miller, Skouras film booker, in town.
Arch Gaffney to Hollywood to seek gold.
Friedrich Eichberg, director, in from Germany.
Sy Gould voluntarily stranded upstate at a lake.
Sam Kopp p. a.'ing the Shubert, Newark, stock.
Radio pub dept. adding Jack Fuld to handle shorts.
George Ross has a couple scripts Hollywood-bound.
Cass Mussler claims he can't raise a mustache.
Earl Wingart's granddaughter is posing for soap ads
Halsey Raines' dog chewed up a razor blade but survived.
Eddie Paul and Boris Morros posing for pictures together.
Ruth Morris staying over at Saranac Lake till Labor Day.
Sam Serwer and his heir are keeping photogs in clover.
Charlie McCarthy well on the mend after his operation.
Abie Stein is worrying about old tabs since beer went legit.
Newest thing in the Village is combo beer and violet spot.
Tommy Rockwell added to the roster of snapshot addicts.
United Artists' office hours have been cut from 9 a.m. to 5 p.m.
Val 'Metro' Lewton will work on a book during part of his vacation.
Benny Stein thinks he's found that mystery play he's been looking for.
Walter Brooks at Astoria Par studio, doing publicity for Arthur Hopkins.
Jake Wilk returned to the Warner home office Wednesday (23) after abroad a month.
Bob Murphy back after carpentering all summer at the family's Binghamton hideaway.
George Corey, J. Walter Thompson, p. a., and his bride-to-be have named Sept. 15 as the day.
Mrs. Halsey Raines and the recent Raines' arrival, a boy, are home from the Doctors' hosp.
Sam Cohen claims he won the ping pong championship on board the boat to Cuba. No argument.
Lobster restaurant the day it hauled up the Blue Eagle also got in a cash register as big as a junior piano.
Sammy White with his new partner, Dianne Dennis, opened currently at the Scollay, Boston, to break in the new combo.
They let the Palace's blonde cashier get into the semi-finals and the prize money in RKO's bathing beauty contest at the Garden before declaring her out.
M. A. Schlesinger, president of General Talking Pictures (DeForest), left for the coast Sunday (27) on his annual visit to look over his coast business interests.
Gomez and Winona and Pancho's orchestra return to the Central Park Casino, New York, for its formal reopening Sept. 8. Eddy Duchin band returns in mid-season.
Jack Connolly's family, summering at Virginia Beach, was in the midst of the recent tempest. So much so that John hied himself south to extricate them. All safe.
Tom Howard is making six shorts independently for Educational release with Ike Weber, Larry [illegible] and Buddy Kussell associated. Studio and director not yet set although the first will be shot outdoors at Jones Beach, L. I.
Professional name of Colleen Moore was derived from that of Walter Moore, the vet lithographer and pal of George M. It happened when John Barry, the writer and one of the Cohan group, went to the Coast and made the suggestion.
Booze stuff is counting against a comedian who is voted okay in every respect but with the fear from the circuits as to alleged unreliability. Same thing has percolated into the advertising agencies and is beginning to interfere in connection with radio offers.

The Hague

By W. M. Etty-Leal

Surfeit of jazz-bands here. Ray Noble arrived with his company by airplane from London; Roy Fox came by train.
Concert season at Scheveningen drawing to a close. This week Greek pianist Askenase. Italian Opera Co. starts next month.
The Eastern provinces of Holland have their own dialect; in one of them, Groningen, prizes are offered for plays in the local tongue.
Neutral A.V.R.O.and Red V.A.R.A. broadcasters rivals. Reds bought a new organ and now A.V.R.O. announces that its new studio will have two.
Sea-side resorts flourishing through roulette licenses, but government announced that probably this will have to stop. Expected all licenses will be cancelled by Oct. 1.
In the village of Giethoorn, in the East of Holland, called 'Venice of Holland,' a picturesque spot, an English company is shooting a film with a peasant wedding as a special feature.

Mexico City

D. L. Grahame

Cops have jailed 200 professional beggars molesting tourists.
Mexican capitalists planning to erect a 1,500 room modern hotel on the local main stem, to cost $1,500,000
National Theatre contractors working overtime to have edifice completed by Sept. 10.
Department of Public Health has declared war on Mexico's drug, marihuana. Has destroyed 10,000 plants which yield this narcotic.
He cowboys only will be included in hard and colorful group of cow punchers Charros (Cowboys) Assn. of Mexico will send to Chicago Fair.
Tamaulipas state government has refused to grant permits for fairs in various border towns on the ground that such fiestas degenerate into carnivals of gambling.
Lower California government has let contract for building a first class road between Tiajuana and Ensenada. To cost $1,000,000 and to be completed in two years and two months.

Vienna

By Erich Glass

Hedy Kiesler married to Fritz Mandl.
Julius Bittner working on 'The Violet.'
Berlin's Patria filming at St. Wolfgang Lake.
Ingle List, aged 16, under contract at Reinhardt's.
Austria not participating at Bayreuth music congress.
Industrialist Haas financing both Reinhardt's and Scala.
Actor Otto Wiedemann and wife sentenced for espionage.
Fodor and Lakatos hiding behind pseudonym of 'Vulpius.'
Twenty percent more artists finding work than year ago.
Innsbruck Municipal orchestra celebrating 40th birthday.
William Blaker does choregraphy for Jean Gilbert operetta.
Friedrich Oppenheim dramatizing his popular 'Sarajeco.'
Rumors of Max Reinhardt wishing to become French, here also.
Regisseur couple J. and L. Fleck filming 'Love at Court' in Lainz.
Olga Tschechova makes her sister change her name to Ada Olga.
Dr. Loewe of Breslau slipping into management at the Raimund.
Group of German refugees negotiating for lease of the dark Neue Wiener Buehne.
Trude Hesterberg (Mrs. Heinrich Mann) and Dagny Servaes under contract at Kammerspiele.
Trendell of Danubia Films here to make 'House of Dreams' with all English cast at Sashas's.
Musical version of Jerome's 'Lady Fanny and the Servant Problem' set for Vienna and Berlin, Kaethe Dorsch lead.

Australia

By Eric Gorrick

American music popular.
Cold weather boosts trade.
John Nolan has fully recovered.
W-T will produce 'Private Lives.'
American boxers being imported.
Stuart F. Doyle will personally supervise air programs for his station.
Move is afoot to ask government to lessen the high tax on all theatre tickets.
W-T still seeking a site for new theatre in Sydney. Firm only operating two legit houses now.
Fullers may consider playing vaude again in Melbourne. Acts may come from abroad if idea goes through.
Madge Elliott and Cyril Richards have had their London contracts postponed to enable them to play in 'Quaker Girl.'
'The Squatter's Daughter,' locally-made production, is almost ready for release here. Cinesound hopes to crash American field with it.
Managements have been seeking a way for a couple of years just how to get the kiddies' trade at matinees. Kids can be sold with Westerns, but when the sexy stuff is billed they stay away. If the government kills Westerns with the high tax, kiddie trade will dwindle.
Decided falling off in local business with British films. A few months ago, Britishers were grossing very nicely all over Australia, but the mediocre type of picture coming here lately has been the means of causing a big drop. Some of the bad ones include, 'Yes, Madam,' 'The Flying Squad,' 'Insult,' and 'That Night in London.'

Berlin

By F. M. Manasse

Lil Dagover in 'Johannisnacht.'
'King Kong' prohibited by the censor.
Werner Krauss in 'Master of the World.'
Willy Fritsch in 'the War of Valses.'
Camilla Horn in 'Round About a Million.'
Willi Forst in 'Her Majesty, the Salesgirl.'
Charlotte Ander in 'Two in the Sunshine'.
Emil Jannings in 'Sign of the Black Whale.'
Max Rheinhardt denies that he is applying for French naturalization.
Annabella is co-starring with Gustav Froelich in a new Paul Fejos production.
Brigitte Helm and Karl Ludwig Diehl will star in Cine-Allianz's 'The Lady in Gray.'
Conrad Veidt is to play the Jew under the direction of Lothar Mendes in the new film 'Jew Suss.'
Immigration authorities in Switzerland now demand three weeks notice for permits for artists and vaude acts to appear at Swiss theatres.
The first of the local Fox production will be the Eberhard Klagemann film 'A Love Adventure' with Jenny Jugo, Louis Graveure and Heinz Ruehmann.
The Film Chamber of Commerce has decreed that only members of the National Theatre Owners' Association can rent films, and then only from members of the Renters Union.
'Libellei' by Schnitzler has been made into an operetta by Oscar Straus, Hugo Knepler and Saltenburg having written the libretto. Robinson will produce it in London with Elisabeth Bergner.

Panama

By Bea Drew

Kitty Lee from Harlem putting on a show at the Colon theatre.
Wally's was fined $75 for failure to employ the 75% Panamanians as the law requires.
Mary Lee Kelley very ill. Left for the States. Margie Clark in charge during her absence.
Colored troupe has a show called 'Red Tank Rainbow' at the Club House theatre for Colored folks only.
Allie Gordon, one of Al Reaves old chorus girls, is working as stewardess on the steamship Pennsylvania.
Authorities are trying to clean up Colon. Say vice element must go. They are mostly French and will be deported.
The story of Ickey Forbes in the New York newspaper, ex-entertainer of Colon, is causing the managers here to burn.
(Miss) Jackie Shannon and 'Red' Brady have called their marriage a no-go affair. He left for California. She returned to cabaret work.
Madge Thomas, who came to Panama as an entertainer at the Kelley Ritz, is now a playground directress for the Panama Canal administration.
The Club La Vida has closed until Oct. 1 when it will reopen with [illegible] leans. Mack Miller, the orchestra leader, sailed to engage the new acts.
Elisa Sanchez, local entertainer, was killed by a drunken sailor from the U. S. S. Richmond. He threw her from a second story balcony. He was running from the shore patrol police who were trying to arrest him for refusing to pay his taxi fare. The sailor ran into her room and when she screamed he threw her from the balcony. She leaves a young child with no means of support.

Prague

By Edward T. Heyn

Melody film will soon present the American (Monogram) film 'Oliver Twist.'
For the first time, the Czechoslovak broadcasting station is utilizing electrical transcriptions.
Marie Mueller of the Metropolitan opera of Berlin and of Salzburg, born in Leitmeritz in the German section of Bohemia, also is listed to sing 'Marenka,' in the Prague Czech National Theatre.
Marie Ragdl Oestvig, who in 1910 sang the role of Marenka in 'The Bartered Bride' in the Chicago Civic opera will appear again shortly in the same role at the Vinohrady Theatre of Prague.
Richard Strauss will not fare so well, for owing to the present unpopularity in Czechoslovakia of the new official composer of the Third German Reich, 'Der Rosenkavalier' will not be presented this season at the State theatre.
Director Mayer, of the Berlin Aafa, with his production manager Witt (husband of Lili Dagover), has been visiting Aussig, conferring with the head of the Wolfram film company, for a remake in Czechoslovakia of the German film, 'The Sun Arose,' by the A. B. Film at Prague.

London

Adney Gibbons dangerously ill.
Hetty King just back from South Africa.
Basil Foster was a London taxi driver 12 years ago.
Dick Crean back at the Palladium after serious illness.
'Jolly Roger' closed Lyceum Aug. 19 after three months.
Matheson Lang reviving 'The Wandering Jew' at Princes.'
Joe Keppel (Wilson, Keppel and Betty) latest appendicitis victim.
'Sheppy,' new Somerset Maugham play, due Wyndham's September.
Paul Abraham, composer, supervising music of 'Ball at the Savoy.
Lilian Clay (Mrs. Charlie Manny) in hospital recovering from operation.
Aldershot Military Tattoo broke records this year; 421,500 attendance
'Dark Doings,' Harry Foster's colored revue, a clean-up in the provinces.
Violet Loraine to play the Marion Lorne role in the filming of 'Road House.'
'Rain' (picture) banned in Carlisle and 'The Sign of the Cross' in Bristol.
Carl Hyson to do another floor show for Grosvenor House, opening Sept. 21.
John Maxwell in conferences with executives of Gaumont-British at Film House.
Maxie Thorpe, who left head film sales job at Warner Brothers, to go with Columbia.
Parnell & Zeitlin holding up tour of 'Dinner at Eight' through difficulty in casting.
Julian Wylie casting Holt-Marvel musical, 'Gay Hussar,' due for tour in September.
Howard Godfrey, leading band at the Waldorf hotel, is a nephew of Sir Dan Godfrey.
Shuberts cabling Harry Foster to get Beatrice Lillie for revival of 'Ziegfeld Follies.'
Jack Donohue offered job of staging dances of 'Ball in the Savoy' in Paris and Vienna.
Leon M. Lion has leased the Playhouse theatre from Gladys Cooper, opening Sept.
Joan Clarkson (Mrs. William Mollison), out of 'It's You I Want' cast, due to nervous breakdown.
Evelyn Laye would like to see 'East Wind' produced in London with herself in leading role.
A. C. Blumenthal after Harry Wilcoxon for America, to play his original part in 'Eight Bells.'
Sir Lindsay Parkinson patiently waiting for return of Grock, who owes him a mere $5,500 as back rent.
John Young, 'Daily Mail' newshound, tendered his three months' notice; goes to the 'Daily Express.'
Kay Hammond, English actress and daughter of Sir Guy Standing, is latest claimant for Hollywood honors.
Entire cast of 'After Dark,' revue current at the Vaudeville theatre, under cut till weather favors show business.
Paul Abraham set to lead orchestra at Drury Lane opening of 'Ball in the Savoy,' of which he is the composer.
Duchess theatre negotiating to present its current attraction, 'Eight Bells,' in open air on Thames Embankment.
Mrs. Elsie De Worms has written a play which A. E. Abrahams has accepted for production Sept. 26 at the Fortune.
The Embassy staging 'Red Harvest' Sept. 4. Show done by New York Theatre Guild in 1931 under title '1931.'
The run of 'He Wanted Adventure' suspended at the Saville, while Bobby Howes on vacation in the South of France.
Rose Rosenberg, the Premier's confidential secretary, sending greetings from Lossiemouth to Mr. and Mrs. Mat. McKelgue.
Frank Vosper cabled to by the Shuberts. Actor asked for 200 with Shuberts wanting to know whether he 'meant dollars or pounds.'
Nora Mannock, wife of Pat Mannock, 'Daily Herald' film critic, doing publicity for the London Coliseum, replacing Archibald Haddon.
'The Key' is title of Godfrey Tearle's new play due at the St. Martin's early September; written by R. Gore Browne and J. L. Hardy.
Dennis Stoll, son of Sir Oswald Stoll, conducting overture of Russian ballet at Alhambra, although he cannot play a single orchestral instrument.
Moss Empires trying to transfer liquor license of Empire, Birmingham, to the Hippodrome, which is a General Theatres house. If successful Empire will close.

Paris

Syd Chaplin back in town.
Edna Ferber leaving for Carlsbad.
Ben Schulberg due here in a few days.
Mistinguett vacationing at Juan-les-Pins.
A. C. Blumenthal seen everywhere with Gloria Vanderbilt.
John Blystone here at the Continental with wife and daughter.
Kathleen Key given a round of parties before returning to America Aug. 19.
Marlene Dietrich going to Italy and also planning motor tour in Switzerland.
Bebe Daniels is sitting for her portrait in oils by Mrs. Leslie Cotton, American painter.
'Back Street' reaches its 1,000th performance this week. Year's record for an American picture.
Jefferson Cohen giving dinner party for Lady Furness, Pola Negri, Gloria Vanderbilt and A. C. Blumenthal.
Ray Ventura returning to Paris from Deauville Casino, where he is succeeded by Roy Fox's Engli. h orchestra.
Newest cabaret is 'Chez Moliere' in the Rue Moliere, where the singer Lyjo is both director and feature.
Lady Mendl, known in her stage days as Elsie de Wolfe, has rented the house adjoining Maxine Elliott's at Cannes.
The first fall attraction for the Oeuvre theatre will be new play by Demasy, 'Mille-Mort,' with Marguerite Jamois.
Narrow jewelled clasps to hold the hair brushed straight back with the ends bunched in curls at the nape of the neck becoming popular.
A new operetta by Paul Nivoix, 'Pour Deux Sous de Fleurs,' with lyrics by Saint-Granier and music by Benatsky, scheduled to follow 'Katinka' at the Empire.
Another film of Jewish life coming, 'La Rue des Rosiers' ('Rosebush Street') adapted from Arsene Look's novel, to be presented by Jacquelux. Iris Gray in lead.
Muriel Pollock was guest of honor at a farewell luncheon given by Beth Berri and a dinner tendered by the Maurice Livingstones before departng homeward on the Washington Aug. 17.
'Judex,' by Arthur Bernede and Louis Feuillade, one of the earliest French serial films, which ran in 12 episodes 15 years ago, is now being remade as a single talking production with Maurice Champreux directing.

Cuba

By Rene Canizares

Abelardo Barroso, a popular Cuban rhumba singer, is in jail as he belonged to the 'porra'.
Plenty protests here against the Chicago Expo rhumba exhibition, which is termed indecent and detrimental to the Cuban people.
Show biz is now returning to normal, although they must end their shows before midnight, as everybody must be home by then.
ABC is still hunting some of the big shots of the past reign of terror, and when they are found, instead of big shots they are shot big.
Machado's barber was the first to open an indecent show and his barber shop was destroyed; not so his theatre, which was clamped down tight and he is in hiding.
[illegible] by a few cops, was also destroyed, as was the Prado theatre, which lately was rented by Ramon Collury, a newspaperman who acted as censor.
The pornographic shows in Havana have come to a standstill as they were all covered by the ignominious Machado government. Every one of these indecent shows had to pay from $8 to $10 daily to the mayor, Pepito Izquierdo, now fleeing with the terrorist.
An invasion of newspaper correspondents from U. S. and photographers and newsreel cameramen arrived in time for the big shots of the revolution. Some took good shots of the first sinister figure to fall under the vengeance of the people, Col. Jimenez, chief of the 'porra,' the murderers' squad.
'Heraldo de Cuba,' the government's organ, was completely destroyed, and the Associated Press offices in the same building were also burned. Two days before, Johnny McKnight, head AP man here, set up a provisional office in Diario de la Marina and took some of the most important papers there, thus saving them.
VARIETY mugg, member of the ABC, was called down and threatened when an article appeared in VARIETY'S literati page explaining the reign of terror of Machado. Then again he was taken to the Interior Dept. charged with oppositionist ideas because he received correspondence from New York in green envelopes with black imprinting, the colors of the ABC. A few days of hiding while things cleared up and now he is up for air and plenty.

CHATTER

Minneapolis

By Les Rees

Mort Singer here to set policy at his recently acquired Orpheum.

Pantages theatre street barker uses loud speaker and gets results.

Merle Potter, 'Journal' movie editor, back from his Hollywood jaunt.

Local theatrical fraternity gave testimonial dinner to Mayor A. G. Bainbridge.

Columbia closed with state reformatory and state hospital for part of product.

One thousandth performance of 'Be Mine Tonight' at World. Picture in 19th week.

Sixty millions appropriation for public works in Minnesota counted upon to help show biz.

Stockholm saloon, laborers' hangout in lower loop, attracting business men and slummers.

Charlie Winchell, head of Publix exploitation, touring part of circuit ahead of Tom Mix show.

John Dilson off to New York to select Bainbridge stock personnel for season starting in Oct.

Paul Bliss, former 'Journal' rewrite man to handle publicity for Bainbridge stock coming season.

Milton Gurian, Publix division office booker, off to Louisville to fill similar post with Warner Brothers.

George L. Adams, Minneapolis Auditorium manager, elected secretary of Auditorium Managers' ass'n.

Small Loop and neighborhood 3.2 beer restaurants vying for night business by installing three-piece bands.

Andy Cohen, former N. Y. Giant, and three other members of Minneapolis baseball team opening a beer parlor here.

M-G-M studio train due in territory Sept. 7 and Morris Abrahams, M-G-M exploiteer here, doing advance work.

Sunday Journal theatrical section still down to single page, record low for this time of year. Publix theatre cuts absent.

George M. Jacoby, Universal auditor from New York home office, here to install new accounting and shipping system.

R. C. Fox, formerly with Paramount sales' force in east, has opened Ideal exchange here to handle independent product.

'Tugboat Annie' billed liked circus here and in St. Paul, 46 24-sheets being used by State and 14 by Paramount in sister city.

Herman Wobber from West Coast, in charge of Sidney R. Kent drive, starting Sept. 17, addressed Fox exchange employes here.

Bill Elson's Seventh Street to play more first-runs henceforth. Grind 10c and 20c house has bought considerable independent product.

Lyceum, independent loop house, still displaying announcement of reopening in Aug. on marquee, but hasn't obtained any major product yet.

Lower loop distant run grind houses haven't heard of inflation yet and are still selling two features and an assortment of shorts for a dime.

Bearcat Post, pride of Bob La Piner of Publix, won first and third prizes at St. Cloud, Minn., American State Legion convention for band and float.

Local independents 'gratified' at selection of their president, W. A. Steffes, an advisor to Allied States' committee at New York industry code meeting.

John Piller, Valley City, N. D., exhibitor and president of North Dakota Theatre Owners' association, stopped over en route to Mudbaden, Minn., for health treatments.

Bennie Berger, former Northwest Allied States' president and Minnesota and South Dakota exhibitor, going to latter state to form independents' exhibitors' organization.

Falls theatre, independent neighborhood house twice bombed following labor trouble and now under new management, installing smoking room for women as well as for men.

'Randy' Merriman and Charlie Green, formerly of Minnesota theatre service staff and now full-fledged entertainers, back after month engagement in Duluth night club.

Jules Ruben and brother Harry, Illinois exhibitors, stopped here en route to northern Minnesota woods for vacation and denied they're they're negotiating for Publix Northwest Circuit.

Des Moines

By R. W. Moorhead

The Iowa State Fair opening better than hoped.

Conroy Bros. circus a free attraction at Riverview.

Central States Theatre Corp. has named Ray Coffin, Hollywood, publicity manager.

Jack Cross here from the Orpheum, Minneapolis to assist Hale Cavanagh.

Carnivals and revival meetings still on the vacant lots, but the latest vacant lot attraction is a bicycle rental station.

Publix appoints Harry Holsburg as manager of the Garden, Davenport, to succeed C. C. Perry, moved to the Fort, Rock Island.

Pete MacArthur, program dir. of WOC-WHO, reminiscing on his 11 years with the D'Oyle Carte opera in Europe, and vaude in America.

The International Walkathon Association, Inc., Sam Fox, Jack Ray and W. C. DeVriendt, defendants in a suit. Receipts attached.

'Tugboat Annie' had a record 15-day run here. Was seven days in the Des Moines, ace house, where receipts were exceeded only by 'State Fair.'

Geo. Jessel said at the airport, 'Yes, Eddie, and I had an argument. It was a long while ago. We've sort of got over it now, but we'll never play together.'

A. R. Corey, secretary of the state fair board, had to start explaining to the city council that the bullfight scheduled for the fair isn't a real bullfight after all but simply an exhibition of matador skill that does not injure the bull.

Phoenix, Ariz.

By R. J. Rhodes

All swimming pools crowded.

Oscar Irvin over on Coast last few days.

Walter Ben Hare at work on his 200th play.

Paul Frazer looking toward a career in films.

Jerry Scholer, once Orpheum manager, still in town.

Laurence E. Johnson, author of 'It's a Wise Child,' is in Prescott for health.

Joan Lowell's new book, 'Gal Reporter,' being read by the news gang here.

Margaret Boyd, local beauty contest winner, has gone to Coast for screen test.

All 'Gazette' employees not making $35 a week given raise, put on 6½-hour day.

Two bellboys at Hotel Westward Ho each got tips of $2.50. Times must be better!

NRA brought salary raises to some workers on Arizona 'Republic' and Phoenix 'Gazette.'

Betty Fennemore of studio staff back from Prescott. She will organize Mickey Mouse club there.

Albert Stetson is in Nogales, Son., Mex., in the interest of his company, which is operating Teatro Obregon.

Oliver Alberti, violinist, now getting out 'The Phoenician,' which gives lowdown on entertainment spots here.

Harry Boyle, Arizona Biltmore manager, in east to make new contacts for Wrigley's $3,000,000 resort hotel on desert near here.

Margaret Boyd, winner of state beauty contest, went to Chicago at the invitation of State Sen. Jimmy Minott, who staged World's Fair rodeo there.

Seattle

By Dave Trepp

Dave Hutton here says 'NRA' means 'No Reconciliation, Aimee.'

Maybelle Willa back after year in the south as secretary for LeRoy Johnson, gen. mgr. J-vH.

Evergreen theatres 'Know Your Stars' contest has $250 cash as first prize—$500 more in merchandise.

Al Gillis may go out ahead of 'Change Your Luck,' colored revue, for appearances in N. W. towns.

Sunday racing, permitted by horse race commission, will put Longacres over for the 40-day season.

New John Banz theatre opens soon as 'The Seattle.' Location, oke on Pike, near Fifth; seats, close to 1,000.

Madge Rush back from vacation at Walla Walla, where she debuted in radio, guitaring and singing Spanish.

Marion Clayton of Hollywood repertory to be here for month with local Playhouse for lead in 'Peter Pan,' opening Christmas day.

State theatre (John Danz) with Nick Allermand manager, past four years, clicking with first colored burlesque ever here; billed as 'Harlem Burlesque,' Eddie Anderson, comic in 'Lucky Days' headliner; nice show, too.

B. W. James and Mrs. James co-directors of Seattle Repertory Playhouse, readying for season opening Oct. 12 with Bjoranson's 'Love and Geography.' Jameses here 11 years with repertory after seven years with Lennox Hill players in N. Y.

Alf Keighley to Portland on biz.

Seattle baseball official seeks closing of dog racing here, as its cutting in; sentiment for the stuff since horse race betting now legal. Result of it all, big advertising for the doggies and bigger crowds, with more betting than ever.

Longacres race track has a flock of showmen handling gate and pari-mutuel, with Frank Hood in charge. Kent Thomson, Al Wilson, Frank Hixon and Frank McFarland, others on the job. Crowds and betting good, at this, first legalized racing in state in over 20 years, with betting.

New Haven

Harold M. Bone

S. Z. Poli still fishing.

Sam Yaffe studying abroad.

Harry Arthur has left this town flat.

Phil Capozzi out of old Arthur office.

John Grinold's boat won another race.

Ex-Par m.c. Al Mitchell's kid a visitor.

Henry Busse returns to Par pit for week of Aug. 26.

Stuart Barrie in as Roger Sherman organist for a week.

Parish Players offer 'Phantom Footsteps' for six nights.

Outdoor wrestling and boxing not doing so hot this summer.

Chris Joyce is pulling for a steady policy of stage shows at Par.

Eddie Murphy pulled stakes for his old Harrison, N. Y., home.

And now Moose Miller has crashed the nite club prop. field.

Eli Cohen caught on as stage mgr. of Santrey's 'Soldiers of Fortune.'

Frank Konitz and Alice Evans have new ditty introduced via WJZ.

Par janitor wondering how to spend 15-cent raise NRA brought him.

Arthur P. Hoyt directing N. H. Light Opera Guild in fall production.

Sol Immerman does black-and-white sketching in his idle moments.

Lanny Ross and the Howard Twins guest artists at Madison 'Follies.'

Brief stage bookings at Par give stage and pit men a chance to eat once more.

Edith Rogers fills in at Camel ciggie modeling when violin bookings are scarce.

B. E. Hoffman gets his map in the paper every time Roger Sherman goes into new season.

Mail to locals advises Harvey Cocks, ex-Par mgr., has shifted from Steubenville to Akron.

Spokane

By Ral Budwi

Russell Brown, manager of State theatre, married Ann Kennett of Klamath Falls, Ore., Aug. 7.

Harry Shulman is reported spreading on his Hofbrau beer spot to include a nightly floor show.

Rumors indicate the Auditorium theatre building, 43-year-old landmark, is to be razed. House dark.

Harvey Miller, fight promoter and showman, has taken the advance job with Al Pearce and His Gang.

Theatres have reported to police it costs about $100 a month for art displays stolen from fronts.

Will Maylon, formerly known for stock productions here, moved fight cards to the outdoor arena at Dishman.

'Gold Diggers' was held for 12 days at the State, setting a new summer-time attendance record for the house.

Ray Tonhofer and Hap Anderson end summer season of dancing at the Larienda Pavilion on the Appleway Sept. 1.

Louis Wasmer, owner and operator of station KHQ (NFC affiliate), [illegible] Sept. 1 from the NBC. KGA has been struggling along with seconds from the national chain for several months.

Hoffbrau and Coeur d'Alene beer gardens vying for patronage as the two class spots in town. Size of the glass is determining factor in patronage, with singing waiters at the hotel offsetting the larger tumbler at the Hoffbrau.

St. Louis

Harold Harmon back after week's illness.

No means yet found to combat epidemic of sleeping sickness.

Figured that the NRA means about 700 bucks tacked on first-run weekly nuts here.

Al Zimbalist here for Warners as exploitation man of theatres recently re-acquired. Came from Jersey zone.

Film boys planning a Variety Club, modeled after the Pittsburgh and Columbus organizations. Dickering for quarters now.

Ruth Miller (Mrs. Christy Wilbert), new dance producer at Ambassador, succeeding Bill Powers, departed for Stanley, Philadelphia.

Nine managers released following acquisition by Warners of neighborhood theatres formerly in receivership. Replacements mostly from the east.

Maurie Davis and Harry Niemeyer, Jr., handling publicity for St. Louis, booked to open 31. House will charge dime more than other de luxers, getting 65 cents top.

Local dailies went strong for 'St. Louis on Parade' show at Ambassador. Revue received more free space than any other picture house event in past couple of years. 'Star-Times' even promoted a contest.

One of the trade paper dailies printed story last week that one of the local theatres had received a 100% clean bill of health regarding advertising during past year. House hasn't made a nickle in that time.

Fox, St. Louis and Ambassador in three-cornered fight for names. Ambass has Cab Calloway currently, with Ted Lewis and 'Crazy Quilt' for next few weeks. Fox playing the Street Singer in persons this week and St. Louis due to open with Muny Opera Stars.

Honolulu

By Mabel Thomas

Mrs. Sammy Lee was the house guest of Margaret L. Smith while here.

Nancy Carroll, accompanied by Phyliss Collins, spent three weeks at the Royal.

Chris Holmes, sports man, purchased the Deering Home on Kalakauau avenue.

Harry Ruby here for two days. Johnny Noble dashed around and found him a ball game.

Norman Foster spent ten days in Hawaii, visited Kona, witnessed canoe races and other sports.

James Bodrero and William Fiske of Hollywood gone to the Garden Island of Kauai to make a picture.

Don George, organist at the Princess celebrating his first anniversary. Don and his mother are leaving for San Francisco in October for a visit.

Montreal

Jo Ledden to Rivoli.

Earl Savard to Papineau.

John Nelson off to Europe.

Willie Eckstein pianoing on CFCF.

Baz O'Meara back with the scribes.

Strong rumors vaude coming back to Loew's.

Harry Hertz still among the looked-for.

Myrtle Cook mugged embracing Mrs. Mollison.

Epidemic of week-end dance halls breaking out over city.

Cap D'Egville Oxford-accenting the guests at the Seigniory.

Cecil Duffy seeing so many British pix he's even taking in cricket.

B. M. Garfield organizing North ward, which don't hurt his theatre any.

Jim Adams dusting off the old gun with deer-hunting starting Sept. 1.

Phil Kirsch and Babe merge at Plattsburgh; wedding dinner, Chez Maurice.

Thirteen radio concerts from Toronto to one from Montreal smoking up local press.

Portland, Ore.

By James T. Wyatt

Larry Allen of KEX improving after his operation.

Frank Newman of Evergreen paid a lightning visit to the burg. Then to L. A.

Radios KEX and KGW merging. Former was an NBC station which got the ax.

Bill McCurdy has booked the 48 person colored revue "Change Your Luck" into the Playhouse for two weeks.

Parker houses cashed in on civic event of "Buyers' Week." Prosperity spellers harrangued for 5 mins, and much ducat selling to visiting buyers.

Ted Carrington switched allegiance from Evergreen to Hamrick. He's now at the Oriental. Andy Saso went from the Oriental to the Music Box.

Local kennel club figures 500,000 persons attended the dog races in a 60-day season. Pete O'Connor, club president, says that beats total attendance at football, baseball, fights and wrestling for all year.

Frank Hayward plastered the burg with one sheets screaming 'Naked and Unashamed Beauties'. His idea of selling 'Isle of Paradise,' south sea pic. Frank cashed in on the annual nudist urge in these parts.

Dog and horse races allowed under new state law grossed $100,000 in taxes in two months. But they still have censors that worry the heavy tax paying show biz. Dog races turned away 7,000 persons recently on one rush night.

Burg's No. 1 showman, J. J. Parker, went vacationing at the beach for a week. When Parker goes beachcombing, he comes back scheming a great scheme. And that'll be continued next week. So run along home and tell the scoutmaster.

Saranac Lake

By Happy Benway

Joseph Parker sent back to bed, not serious.

Leonard Cowley is set-backing at 26 Sheppard avenue.

Ben Schaffer suffered a relapse and was sent back to bed.

Bert Ford left for New York and will Times-Square it for a week or so.

Are you writing to those that you know in Saranac Lake and elsewhere?

Ford Raymond back to bed for a rest, after a long try at being up and about.

Mr. and Mrs. John Louden, ex-N.V.A. lodge patient, now ozoning in their downtown cottage.

Stella Barrett, bed patient to good returns, was visited by her family. It did her a world of good.

Daughter of Andrew Molony, Saranac's leading city greeter, is spending her vacation with dad.

Jack Casey, New York, I.A.T.S.E. boy, was ordered back to bed. Nerves got to the cracking point.

Ruth Hatch, after a siege of strictly abed, seems to be on the mend, tho not allowed out of bed.

Frisco DeVere, who has experienced many ups and downs, is back at Saranac at the Northwoods, 9 Church street.

Three weeks out of the san and feeling great. Your correspondent liked the Benway family. They didn't know him.

Eddie Voss, who did a five-year siege here, is now located at the N.V.A. club, N.Y.C., taking treatment for asthma.

Angela Papulis left the lodge for a downtown rest period. She will private cottage it trying to break the san's monotony.

Jimmy Williams, who took the cure here and left to resume work two years ago, is back for a month's check-up. At the White Cottage.

Dan Astella, who has seasoned quite a few operations, is up at times for a meal downstairs. The veteran acrobat feels pretty good.

A vote of thanks to Marion Perrotte for calling at the san twice weekly taking orders from all the bed patients for downtown errands.

Ruth Morris, two weeks of vacashing at Camp Intermission, has quit golf and taken up backgammon, and she's not so good at that either.

The Donatella family paid the Dontella brothers a visit at the Lodge, Joe is feeling at his best while Romeo is undergoing a siege of bed.

Natalie Feldman has left the Lodge and is living downtown for a short session of curing before leaving this town for Brooklyn, her home town.

Sal Ragone, formerly of the United Artists Corp., and who has spent most of his life with the picture industry, is a newcomer at the lodge as an incipient case.

Among up patients holding their own are Danny Murphy, Johnny Laycock, Tommy Vicks, Leo Massimo, Edith Cohen, Lillian Zeigler, Olga Gaier and Jack Nicoll.

Loran Dale Newell, after a year of ozoning, leaves the Lodge with an arrested case. He will resume work in New York. Prior to coming to Saranac he was a Capitol theatre employee.

Again thanking Mrs. A. Heimlick, New York City; M. Rowan, Santa [illegible] Denver, Colo., and William Collette, Charlotte, No. Car., for many useful gifts for the patients.

Mrs. George Harmon breezed in unannounced and bedsided her husband, George, the san's wit. He is strictly a bed patient and has been for the past two years. Making a nice showing toward the comeback.

Chris Hagedorn, the rib-man of the san, was visited by Mr. and Mrs. Barney Warfield, Mr. and Mrs. Nat Halperin, Mr. and Mrs. Henry Arndt, all New Yorkers. Chris is the boy who lost ten ribs in the cause of health and won.

A bunch of musicians were gathered in George Harmon's room ready to seranade him. One of the players said 'Sound your A,' George cracked, 'Which A—N.V.A., A.B.A., or N.R.A.' So the band played 'How Would You Like To Take A Walk.'

In the morning's mail... My Dear Happy:—I wonder why it is that the patient is always blamed for every little thing that happens that in the long run doesn't mean a thing? Why is it that the average personnel of institutions cannot be made to realize that the patient is the one that's SICK, and that after a few years of curing he becomes a mass of nerves that are easily unstrung by pestering? Why can't a patient be left alone to cure without being agitated into a nervous state by petty reports that even a school child would laugh at? Still what I want to know is, why all of this when the cure really is 90% peace of mind and contentment?

Bobby McGuire,
Los Angeles, Calif.

CHATTER

Hollywood

Bob Burkhardt flitted to Seattle for his vacation.

Milt Arthur due back from New York next week.

Gary Cooper received a black eye from his trainer.

Zeppo Marx studying Indian folk lore or something.

George Hearst figuring on taking a home in Hollywood.

Jesse Lasky, Jr., claims he has lost interest in pictures.

Con Conrad is sweetening up with perfume and plenty of it.

Carole Lombard glad to be back after seven weeks at Reno.

Radie Harris has seen enough sights and is packing her grip.

Charlie Irwin says that in his case NRA means not really active.

Jack Pearl's dad is the main man at the Vine-Hollywood corner.

Russ Brown is nuts about those tough old-time western sheriffs.

Claude Binyon out of studio for several days with a sore throat.

Mae West's new line is: 'He done me wrong—but not often enough.'

Gene Towne squawking about that return trip by air from N. Y.

George Somnes back to his beach house for a between pictures rest.

Mob here for the summer is beginning to think of trekking eastward.

Eddie Lowry taking his first seven days vacash since joining Loew's State.

Assistant Sec. of the Navy Roosevelt was hosted by the Mcrian C. Coopers.

Hal Elias down from 'Frisco, to work on exploitation for MC's 'Dinner at Eight.'

Charles Laughton had four teeth yanked the day before he started in 'White Woman.'

Ted Healy's stooges look as if Healy has wrecked them. They're all wearing cuts.

Hardie Albright had three parties thrown for him beforc he left for Honolulu locations.

Frank Lloyd will be on crutches for another fortnight. Broken ankle not healing so fast.

James McGuinness started on his vacation from Metro. Studio called him back second day.

Tiffany Thayer back from the Chifair and thinking of writing a novel around the ballyhoo.

Stanley Taylor, who left pix to return to college, has donned grease paint again in 'Bombshell.'

Col. Jack Moss looking for a house, will take one without a swimming pool if he can find it.

Boris Karloff on the Boulevard every day getting used to the climate after his English sojourn.

Bill Varley, head of the Fox art department, has some of his watercolors hanging about execs office.

Myrna Loy gets the go by from signature collectors because few people recognize her off the screen.

Metro folks wondering why some testimonial dinner promoter missed a natural—the Thalberg homecoming.

Lester Fountain leaving Santa Ana flat in 10 days for a two months' vacash through Canada and on to N. Y.

Charles Laughton has been on the sick list for the past week, but continues working in Par's 'White Woman.'

Jack Benny is spending his vacation between Butler's push and pull athletic club and playing golf at Wilshire.

Jack Cunningham is the only scrivener at the studios who can pound his typewriter with his feet [illegible] [illegible]

S. N. Behrman is working overtime on 'Love Story' in order to get it in the right shape before leaving for the east.

Paramount's 'Design for Living' company all ducked town, with the picture laying off due to Miss Hopkins' illness.

Since their divorce last week William Powell and Carole Lombard have been invited to five parties to come as a pair.

William Cameron Menzie and Norman McLeod, both Scots, have presented Joe Mankiewicz with a glengarry, and Mank is not Scot.

Press agent, after 15 years on newspapers and eight in show biz, is walking on air. He just got his first bid from a chorus girl to come up to her apartment.

Stroudsburg

By John J. Bartholomew

James Britton and Corrine joined the floor show at the Columbia hotel.

The Hall Johnson Negro choir sang for Gov. and Mrs. Pinchot at Unity house.

Second Midnight Sun dance held on Glen Brook's Terrace Garden with Bill Youse's band.

The annual Barrett township excursion includes a night in New York City and Coney Island.

Local theatre managers burning because of Glen Brook Country club's showing outdoor pictures without license.

William Blumenberg, for years a member of the Borsini troupe, is now co-owner-manager of the Grand theatre and owner-manager of Ye Saylor's inn, at Saylor's Lake.

Last concert presentcd at Buck Hill Falls and directed by Wilfred Pelletier of the Met. Opera Co., includes Helen Jepson, Alfredo Gandolfi, Ina Bourskaya, Albert Mahler and Louis d'Angclo.

Laguna Beach

(Calif.)

Harry Green bitten by the badminton bug.

Slim Summerville getting even redder in the Shhnoz.

Josie, the lady taxicab driver, back from a visit to the city.

Chuck Reisner hosting Ed Wynn and both waiting for live bait.

Dora Caesar's leg chewed by a pair of battling dogs she tricd to separate.

The Jerry Sackheims and the S. J. Perlmans visitors at Arthur Caesar's 'ome.

This is a town where the icemcn wear bright berets and cultivate Van Dykes.

Minna Gombel meeting her banker husband from San Diego at their Chago here week-ends.

The Max Shanes and the Lee Parvins at the Casa del Camino over the week end. Ditto, William Haines.

Late for the last show at the Lynn a couple of Sundays ago, Ed Wynn hired the house for a private showing.

Town loses its little theatre leading lady in September when Betty Arden deserts her hamburger hutch for a Hollywood hairgrowing plant.

Harry Carlisle gave a party celebrating the release from jail of onc of the Mooney protestors who madc a demonstration during the Olympics.

Ted Cook has gone for a shopful of wood-working equipment, converted his garage into an atelier and is looking for early American furniture customers.

Biggest excitement this dorp has had this season was the 17-year-old maiden who topped off a skinful by swiping a 10-ton cement truck and joyriding around town until caught and caged.

Festival of Arts, end of month, has Ross Shattuck and Ted Cook slapping paint on canvas for Independent exhibition. Same pair coilabed on 'Daisy,' a moral lesson of the '90's for the Mad Hatter back bar.

Bermuda

'Cavalcade' hits 20th showing, record for Bda.

'California' forced to turn back (22) without landing passengers.

Object to Willoughby Sharp's 'Murder in Bda.' as bad publicity.

Earl Larrimores occupying Dr. Beebe's home while he's at Bio. station.

Oliver Pilat, B'klyn 'Daily Eagle' ship news, returns home (23) on 'Monarch.'

Hurricane scare (18-22), but nothing more than a gale, though seven ships delayed.

Langton hotel importing entertainment weekly, arriving 'Monarch' Mondays and doing their stuff through the week on the terrace.

W. D. Davis, Forest Hills, enter[illegible] [illegible] [illegible] Rinehart (Farrar & Rinehart), who end honeymoon at Eugene O'Neil's ex-home, Spithead Cottage, Saturday (26), sailing for N. Y. on the 'Queen.'

Cincinnati

By Joe Kolling

Max Halperin in and out.

Fast visit by Herman Wobber.

Capitol reopening deferred to Sept. 9 with 'Morning Glory.'

Mark Goldman goes with Majestic, headquarters in Clcveland.

The C. C. Schifflers back from two months' stay in Germany.

Johnny Schmidt and his camera, long with 'Post,' now on 'Times-Star.'

Reopening of Capitol, all-screen, moved back from Aug. 26 to Sept. 9.

No couvcrt at bcer gardens and only one has minimum tickct charge of $1 pcr couple.

Mary McHugh, Fox, and Lenorc Schmidt, WLW, only femme local offic bosses for major firms.

Majestic has leasd 400-seat Ufa to scrcen its indie product at pop prices; theatre to reopen Sept. 16 under namc of Mayfair with Kay Turner as mgr.

Chester Park free-attractioning Rosc Rudda, 16, who hcroined by slaying bandit in 3.2 spot where shc served. Tells about it over p. a. system, but listencrs are few.

Another zoo opera season ended in red; Isaac Van Grovc, gcn. dir., and Leo Kopp and Joe Royer, assistants, to N. Y. to produce performances with Philharmonic Orchestra and 'Romance of a Nation' presentation for 'Daily News.'

Loop

Jules Greengard will open a new Green Grill.

Joe Howard is around looking for a legit show.

Eddie Talbert joined Sam Fox music co. local staff.

Biggie Levin is getting another attack of wanderlust.

Manny Franks will open N. Y. office for Leo Salkin.

Ed Kuykendahl finally brought his daughter to the Fair.

Loop's largest gambling joint is plastcred with NRA signs.

Sid Strotz is one of the early morning arrivals at NBC.

Jack Fine lives in his Midget Village on the Fair Grounds.

Radio representative Martha Linn now located in the 333 building.

George W. Konchar has joined Associated Amusements agency.

Phil Stewart doing m.c. at the Old Heidelberg at the Exposition.

Joey Stool into New York to talk things over with Bobby Crawford.

Joe Bren, ex of MCA, now doing business out of the Morris agency.

Pat Flaherty passed through town bound for Culver City and M-G-M.

Danny Graham writing a dissertation on a new theory of vaude.

Ole Oleson's son and daughter visiting from Malvern, Long Island.

Oriental Village now ballyhoos its headline dancer as 'Little Egypt of 1933'.

Baggage labels from European spots a big seller to hicks visiting expo.

Arthur Ungar stayed over night to have a new lens for his specs made.

Lou Abramson operating the new purchasing department for the local Allied.

Dave Nowinson now sending out boiler-plate for the Hollywood-at-the-Fair.

Arthur Byron walking two large dogs between trains while Hollywood-bound.

Col. Fred Levey, Louisville showman, in town with his family to see World's Fair.

Clarence Parrish, now of Witmark's home office, paying a visit to the old haunts.

Herb Ellisburg now has the Essaness northside Devon for his personal responsibility.

Ben Serkowich will plant publicity exposives for Sally Rand on behalf of Leo Salkin.

Henrici's pushing more tables into the same space for dinners, but won't open second floor.

Cyril Samuels off to Eagle River for the annual lapse from the Jones, Linick & Schaefer office.

Bill Jacobs and frau returned to California after a visit to the home grounds and the exposition.

'Cotton Blossom' show boat ended its World's Fair career oddly. Now houses a torture exhibit.

'Pilgrimage' which opens Sept. 15 at Palace is first Fox film to show for RKO here in over a year.

Fifty cents for a ham sandwich in a State street soda joint taking beaucoup advantage of World's Fair.

Dorothy Keith, dancer, in Grant hospital with spinal injury from accident at Casino de Alex at World's Fair.

Ben Bernie says NRA code for dance orchestras should make Vincent Lopez put his other hand to work.

Christian G. Kiessling, former manager of the Illinois theatre, may be the next Republican nominee for Sheriff.

Gardner Wilson now Chicago editor for 'Musical America,' with fancy offices in the Peoples Gas building.

Ben Ehrlich got a divorce for Marion Hughes, second wife of the Coca-Cola millionaire, Conkey Whitehead.

Lloyd Lewis cracked that Milton Berle had driven Ashton Stevens, Charley Collins and Ethel Barrymore out of town.

Sally Rand may hold the consecutive holdovcr mark for the Chicago but John and Edna Torrence have the repeat mark.

Phil Baker taking life seriously as the Horticultural Show judge at the Fair with the job of picking the 'Midsummer Flower Girl.'

Eddie Saunders moves to Detroit next month for five weeks of racing at the Fair grounds there. After that will hit New Orleans.

Sam Herman forgetting amateur nights and bathing beaut contests long enough to tackle a whitemouse concession at the Fair.

Walter Gregory, since 1925 gen. manager of the Palmer House, gets a placc on the governing board, being chosen vice-president of the company.

Twentieth Century brought in Equipoise and Mr. Khayyam on a special car. First time crack flyer ever carried nags. Sonny Whitney racers did their stuff and were shipped back east all within few days.

Thoda Cocroft is now managing director of the Amcrican Theatre society with headquarters in the Erlanger and rounding up subscribers for the coming season. Still continues as editor of 'Midwest Reviow of Literature.'

'Keyhole,' saucy publication nominated two 'Tribune' staff writers, Eleanor Jewett and Richard Henry Little for oblivion. Mag spilled the fact that 'Herald-Examing's' Dorothy Dearborn is Sis Willner, society dcbutante poetess and dabbler.

St. Paul

By Walt Raschick

Tom Mix gocs over big.

Lyceum boosts matinee price from dime to 15c.

Mystic Caverns gets the show biz big shots nightly.

Cliff Raschick in at the Garrick under Bob Rydeen.

The Abe Sumbergs hoping it'll be a redhead like mamma.

Ev Seibel proudly displaying a big fish which didn't get away.

Pirate's Cove getting a strong play from the theatrical crowd.

Local theatre biz best two weeks in August in more than 10 years.

Walt Van Camp back from the World's Fair with just 23c in his pocket.

Martin Kelly off to Whitefish lake with the family for his first vacash in seven years.

M-G-M sound train scheduled to stop here Sept. 11 and 12 for its first appearance in Minnesota.

Kieffer Bros.' deluxe nabe, an 800-seater at Grand and Fairview, slated to open Sept. 15, with George Granstrom at the helm.

Jack Gross moves from the Minneapolis Orph to the RKO house in Des Moines. Emil Franks comes in from Cedar Rapids to replace.

George McConville, northwest corrcspondent for A. P., given a riproaring stag party at the Lowry just prior to his putting on the halter.

Jack Crawford blows into town with his ork and gives the kiddies at the Shriners' crippled children's hospital a break with a two-hour program.

As a departure from the old battle of music stuff, the Jack Crawford and Ben Pollack orks meet weekly on the baseball diamond.

Minnesota Diamond Jubilee pageant, with a cast of 500 (200 redskins), at Itasca State park, averaging 40,000 attendance for four Sundays so far.

Although one wag at the city-wide NRA parade suggested NRA means 'No Republicans Allowed,' many G.O.P. adherents seen stepping to the Rooseveltian music.

Joe Friedman back in local show biz with the long-idle loop Strand, condemned as a fire hazard, being completely rebuilt at a cost of 30G. Oct. 1 announced as opening date.

Bill Stewart, state game and fish director, wondering what to do with 50 carloads of lake and stream trout fingerlings. Almost all the state's 11,007 lakes are stocked to the hilt now.

Although he's been manager of the RKO for a year, Cliff Rust was handed a slap in the 'Daily News,' local rag, in the form of an open letter addressed to 'Cliff Burns.' Which was what Cliff did.

F. M. Ross, mechanical man from the West Coast, does his stuff to [illegible] [illegible] [illegible] Cliff Rust, RKO boss, offering $100 to anyone making Ross laugh, has the laugh turned on him when VARIETY mugg, only half trying, elicits an ear-to-ear grin but rejects the C-note; too easy.

San Francisco

By Harold Bock

Idwal Jones back in town.

Oscar Fox around the burg.

Buck Briant is off to LA for two weeks.

Dick Spier and Phil Phillips have gone for those country estates.

Jimmy Starr 'Cinematters' page now in Saturday 'Call-Bulletins'.

Betty Mareno in the hosp after parting with appendix and tonsils.

Arch Bowles to LA for a talk with F-WC on Warfield's stage shows.

First thing Charlie Leonard's kid did after sprouting two teeth was to bite his pappy.

Tiger Thompson has knocked out a play which will give other critics something to work on.

Helen Gahagan and Melvyn Douglas back from Orient in time for that blessed event.

Warren Pechner has eyes only for Patricia Ellis' autographed pix on his Par publicity desk.

Mugg lamping 'Voltaire' as coming to the Embassy asked Harry Franklin if that was a new cooling system.

Wallace Lane from United Artists, Berkeley, new assistant at Paramount, succeeding Dave Richards, who quit to become a realtor

Catalina

Jerry Hoffman vacationing by himself at the Isthmus.

Tom Buckingham's craft missing from its usual anchorage.

Barney Glazer here on the 'Faith' for two days of deck lolling.

Frank Butler over as somebody's guest but no one knows whose.

It's getting to be a novelty to come over on the regular steamer.

Only boat in Cherry Cove last week-end was the Bill McNutt sail spreader.

Curt Houck's band getting plenty of overtime work from the requesting dancers.

Few charter parties making the trip this year and boat owners are cutting corners.

Jack Warner has chartered the Tay Garnett yacht and is weekending at Avalon.

Joseph Schenck's 'Invader' has been over all summer, but Schenck is never on board.

That old Chinese junk which has been at anchor in the Isthmus for years is being dismantled.

No Grover Jones last week-end with the skipper starting to direct his first picture for Paramount.

No state tax on gasoline used for marine purposes has the yacht owners snickering at the auto drivers.

Rcport around that the Island, always careful as to who's admitted on the shores, will open up next season.

Chances are a flock of new roads will be built this winter with the Island's automobile population boosted from 50 to 100.

Hap Milller explaining that the pennant on his skiff shows membership in the Pacific Coast Writers' Yacht Club and nobody cares.

Joe Mankiewicz got lost on the way over, taking five hours to get from Wilmington to the Island then requcsting aid to get moored.

L. A. lads have been trying to start a tango game, but Island Manager Renton turned them down. Late Wm. Wrigley was always against any games.

Milwaukee

By Frank J. Miller

State Fair week.

Kathcrine Sauerwald now known as Katherine Downs.

Chas. Phipps now stage manager for O'Shea Players at Davidson.

Jim Keefe has come from Cleveland to do publicity for the Saxe chain.

Gus Klopf, 67, former major and minor leaguer, died here after a short illness.

Fan dancers seem everywhere since Sally Rand started the fashion in Chicago.

E. M. Newman to pay his annual visit for four Thursdays starting Oct. 12 at the Pabst.

Mildred Wirth now assisting Ben Katz in the Warner publicity offices. Carl Biron is still the artist.

Margaret Rice, manager of the Pabst, is one of four women theatre managers throughout the country.

New Saxe Amusement Management, Inc., is financed entirely by Wisconsin capital and staffed by Wisconsinites.

Frances Jean Robertson, leading woman of the O'Shea Players, went on in 'Rain' despite a painful leg and foot injury.

So many women customers at loop tavern bars that the men are taking to the back rooms in self [illegible] [illegible]

Return of beer has dcc[illegible] number of alcoholics treated at the county emergency hospital 26.9%, according to a report issued by the institution.

Arthur E. Olson, 30, 'human fly,' was killed at Chippewa Falls when a tire he was using in a stunt gave way throwing him to the ground. His home was at Janesville, Wisconsin.

Dick Davis back from his vacation in the northern part of the state where they show movies in the post office and you go home aftcr the show by the illumination of the Northern Lights.

MGM touring sound studio attracted much local attention. In association with the Wisconsin theatre and the 'News,' sound and screen tests were taken of those with movie ambitions.

Milwaukee's Philharmonic symphony which has been giving concerts every Thursday night at the Eagles club during the summer is planning a bigger winter season than ever before. Frank Laird Waller continucs as director.

Warner Fox at GreenBay will be known as the Bay when it reopens soon. Fred Brown remains as manager. Other new Warner additions include the Rcdlaw, Fond du Lac, with Bunny Sommers in charge, and the Strand, Oshkosh, managed by Wm. Hendricks.

Fred S. Meyer, member of the theatre code committee may go to Washington after all. The body has refused to accept the resignation which Mr. Meyer sent in because of the serious illness of his daughter and press of local business. In addition to operating the Alhambra, Mr. Meyer is president of the MITOA

CHATTER

Duluth

By James Watts

Ten thousand witnessed aerial show at Duluth airport.

Toot! Toot! Musician blows a police whistle at 2:30 a.m. and is taken to hoosegow.

Tri-State Fair, with no admission charges, showed profit for first time in its history.

Week of music, annual event sponsored by Matinee Musicale society, opened Sunday, Aug. 20.

Plans under way for tunnel under St. Louis bay to connect Duluth and Superior, funds to come from NRA.

Russell C. Henry, new editor of 'Herald,' succeeding the late Stillman Bingham. A friend of the theatre.

Mrs. Anna Le Seuer, mother of Joan Crawford, and traveling companion, Mrs. Juliet Hunt, visit here on way to the Century of Progress.

Blonde asks Roy Prytz of Granada when NRA will be shown and when did Blue Eagle start in pictures. Billed in every store, she tells the world.

Coleman Naughton, former nationally known cartoonist of Duluth and Twin Cities, dead at Solon Springs, Wis., where he had been mayor for several years.

Heavy fall shipping on Great Lakes will boom business here. Sixty-one vessels added to ore fleet last month, making total of 185 at this port. Last year there were 17.

Former Mayor Anderson, who tried to 'clean up' theatres in Minneapolis before losing his job to A. G. Bainbridge, is here for three months chasing tax dodgers for the state.

When Edward C. Stone found that a new job depended upon his taking a bride, he asked his fiancee, Thelma Naeve of Sioux Falls, S. D., when she would marry him. They were married the next day.

Birmingham

By Bob Brown

Smoke over the town again, thank goodness.

Ringling show tentatively set for middle of next month.

Temple got a stench bomb in the box office Saturday night.

Lewey Robinson, ex-city editor, is running for city commissioner.

George Nealands still has a few scratches from that auto wreck.

Bill Nappi leaving the Tutwiler and rumored Drennen Smoot will replace.

Walter Ambler cut short his vacation to come back to take out another show.

Rollin K. Stonebrook had a vacation when his appendix was snapped by the doctor.

Luther Patrick is deserting the radio since he was appointed U. S. district attorney here.

George Goodale going to Georgia when broke down. Visions of a big repair bill, but it amounted to only six bucks.

Billy Kent these hot nights drives around at all hours of the night to cool off and then comes back hotter than ever.

A. B. Cansler is going to that seaside cottage of his near Mobile, and if anyone mentions hotel to him for going to be caviar to the sharks.

Trenton

By George Rosen

George Anthiel home on visit.

Hunt's Orpheum, picture house, reopens Labor day.

Open-air Dell concerts in Philly attracting hundreds of Trentonians nightly.

Stacy Park in rear of State House flooded as Delaware river overflows bank.

Ruth Donnelly's uncle, Mayor 'Old Man River' Donnelly, retired from public office.

For the first time in many years every one of the seven midtown theatres here will be operating Labor day.

Trenton Schroths, junior baseball team, wins Eastern title and goes to New Orleans to battle for world's championship.

Buffalo

By Sidney Burton

John B. Whitney named manager of Basil's Victoria. Shubert Teck reopened Aug. 28 with stock for the winter.

Ralph D. Schwarz conducting the new Great Lakes orchestra with Norman Wullen at the piano, Albert Ross and Louis Podgers, violins, Steve Lisafeld, Olin Galloway and Charles Buffalino, saxophones, Edward Hancock, trombone, and James DuPlant, drums.

Denver

Rick Ricketson and Bill Agren left for Rock Springs, Wyo., for regional meeting of Fox managers.

Harry K. McWilliams and Myer Beck, both of N. Y., here boosting Lou Goldberg's new book, 'Great I Am,' based on life of the late F. G. Bonfils.

Leah Sonneborn has been sent here by Fanchon & Marco to produce the stage shows at the Tabor. Uses game line, changing acts each week. Joe Flood, local boy, acting as m.c.

Walter B. Shuttee, manager of the Paramount, has been promoted to manage the Denver, taking the place of Jerry Zigmond, resigned. Ulysees S. James, assistant at the Denver, will manage the Paramount.

Three organists have quit the union since the labor trouble at the Huffman theatre. West Masters resigned and is playing at the Paramount; Zouella Keys at the Orph with Fred Schmitt's orchestra, and Viola K. Lee at the Aladdin.

Kansas City

By Will R. Hughes

Conferences on between theatre managers and crafts over new scales.

Theatre managers report that the new street car policy of weekly passes for a dollar is helping business.

Over 1,500 lost articles in the Midland during the run of 'Tugboat Annie.' One woman lost her husband.

Lawrence Lehman called attention to 'Moonlight and Pretzels' by giving away thousands of the salty crackers in glassene bags.

A sculptor modeling a life-sized statute of Marlene Dietrich, attracted attention to the Newman lobby during run of 'Song of Songs.'

Kansas City 'Star' called the Midland and asked, 'Why do theatre doormen give a portion of the ticket to the patrons?' and used the answer in the information column.

Barney Joffee, manager of the Uptown, victim of bandits. The gang stopped him on the street, compelled him to go back to the theatre and open the outer door of the safe. He was unable to open the inner door on account of the time lock and convinced the robbers of the fact, and they gave up the job. Barney's fourth experience with bandits.

Fort Wayne

By Robert Baral

Civic Theatre ousts burlesk at Majestic.

Annual horse show Oct. 7 at Centlivre park.

Harvey Cocks joins new Katz organization in Ohio.

Robert Haley goes to Milwaukee, joining RKO there.

Uptown club opens with new Wilshire orchestra and beer.

Helen May Irwin celebrates 30th year in journalistic work.

Tom Ward of Paramount theatre takes first vacation in three years.

on midnight preview of 'Captured' at Paramount.

Maurice Brubaker on 'New Yorker' staff returns to visit for first time since 1915.

Edward Hackett of Beverly Hills here and says Hoot Gibson is now living in his former home.

Bessie Kay Roberts starts new society column on 'Journal-Gazetter' under monicker of 'Thalia.'

Frank Biemer, old Majestic manager, turns over valuable collection of star photos and data to Civic Theatre Group.

Newspaper legion talking over Hinda Wassau's fan dance which she did here three years ago, getting the edge on Sally Rand's in Chi.

Lincoln

By Barney Oldfield

Beer moves only so-so.

Lou Park had his prop trunk stolen out of his car.

Cool weather has shoved biz up abnormally for August month.

Picture machine operators want their pay check anted about $5.

Harold Turner back from six months on Dupre's organ in Paris.

G. Walter Vogt stopped in on the KFAB gang for the first time in a year.

Walkathon anti-petitioners went to Roosevelt saying the marathon conflicts with NRA hours.

Rumors are that KFAB is about to carry the opposition buying still further, with deal on for KOIL.

Don Monroe to assume managerial duties here. Bob Fulton replaces him at the indie stand in Columbus.

Jimmie Joy bought Howie Christenson's orchestra and has polished it into grade A classification in the mid-west.

Orpheum comes over to the indie theatre Friday (1). Plan to open following Monday with Marcus show bloole. Prob'ly low-priced pics.

State Fair officials are breathing easier with the report that RBB&B's show will only get as far west as Omaha. Previous practice has been to come in a wk ahead of the Fair.

Galveston

By George A. Seel

Gus Kindler operating Searchlite night club at Lamarque.

Mack Rogers and Playboys with Al Shelleday and Anne Neely at Sui Jen.

Piccadilly night club, long dark, reopens, featuring Texans and Harmony Boys.

Cyril Delevanti, West Coast Little Theatre director, now director of Little Theatre at Houston.

Lita Grey Chaplin booked for final weeks of season at Hollywood dinner club. Henry Busse and orchestra remaining.

H. W. Kier, of San Antonio, representing National Pictures, Hollywood, endeavoring to interest Booster club in organizing local film company.

Sam Maceo, night club entrepreneur, makes debut as fight promoter, in co-operation with Martin Burke, of New Orleans, on Labor Day with first card under new state law.

Canton

By Rex McConnell

Fred Hall, Canton stock actor, framing revue to take to the road shortly.

Fletcher Smith, dean of circus press agents, here ahead of World Brothers circus.

Ed Gloss writing daily column on Akron district night clubs for 'Beacon Journal.'

George Delis, former Palace manager here, now manager of the Palace in Lockport, N. Y.

Cy Riddle, veteran concessionaire at Meyers Lake Park in Mercy hospital with fractured hip.

George Riester, two years Warner Bros. manager here, now Schine district manager at Bellefontaine, Ohio.

Bob Hicks, m.c. at Silver Gardens, Canton's ace night club, resigns to take up booking of night club entertainers.

Largest beer garden in Ohio, at Geauga Lake Park, closes a successful first season Labor Day. Accommodates 3,500 and offers musical revues.

Omaha

By Archie J. Baley

Codes in effect at practically all theatres.

Joe Buzze gone after one week at Peony Park.

Police getting after operators of slot machines.

A. H. Blank and assistant, Branton, in town from Des Moines.

Peony park brought Paul Tremaine for a one-night stand Wednesday (16).

Management of Krug Park returned to Frank Crawford after being in hands of Platner Lumber Co. for few days.

Visitors included Janet Gaynor and Will Rogers. Rogers and Gaynor stopping over briefly on way east and west, respectively.

Worcester

By Paul W. Larki

Rainbow Inn, under new management, Art Adams' orchestra nightly.

Lou Brouillard, Worcester's new middleweight champ, in great demand around suburbs as referee.

Radio names continue to lure 'em to flicker houses. Lanny Ross, Jimmy Melton and Johnny Marvin here within a month.

"Doc" Ryan back at old post as manager of Poli-Elm Street which went back to films a week ago after four weeks of stock.

New orchestra due at Atlas A. A. nite club Sept. 1. Sammy Swenson, pianist at Oriental for many months, joined Atlas band.

Bay State hotel, one of city's hottest spots in pre-prohibition days, recently leased to John H. Conroy, bowling mogul, who is readying it for Sept. 1 opening.

Al Evans, one of Rudy Vallee's ivory ticklers, got big cheer from fellow musicians Tuesday night when he flew back to Riverview in Neponset with news of his new daughter, Beverly Diane.

Dallas

John Rosenfield vacationing.

J. Oliver Riehl with WFAA as technical supervisor.

Lynn Roebuck granted permit for musical comedy airdome.

Leonard Ohlsen accordion-ing at Palace, where he was once usher.

Unpaid printing bill pushes Oack Cliff little theatre in receivership.

Six Dallas county dance halls, on nuisance complaints, telling it to the judge.

Oscar Blatt's fall style revue tries its first al fresco show with good results.

Carl and Neil Fletcher of the Madcap Tent players bringing forth a stagecraft academy on the first.

Rochester

By Don Record

Roberta Beatty slated for Queenie Smith's new show.

Largest NRA sign decorates side of RKO Palace theatre.

'Be Mine Tonight' breaks records at the Little with 7-weeks' run.

Donald Anderson joins WHAM operating staff in NRA additions.

Dr. Gerald T. McGrath, dentist, weds Miss Virginia McBrady, dancer.

Manager Hattie Lutt of the Lyceum going to New York to discuss road show prospects.

Frances Babcock sings over Red Network in New York at noon, then takes plane to sing over WHAM at night.

Bus Summers of Canandaigua will direct Civic Music Assn's 'Mikado' at the Eastman in September.

Clarence E. Baer resigns as science editor of Eastman Teaching Films to join staff of Oswego State Normal School.

Bob Weir and Russell Phillips added to editorial staff of the 'Democrat & Chronicle,' with 10 coming under NRA shorter hours.

Kodak shows gross profit of $7,832,752 for last six months against $7,122,239 last year for same period, or $1.84 net per common vs. $1.57.

Managers Jay Golden of the Palace, Harry Royster of the Century, and Lester Pollock of the Rochester are serving on the NRA publicity committee, giving stages for programs to educate the public on NRA.

Hartford

By M. H. Hammer

Lloyd Foley turns cartoonist.

Allyn theatre sign shop now has a radio.

John DeBone, Allyn, becomes a benedict.

Male ushers replace girls at Capitol theatre.

Nat Greenwood takes frequent trips to Boston.

Jim McCarthy spends his vacation on Long Island.

Ned Wayburn likes the Hartford audience reaction.

Henry Busse is the maestro for Allyn-Publix theatre.

Congratulations are in order for Eddie Karpinski. S'a boy.

Rena Garrity, private secretary to Henry Needles, gets ten days of her vacation, returning when Needles becomes ill.

Lexington, Ky.

By Charles G. Dickerson

The Kentuckian, new hotel, open.

Kentucky reopened after dolling up.

Vertner Saxton, formerly of vaude, has gone in for evangelistic singing.

Night clubs springing up all around. Three on Harrodsburg pike.

Phoenix Amusement Co. now controls Kentucky, Strand, Ben Ali, and Ada Meade.

Old Bluegrass fair out. Free fair given by farm kids takes its place more or less.

State legislature in special session. Expected to call election for repeal submission.

Dexter Fellows reminisced over last time he was in Lexington. In 1895 with the Buffalo Bill show.

R. B.-B. B., here first time in years, and Downey Brothers in rival billing in suburban towns. Big show played Lexington; Downey spotted in Frankfort, 28 miles away.

Montgomery

By Tom Hall

All theatres have joined NRA.

Empire theatre opens Sept. 20.

Archie Danewood gets married.

Newspaper boys like Lloyd Towns.

Fred Barton may get a better job.

Strand vaudevile drawing good crowds.

Talk of Eugene Parrish going to Empire.

George Vaziz, ex grid star, joins Par staff.

John Allen Wolf, radio announcer, likes billiards.

Only one college football game here this season.

Now the Girls Retail the Smut

(Continued from page 57)

Sunday morning in August Anno 1933.

Only at that time can you see the towers of Radio City and St. Patrick's as the opposition they really are, without getting hit by six offside fenders for looking up instead of from left to right. You can even hear and compare their respective organ recitals without too much offstage noises. Both, incidentally, put on a swell show, and no civilization which supports what each represents need worry about the future.

Due to soft coal and chastened bank-rolls, the town is more sooty and less snooty than it used to be, more dirt-minded, too, with ladies, instead of the gents, taking the wash-room recitals into the drawing rooms. From this angle the town looks as if it were trying to combine the outstanding features, not necessarily the best, of London and Paris.

On the whole if you like Paris you'll like New York the better for having been away from it, especially with the beer served on the sidewalk instead of in a cellar. On Sunday mornings in Paris the churches are packed, in the afternoon the picture-houses are packed, and in the evening the park benches are packed. Under the new deal, New York now shares this idea of a balanced life.

In both towns you're rushed to death for the first week, and if you've had shell-shock administered to you in homeopathic doses before landing, that makes the town a little harder to handle, but the night comes when you can get clear of every one and everything, and walk up Broadway alone, like any other peasant from the sticks, gaping at its wonders and ending up on an orgy of a glass of milk and two frosted doughnuts, which set you back 15 cents, or a long bit, as it used to be called in Frisco, the dime being the short one.

Something Rugged

There's still a bit of rugged individuality left in town. Most jobs and titles have been nancified. The lowly planters of the dead are now called morticians, but junk shops are still junk shops. At the other extreme of over-statement is, of course, Sloppy Joe's, and a guy named Kink Kullen who bills himself as 'the world's greatest price wrecker.' And Cedarhurst is still Mosquitohurst, however you spell it.

Topping all of the rugged individualists was a guy next to an 'NRA We Do Our Part' store with a billing, 'No Help Wanted. Keep Out.'

Now, we come to the girls, who like a Babe Ruth wallop into the left field bleachers but a few feet foul.

As for old Ballyhoo Boulevard, the changes there are in degree, not in kind. Metro is still experimenting with light projected on other people's buildings, this time plugging 'Dinner at 8' with a rotator that tosses off colors, though perhaps nothing could top the days when they used the side of the Paramount building to tell people to go to the Capitol. Instead of a chaste announcement of Ina Claire in 'Polly With a Past,' we have those Marlene Dietrich big blue eyes covering Broadway from 44th to 45th street in the 'Song of Songs.'

And over and above everything, this or that guy's beer is the king, ace, maestro, or big shot of 'em all. The Palace, once the home of hoofing heroes, now advertises 'Heroes for Sale.'

Thus nothing has changed really, except those previously mentioned items of the girls smoking all the snipes and telling all the gutter gags, two changes which explain the mob of Broadway columnists which has sprung up in the years between. These don't belong on Broadway at all, but like a lot of gossipping floor-walkers over on Fifth among the women's wear.

So Broadway, the most written, bitten and smitten alley of entertainment, remains what it always was—the intolerable present escaping from the depressing past into the 24-shooted future. In brief, the nuts; but changeless.

OBITUARY

MARIE CAHILL

Marie Cahill, 59, died at her home in New York Aug. 23 of a heart trouble from which she had been a sufferer. She was the wife of Daniel V. Arthur, under whose direction she rose to be one of the leading musical comedy lights of her day.

She studied drama under Frederick Ward and 40 years ago made her stage debut in the soubrette part in Hoyt's 'A Tin Soldier.' For three years she acted in the Augustin Daly musical productions, but she achieved her first real success in 'The Wild Rose,' which George W. Lederer produced at the Casino. Her success with the song 'Nancy Brown' in that production led to her first starring venture, under Arthur, in a musical of the same title. She appeared in a long list of musical plays, made infrequent excursions into vaudeville and was last seen in 'The New Yorkers.'

Daughter in a strictly religious family, she was notable for the fullness of her costumes, which did not seem to interfere with her success. In a sense the Roman church was interested in her success and was credited in her day with helping her toward the top.

She is survived only by her husband.

JACOB J. GOTTLOB

Frisco's dean of legit operators, Jacob J. Gottlob, 74, died at his home, San Francisco, last Sunday (20) after a heart attack. Though not in the best of health he was still active around the Columbia, which house he operated with Ralph Pincus.

Gottlob started in show business half a century ago as an usher at the old Bush street theatre. He progressed to the manager's job, and later took over the old Stockton on Powell street, renamed it the Columbia, and operated it until it was razed by the earthquake-

IN LOVING MEMORY
OF
WILLIE BERGER
ADDIE BERGER MILTON AND IRVING BERGER

IN COMMEMORATION OF
Our Beloved Friend and Theatrical Mentor
PAUL ARMSTRONG
Who Passed Away Aug. 31, 1915
Robert Armstrong
Tammany Young
Ben J. Piazza

What is now the Geary he opened in 1911, moving later to the Tivoli, then building the original Orpheum, which was the first house of that circuit.

Until the Erlanger circuit folded he was its western representative.

MICHAEL E. ROURKE

Michael Elder Rourke, who wrote songs under the name of Herbert Reynolds, died at his home in New York, Aug. 26, after an illness of two months.

One of his earliest hits was 'I Picked a Lemon in the Garden of Love,' used by Richard Carle in 'The Spring Chicken.' He wrote the book and lyrics for 'Rockabye Baby' and 'This Springtime' for Jerome Kern and had done much other work for Kern and Sig Romberg. He also supplied Fannie Brice, Frank Tinney, and others.

He was variously with T. B. Harms and Shapiro, Bernstein and had collaborated with the late Wilson Mizner on scenarios.

Survived by his widow, son and daughter.

EDWIN R. COLLI

Edwin R. Collins, 57, for years managing editor of the Los Angeles 'Evening Herald and Express,' and supervising editor of all Herast evening papers on the coast, died at his Los Angeles home Aug. 25. He had been ill with a heart ailment since early June.

He left his first newspaper job at Walla Walla to enlist in the Spanish-American war. He again started newspaper work in 1902 and since that time had worked throughout the nation. In 1924 he was made Hearst's editorial director for the Pacific coast.

He is survived by his widow.

VICTORIA BLAUVELT

Victoria Blauvelt, 35, ended her life by gas Saturday (26) in her New York apartment.

Although never a professional, Miss Blauvelt was well known in New York show circles, having been affiliated with the old Keith office and later as assistant to George Choos in his vaudeville and legit productions. She remained with Choos for about 12 years.

According to accounts of Miss Blauvelt's suicide in the daily papers several love notes were found in her apartment, but the man's name was not revealed by police. A building employe discovered the odor of gas and traced it to Miss Blauvelt's apartment.

A sister survives.

ARTIE LEWIS

Artie Lewis died at Waverly Hills, Ky., after an illness of two years of tuberculosis. He had been showing progress towards recovery while curing at the Waverly sanatorium, when he was stricken with a lung hemmorhage.

He was a well known straight man in burlesque and for years was with the Pitt Trio (Benway and Lewis Bros).

His wife, Thelma, and a brother, Billy Lewis, survive.

Interment, Louisville, Ky.

ALFRED C. FISHER

Alfred C. Fisher, stage, screen actor, 84, died August 26 in Glendale, Cal.

Beginning stage career in England in 1869 Fisher came to this country in 1883 for character and comedy parts and to direct, his first staging being 'The Climbers,' starring Amelia Bingham at old Bijou in New York. He came to Hollywood in 1918 and played in pictures 'Merry Widow,' 'Viennese Melody,' 'Third Degree.'

Survived by his widow.

GEORGE W. JACOBS

George W. Jacobs died at his home in Newark, Aug. 23, as the result of injuries sustained in a recent auto accident. He was a theatrical manager and the son of H. R. Jacobs, who once owned the Third Avenue theatre and who with F. F. Proctor popularized the 10-20-30 popular ago.

ARTHUR E. OLSON

Arthur E. Olson, 30, human fly stunt performer, killed in fall during a stunt at Chippewa Falls, Wis., on Aug. 19. Fatality occurred when the inner tube whose strength he was advertising broke while he was swinging on it 30 feet above the pavement.

Widow survives.

MARIE ACOSTA

Marie Acosta, 77, whose stage name was Helen Harcourt, died in San Diego, Aug. 11.

She had supported John Drew, Helena Modjeska, Otis Skinner and others in her heyday.

Her remains were cremated.

HARRY DIMOND

Harry Dimond, 58, concert violinist and former soloist with the Chicago Symphony, died in Chicago on Aug. 23, of heart disease.

Dimond had been child prodigy, going on the concert stage at the age of 13.

Two daughters survive.

IRVING WEIL

Irving Weil, 55, music critic of the N. Y. 'Evening Journal' died in Paris, Aug. 26. He had been in ill health for several years. Body will be brought home for burial.

Father, 72, of Beatrice Lillie died at Corcreevy, Ireland, last week.

LANTZ FRAMES 3 UNITS FOR ROTATING STOCK

Cincinnati, Aug. 28.

The Empress, here, the Gayety in Louisville and the Mutual in Indianapolis are the starting stands of the Rostock Burlesque association formed by Meyer 'Blackie' Lantz, vet local burley impresario, to produce shows for points within a 150-mile radius of this city. Lantz says his goal is 10 theatres, all former wheel or stock houses.

Producing will be done at the Empress, operated by Lantz, each show to present two bills for a fortnight before moving on. The Empress opens Sept. 9 with a union set-up. It was non-union last season. The Gayety, Louisville, also union and managed by Abe Finberg, gets under way Sept. 16, and the Mutual, Indianapolis, non-union and conducted by Duke Block, commences Sept. 30.

The troupes will be moved by buses. There will be two performances daily and a Saturday midnight showing. Admish 30 to 90c. with a $1 top for the midnighters.

Jimmy Stanton is doing the producing and Noah Schechter, Lantz's p. a., is doubling as field rep.

Personnel of units already lined up: No. 1, Joe Yule, Jimmy Rose, Cornish Bros., Franklin Hopkins, Billie Bird, Mary Woods, Ione O'Donnell, Al Pharr and Paula Lewis.

No. 2, Freeman Bert, Bobby Burns, Bobby Vail, Billy 'Bumps' Mack, Claude Mathis, Jeanette Lane, Joan Tanya and Carrie Finnell.

No. 3, Bert Saunders, Harry 'Hello Jake' Fields, Dinny Sullivan, Carl Bowers, Jackie James, Dorothy DeHaven, Norma Martin, Jean Williams and Dotty Wahl.

KING OF THE ARENA

(Continued from page 15)

sidered superior to the average type. A lot of action, however, maintains its suspense well and will register satisfactorily with its fan class.

Ken Maynard is a captain in the Texas Rangers who is called in by the Governor to try to track down an individual known as Black Death. The saddle cop is called when city police give up hope of solving the mystery of the gang and the chemical bullet they use which turns their victims black.

Observing that the pilfering, murders, etc., of the mob seem to follow a wild west circus to which Maynard was once attached, he rejoins the show and after a series of mystifying circumstances does his bit for Texas.

A chase into Mexico, with fighting in all directions, figures in the final reel and provides enough hair raising to go well with the kids. Latter should also get a kick out of the riding figuring in the circus scenes.

The girl is Lucille Browne, who acquits herself creditably. Michael Visoroff, one of the heavies, is very theatrical. *Char.*

LA FEMME NUE

(FRENCH-MADE)

Fad production. Modern Film Sales release for U. S. Directed by Jean Paul Paulin. Adaptation Leopold Marchand from novel by Henri Bataille; music, Gabaroche and Chaumette. At Fifth Ave. Playhouse, N. Y., week Aug. 25. Running time, 80 mins.

Lolette	Florelle
Bernier	R. Rouleau
Rouchard	Constant Remy
Prince de Chabran	Armand Bour
Tabouret	Maxime Fabert
Princesse de Chabran	Allee Field

Bad French picture with nothing to recommend it.

The story of a boy painter who weds his model. He becomes successful, falls for another girl and gives up his wife. The wife tries to kill herself and then returns to her old love, before she met her husband, for a happy ending.

Acting is pretty bad throughout. But Lolette, as the girl, is pretty, and Constant Remy, as an old friend, does a nice bit in the old style of emoting. Photography is poor and the sound terrible. Probably made several years ago. *Kauf.*

LETTERS

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Fairfax Virginia	Sedgewick Mrs
Gine Henri	Skinner Frank
	Sullivan Harry
Hunter Pat	White Bill

Expo Hums as August Peak Reached; Some Blowoff Stuff Is Reported

Chicago, Aug. 28.

World's Fair is in full stride with daily attendance ranging upward to 200,000. It now looks as if September will be very big also and that the expo's second half will exceed the pace of the first by a substantial margin. That's figuring from late July to closing, Nov. 1.

Number of changes have been made and are still being made within the fair grounds. However, by now the candidates for bankruptcy have mostly surrendered. Newest and one of the largest to sink in a tide of red ink was Spoor's Spectaculum. That large auditorium is now divided into three parts. A thrill show, a crime show with torture exhibits, and 'Devil's Dust,' which treats of the narcotics evil, have replaced it.

Inside reports, studiously suppressed by the Chicago dailies, mentions some raw stuff as bobbing up in the late stage of the expo. Bunch of gypsy gals were reported up in Morals Court last week. At least one exhibit has a for-men-only blowoff. However, it may be fairly stated that the boobs go looking for this kind of thing, but unless looking for it visitors won't bump into it.

Tractor Speed Demon

Lincoln, Aug. 28.

Perry Reed, in charge of the Neb. State Fair, announced last week that the feature of the Labor Day attractions before the grandstand at the Fair will be the presentation of Barney Oldfield, veteran speedster, driving a tractor as fast as he can make it go.

Will be Oldfield's first appearance here since 1915 when he set the course record which defied all onslaughts until Sig Haughdahl cracked it in 1926.

Renamed Main Circus Locks Horns with H-W

Alliance, O., Aug. 28.

Walter L. Main circus, which started out of the south early this spring and played through the east under the Main title, is now in Ohio territory billed as World Brothers' Great Eastern Circus.

Show is giving the Hagenbeck-Wallace and other rail shows much grief, playing either a few days ahead or following them into several large cities.

Hagenbeck - Wallace show, in Youngstown a week before the World show, carried special advertising captioned 'Do Not Be Deceived by Small Truck Shows.'

World outfit has half a dozen veteran circus executives either ahead or back with the show, and is maintaining the deepest secrecy as to its routing. The advance is being informed only 24 hours as to the next town contracted.

JUNK AUTO EVENT

Trenton, Aug. 28.

Ancient automobiles will be a feature of this year's Trenton Fair when on Sept. 29, the Ash Can Derby, the world's worst automobile race, will be presented.

Automobiles which may be claimed for not more than $50 are all that will be eligible for the derby. The Trenton Fair date is Sept. 26 to 30.

Carnivals

For current week (Week Aug. 28)

Anderson-Strader: Wakeeney.
Bach, O. J.: Penn Yan, N. Y.
Ben-Brown: Grayson.
Barker, J. L.: Eldon.
Barlow Big City: Plymouth.
Big State: Troup.
Castle, Ehrlich & H.: Lincoln, Neb.
Catlin & Wilson: Lewisburg, W. Va.
Coleman Bros.: Rhinebeck.
Conklin's All Can.: Belleville.
Crafts 20 Big: Dinuba.
Frank's Greater: Alexandria.
Glick, Wm.: Hamburg, N. Y.
Golden Rule: Portsmouth.
Greenland Expo.: Martin, Tenn.
Hames & Williams: Lone Oak.
Happyland: Alpena.
Jones, Johnny: Latrobe, Pa.
Landes, J. L.: Bellville, Kan.
Lang's Dee: Shelbina.
Marks: Egg Harbor.
Mighty Sheesley: Bay City, Mich.
Model Shows: Milwaukee.
Princess Ojza: Noble.
Rogers & Powell: Booneville.
Rubin & Cherry: Toronto.
Sunset Am.: Aledo.
Tidwell, T. J.: Iola, Kan.
Wade, W. G.: Croswell, Mich.

Circuses

For current week (Week Aug. 28)
Al G. Barnes

Aug. 28, Albuquerque; 29, Las Cruces, N. M.; 30, El Paso; 31, Douglas; Sept. 1, Nogales; 2, Tucson; 4, Phoenix (ending season at winter quarters, Baldwin Park, Calif.).

Hagenbeck-Wallace

Aug. 28, Rochester; 29, Batavia; 30, Ashtabula; 31, Lorain; Sept. 1-2, Cleveland; 3, Toledo; 4, Ft. Wayne.

Ringling Bros.-B. & B.

Aug. 28, Springfield, Ill.; 29, Peoria; 30, Davenport; 31, Cedar Rapids; Sept. 1, Waterloo; 2, Ft. Dodge.

Sparks Circus Charges Big Show Covers Paper

New Philadelphia, O., Aug. 28.

Advance of the Ringling Brothers-Barnum Bailey Circus has renewed paper covering against the Charles Sparks' owned Downie Bros. show.

Sparks was informed here that paper on all country routes out of Lancaster, O., for the date there this week had been covered by the advance of the big show, which played several stands in the same territory.

Downie show is using a lot of paper this season, and is going in strong for country billing. Show, which picked up half a dozen Ohio stands this week, crosses the Ohio river at Portsmouth, O., for a short stay in Kentucky, to be followed by several old Sparks stands in Indiana and will then head south for the cotton belt.

Sparks added that he had no intention of returning the show to the rails, despite rumors, claiming that he has some $100,000 invested in motor equipment and until he realizes on the investment will retain the present method of transportation.

Burlesque Engagements

Milt Schuster (Chicago) made the following placements last week: Joe Yule, Jimmie Rose, Al Pharr, Cornish Brothers, Mary Woods, Ione O'Donnell, Franklyn Hopkins, at the Empress, Cincinnati. Billy Ainslie and Sally Gallagher into the Star and Garter, Chicago; Lew Fine for the Avenue, Detroit.

Sammy Weston sent into the Academy, Pittsburgh; Bob Eugene and Evelyn March for the Gayety, Milwaukee; Mildred Cozierre to the Empire, Toledo; Paul Morokoff to Eltinge, New York and Frances Parks into the Fine Arts, Detroit. Irving Place in New York took Johnny Cook, Conchita, Sunya Slane and Nora Ford.

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Back on the stage after sixteen weeks' layoff because of John Mills' illness, the Mills Brothers again demonstrate their phenomenal box-office power by setting a new mid-summer record in their first theatre week! Look at the grosses rolled up by . . .

THE MILLS BROTHERS

"FOUR BOYS AND A GUITAR"

BACK ON THE STAGE!

Loew's Fox Theatre, Washington, D. C.

July 7	— "Hold Me Tight" — Vaudeville .	$15,200
July 14	— "Man Who Dared" — The Piccoli	$15,000
July 21	— "Disgraced" — Sherlock Holmes	$13,900
July 28	— "Her Bodyguard" — Burns and Allen . . .	$24,225
Aug. 4	— "Midnight Club"—**THE MILLS BROS.**	**$24,350**

This Week (Aug. 25)
LOEW'S VALENCIA
Jamaica

•

Week Sept. 1
LOEW'S
Jersey City

•

Week Sept. 8
ORPHEUM
Boston

•

Week Sept. 15
LOEW'S PARADISE
New York

•

Week Sept. 22
LOEW'S
Providence

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